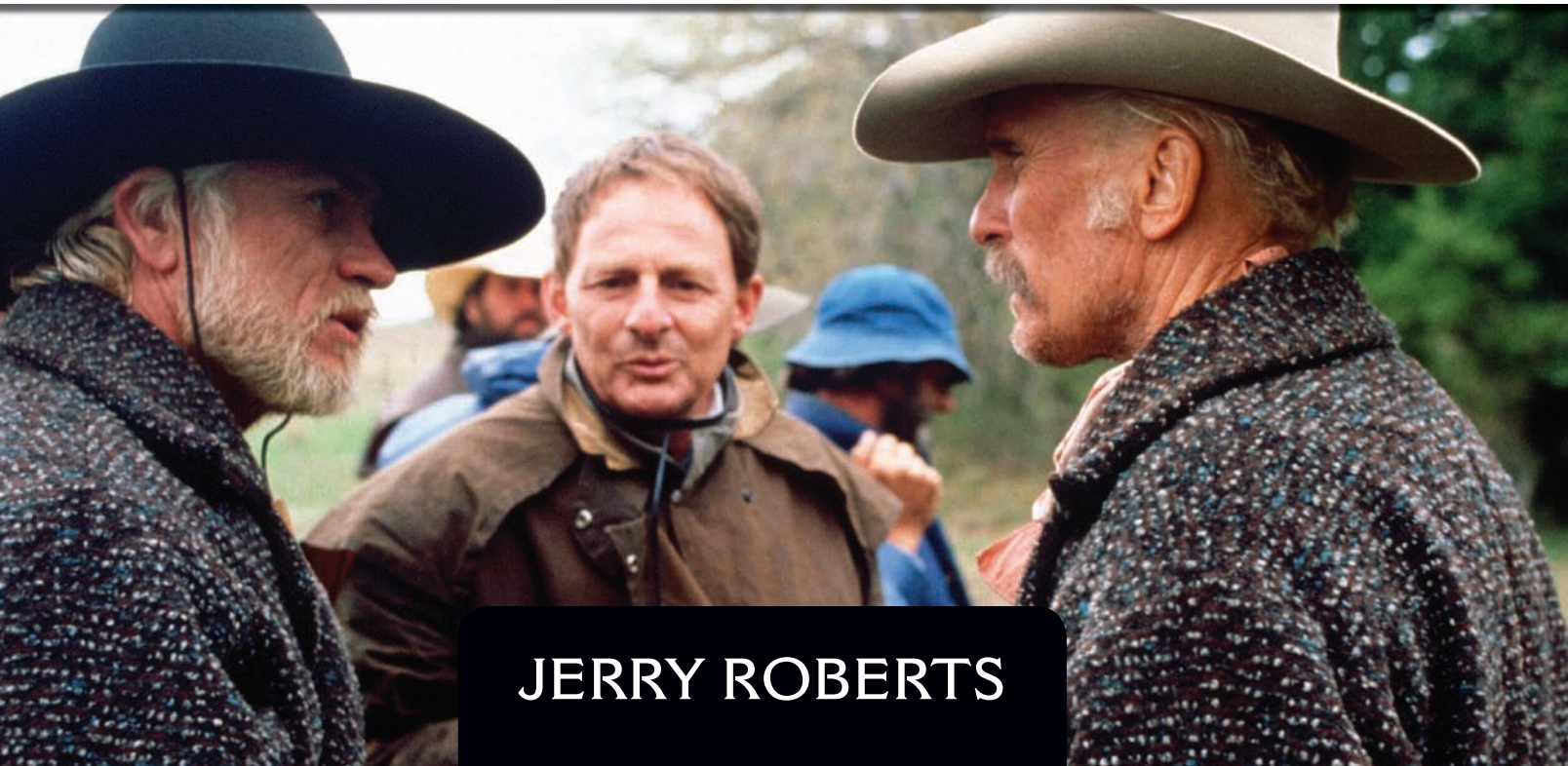
VISIT…

ENCYCLOPEDIA OF TELEVISION FILM DIRECTORS

Volume 1



JERRY ROBERTS

Encyclopedia of Television Film Directors

Volume 1

Jerry Roberts

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I dedicate this book to my lovely wife, Joanne Mallillin,
who has tolerated my three years of immersion
in this project. Her warmth, toughness, and understanding
have been great inspirations for me.

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Preface

This book contains the videographies and/or filmographies, brief biographical details, and career assessments of directors who have made stand-alone television shows of more than an hour in length. Inside some assessments are brief discussions of key shows, movies, and other productions. The Directors Guild of America and the industry at large have often referred to these individuals as "long-form" directors. Essentially, these are the directors of feature-length TV, ostensibly offering visual and verbal storytelling to compare with or rival the viewer's theatrical movie-going experience.

These directors made shows on film or videotape or, prior to videotape, "live," broadcast for immediate consumption and lost forever except in memory, like a stage piece. A few of these 1950s broadcasts were captured by kinescopes, the actual filming of a performance from a video monitor. Some of them used two or three videotape cameras to capture an unbroken stage performance by one actor, and, later, others used two dozen film cameras to recreate scenes of World War II.

Despite the equipment, costs, personnel, and other differentiating story factors, every show in the book is ostensibly the same in that a coordinating intelligence behind the camera has worked to present a collage of images for the mind's eye of the viewer to transport him or her into and through the feature-length story being told. This book collects and examines those coordinating intelligences.

To completely define the book's content, it's instructive to say exactly what is in it, and what is not. In the book is an entry on any and hopefully every director who has made—in the English language—a network, cable, or public-TV movie or miniseries, any stand-alone drama, comedy, or musical special of more than 60 minutes, and any similar show not labeled "special," and any hour-long-plus show aired under an anthology banner, such as *Playhouse 90* or *NET Playhouse*.

Directors of movie-length pilot films for series are included, since those films were designed as shows in and of themselves, even though their purpose was to launch characters for continuing consumption. However, directors who made shows of more than an hour about continuing series characters are not included. These include such 90-minute shows as *Banacek*, *McMillan and Wife*, and *McCloud*, which were aired under the banner of *NBC Mystery Movie*.

So-called "reunion movies," which brought back familiar characters from discontinued series usually for ratings-grabbing nostalgia's sake in a movie format—*Return of Mod Squad*, *Return to Fantasy Island*—are included here since they are about new and reimagined adventures. Some of these characters, such as Columbo and Perry Mason, survived in multiple TV movies, not new series, and are included.

The rise of independent films in the 1980s and 1990s along with the exponential proliferation of cable channels producing and airing films bought from independent producers led to a blurring of the theatrical feature with the made-for-TV movie and made-for-cable movie. For the purposes of this book, a film or show was included if it was telecast or cablecast before its theatrical run.

No straight-to-video films are included. No compilations for overseas theatrical release or video- and DVD-market consumption are included, like the pairing of two or three episodes of western series—*Bonanza*, *Laredo*—under another title.

If a single show has had different titles throughout its life, efforts were made to include those titles so they can be found for home-viewing. Network TV movies of the 1980s and afterward often carried after-colon subtitles (as opposed to onscreen subtitles), which were then retitled for later airings, sometimes on other networks or for foreign distribution, and then renamed for the video and DVD markets, particularly in the United Kingdom and other European countries.

Some defining of the term "miniseries" is in order. A miniseries is essentially a very long single-story movie told in episodes, as opposed to a series. A series, for the most part, tells the continuing adventures of a character or sets of characters. "Miniseries" has been used in this book with regard mostly to two differing yet similar types of presentations. One is the brand of mostly British-made limited series of primarily literary adaptations that were produced from the 1960s forward. This was prior to the entry of the term "miniseries" into the American TV lexicon. The other brand of miniseries is the mostly American, network-produced type that capitalized on the term after the success of such 1970s blockbusters as *Rich Man, Poor Man* and *Roots*.

Directors of miniseries as the term is defined here are included, from those who helmed shows for the variously named incarnations over three decades of Walt Disney's Sunday night forum to the shepherds of various British-made programs that aired on PBS's *Masterpiece Theatre* in America. Not included here are considerations of directors who helmed sequel season-long miniseries that were produced based on the success of the initial season's miniseries. The sequels were often products of TV's exploitation of the initial miniseries success, and, therefore, became creations based on characters, thus then defined as series and not single-story undertakings in and of themselves. Included here are the directors of the first cycle of any miniseries, such as *Upstairs Downstairs*. Not included are considerations of the directors of any of their sequel seasons. Splitting hairs on individual productions offers a closer examination of consideration. Both of Dan Curtis's World War II epics *The Winds of War* (1983) and *War and Remembrance* (1989) are included because both were based entirely on existing literary works by Herman Wouk, even though the second was produced after the great TV success of the former. An exception to the above definition is *Roots II*, which was certainly produced because of the enormous success of *Roots*. However, *Roots II* was not produced to carry characters into an ongoing series.

While the book is about the long-form TV work, mentions of sitcoms and hour-long shows occur only to fully identify a director. John Rich directed *Clarence Darrow*, but 90 percent of his notoriety was for sitcoms. Jack Smight directed a superb TV version of *Frankenstein*, but he was also the director of the features *Harper* and *Midway*. The book is about director identity with regard to long-form shows, but it mentions directors' extra-long-form accomplishments. Hundreds of directors on the following pages moved easily between series TV, features, and long-form TV with alacrity and success. Some of them were primarily known as actors, writers, and producers, and not necessarily directors. Efforts were made to underscore each director's primary identity.

Behind the entries is an awards chronology to put the directors and their shows in historical context. Included are Emmy Awards, DGA Awards, and other accolades. Appendices are included on identification of anthology titles, chronology of British imports by PBS, and the impacts of directors on various decades as well as several lists that help frame the information in the rest of the book. The bibliography includes primary research sources. The files, logs, clips, books, and other resources used to obtain information prior to 1960 made the effort only as definitive as possible. Any additions or clarifications can be forwarded to the author through the publisher.

Acknowledgments

This book was considered in various forms for more than a decade before it became a reality. I decided to undertake this task because television history still lacks details, and TV directors are often overlooked in the realm of the entertainment industry. The medium has been perceived as having belonged more to writers-producers than directors, which often has not been the case. Plus, long-form TV directors are overlooked in the sphere of directing in general.

In the entertainment world at large, feature film directors are deemed artists, masters, and the elite, while TV directors get short shrift. Historically and generally, TV directors are perceived to have worked fast and cheap on a mission of expedience rather than in service to the story and the best way to tell it. Some managed to have it both ways. Others are among the great unsung masters of not only the medium, but of the industry, directing, and American storytelling.

The news story, feature profile, or obituary on any one of the hundreds of directors who were at home in both media nearly always recounted feature films and rarely or never the TV work. But sometimes these directors' presentations on the small screen dwarfed those on the big one—in terms of content, style, performance, grace, pictorial quality, and overall artistry.

Conversations with many film and television industry veterans shaped or informed my understanding of the director's role in the making of TV productions and movies in general. I am indebted to many people who were helpful and spirited in their recollections with me about directors and direction. Many directors graciously allowed me their time and insight while I was primarily an entertainment journalist for three decades. I want to thank them first.

My time spent independently with Richard Bare and John Rich was both instructive and entertaining. Primarily sitcom directors for whom I edited and placed memoirs—*Confessions of a Hollywood Director* and *Warm Up the Snake*, respectively— they illuminated for me many aspects of directing, and corners of TV history. Bare's vast experience and TV pioneering on the Hollywood landscape are truly remarkable and includes 40-plus series, including every episode of *Green Acres*. I so enjoyed my time with Rich, an Emmy Award–winner for directing *The Dick Van Dyke Show* and *All in the Family*, at lunches and edit sessions that my laughter was a constant interference with note taking.

Of the other directors in my experience, I particularly enjoyed the conversations with, and learned from, Paul Bartel, John Boorman, Jack Cardiff, Jack Clayton, Roger Corman, Clint Eastwood, Blake Edwards, Milos Forman, John Frankenheimer, Lasse Hallström, Monte Hellman, Walter Hill, Agnieszka Holland, Peter Jackson, Burt Kennedy, Sir David Lean, Delbert Mann, Ronald F. Maxwell, John Milius, Philip Noyce, Alan J. Pakula, Ivan Passer, Mark Pellington, Daniel Petrie, Joe Pytka, Harold Ramis, Carl Reiner, John Sayles, Paul Schrader, Joel Schumacher, Quentin Tarantino, Gus Van Sant, Andrzej Wajda, John Waters, and Robert Wise.

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The creative symbioses on movie sets to produce screen results connect along a wide gamut of synapses among dozens of people. But the actors are up there emotionally naked, their select feelings for the world to see. Although he was a man of many dimensions, and he enthusiastically talked about individual directors, Lee Marvin expressed for me his general credo in dealing with directors: “It’s you, on your side of the camera, saving your ass from them on the other side.”

Mostly, actors and especially stars are chosen and seen as collaborators. But directors’ vision and strength of vision, and the influence and tenacity it sometimes takes in dealing with headstrong if brilliant actors, cinematographers, art directors, and other contributors in the total community of a film set—all coalesce with the director into getting the shot, punctuating the scene, making the movie better. Some information about directors and directing distilled from actors and into the nooks and crannies of this book. Of the actors who allowed information about specific directors and direction, I would like to particularly thank these folks:

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Introduction

"George Schaefer is to television as the giants Ford, Huston and Wyler are to movies," *Los Angeles Times* television critic Cecil Smith once wrote. "His [*Hallmark*] *Hall of Fame* productions are lofty islands in the sea of television mediocrity." The critic made it a point to emphasize the late Schaefer's outstanding success in feature-length TV, otherwise most readers wouldn't recognize his name and not accord him status as one of the most successful directors of all time—even if his overall recognition factor doesn't merit the solely surname standing of Ford, et al. And thousands of TV productions have transcended that "sea of . . . mediocrity."

As the shapers and purveyors of the twentieth century's great art form, feature film directors have been accorded thousands of book-length studies, from biographies and autobiographies to career collations and biographic encyclopedias, critical studies, and scholarly theses. The books on Ford eclipse two dozen. But Schaefer and most TV directors are rarely known outside their own business.

In a medium that often has been dominated by writers and producers or hyphenates of the two disciplines, the directors of TV movies, miniseries, and feature-length, single-story dramas, comedies, and musicals get short shrift, even as many have directed the most outstanding versions known by the public of famous books, novels, and plays. Many of their TV shows can stand beside the best movies of their day in the quality of presentation and performance, and in audience impact.

More people across two generations may have watched Schaefer's productions than those of any feature director of the postwar era, mostly because of the powerful and immediate international reach of the TV medium and the perennially great reputation of *Hallmark Hall of Fame*. As the principal director of the *Hallmark Hall of Fame* and the architect of other milestone TV dramas, Schaefer has won four Directors Guild of America Awards and been nominated 15 times by the Guild for excellence in direction. As well, he has won five Emmys and been nominated for Emmys on 22 occasions. His shows have reaped more than 135 Emmy nominations. Actors who won Emmys under his direction include some of the most distinguished performers of all time: Anthony Hopkins, Melvyn Douglas, Trevor Howard, Alfred Lunt, Lynn Fontanne, Judith Anderson, Julie Harris, and Maurice Evans.

Schaefer may be, arguably, the greatest TV drama director. However, he is one of hundreds of outstanding directors whose bodies of work nurtured, influenced, and portrayed history and drama for America's TV generation and its progeny. These directors imprinted their visions of the past, present, and future on generations of ready human receptors. Viewers grew up with, witnessed, and accepted these visions on the pioneering drama anthologies during the "Golden Age of Television" in the 1950s, great drama specials of the 1960s, TV-movies of the 1970s, miniseries of the 1980s, and cable movies of the 1990s and the twenty-first century. As the TV landscape has changed and shifted, long-form directors were always there to bring audiences the best of what the medium had to offer.

Some of these directors went on to films, notably Arthur Penn, Sidney Lumet, John Frankenheimer, Robert Mulligan, Franklin J. Schaffner, Daniel Petrie Sr., George Roy Hill, Arthur Hiller, and later Robert Altman, Tom Gries, Joseph Sargent, and Steven Spielberg.

Others stayed in TV and occasionally found security in series with continuing characters or returned to the tube on a freelance basis after flings with features. But the work they did in TV made a huge impact. Their collective legacy is important to the medium, to popular culture, and to the arts. Some of the shows they worked on were Emmy and Peabody award-winning benchmarks.

Their names are alphabetized in the following pages, but some of the people who shaped and influenced the way we experience drama, comedy, and musicals as well as the way we see and understand the world at large, include Paul Bogart, Alex Segal, Walter Grauman, Marvin J. Chomsky, Herbert Wise, Buzz Kulik, Lamont Johnson, John Korty, Fielder Cook, Jud Taylor, Roger Young, Ed Zwick, Jerry London, Norman Lloyd, Lou Antonio, Hy Averback, Earl Bellamy, Paul Wendkos, Don Taylor, Boris Sagal, Waris Hussein, William A. Graham, James Goldstone, John Erman, Jerrold Freedman, Gilbert Cates, Robert Butler, Robert Day, Lee H. Katzin, Sam O'Steen, Richard T. Heffron, Robert Markowitz, Leo Penn, Jackie Cooper, Mel Damski, Delbert Mann, John Llewellyn Moxey, Edward Sobol, Max Liebman, Lee Philips, Peter Markle, Peter Hall, Anthony Harvey, Glenn Jordan, Tom Donovan, Gilchrist Calder, Noel Black, Richard A. Colla, David Greene, Kirk Browning, Charles Haid, Robert Michael Lewis, E. W. Swackhamer, and Jerry Paris.

This book collates the careers of the directors who made TV movies, miniseries, and specials, but it also details the anthology TV careers of Penn, Frankenheimer, Mulligan, Hill, and any film director who has 60-minutes-plus TV credits—Spielberg, Wes Craven, and William Friedkin, for instances. Those who made installments of *NET Playhouse, Hollywood Television Theatre*, *CBS Playhouse* or *ABC Theatre* are here along with those who did the 60-minute-plus 1950s anthologies—*Playhouse 90, Ford Star Jubilee*, *The DuPont Show of the Month*, *Producers' Showcase*, *The Play of the Week*, etc.—or stand-alone specials: *Androlcles and the Lion* (Joe Layton, 1967), *Annie Get Your Gun* (Clark Jones and Jack Sydow, 1967), *Arsenic and Old Lace* (Robert Scheerer, 1969), *Blithe Spirit* (Noel Coward and Fred De Cordova, 1956), *Born Yesterday* (Garson Kanin, 1956), *Carol for Another Christmas* (Joseph L. Mankiewicz, 1964), *The Ages of Man* (Paul Bogart, 1965), and so on.

Aficionados might recall that luminaries such as Coward, Kanin, and Mankiewicz directed for TV, and did so with distinction. This book would call attention to their TV directing and resurrect the memory of such unique and offbeat events as Rod Serling's twisted postnuclear war yuletide adventure, *Carol for Another Christmas*, which starred Sterling Hayden in a facsimile of Ebeneezer Scrooge, marked Peter Sellers's American TV debut, and also starred Robert Shaw, Ben Gazzara, Eva Marie Saint, Richard Harris, Peter Fonda, Britt Ekland, James Shigeta, Steve Lawrence, and Pat Hingle. The general impression left by histories, profiles, and obits was that Mankiewicz was tainted by the ordeal of *Cleopatra* (1963) and Twentieth Century Fox all but went belly-up from its red ink, and the distraught director didn't work for four years. In fact, the year after *Cleopatra*, Mankiewicz directed one of the most ambitious programs of the 1960s. *Carol for Another Christmas* aired once, on December 28, 1964, and presumably now rests somewhere in a vault.

The fact that Johnny Carson's main director, De Cordova, once co-directed a Coward play with Coward, who also starred, may count as trivia. But it's also remarkable trivia. Kirk Browning's *Cyrano De Bergerac* on *Producers' Showcase* in 1955 starred Jose Ferrer, who had been nominated for a Tony Award and won an Oscar playing the part. He was nominated for the Emmy for best actor for this performance, but was beat out by Lloyd Nolan in *The Caine Mutiny Court-Martial* on *Ford Star Jubilee.* But under Browning's direction, Ferrer became one of the few performers to be nominated for the same part in all three performance media. While the directors are the central subject, this book, as a matter of course, mines from the vaults the memories of great performances and relates these events to younger generations. Like TV directors' work, the great actors' TV work has been forgotten, too, not mentioned in profiles or obits with their more well-chronicled movie or stage roles.

But consider for a moment that John Frankenheimer directed Richard Burton, Maximilian Schell, and Sydney Pollack in Ernest Hemingway's *The Fifth Column* on *Buick Electra Playhouse* in 1960; Delbert Mann directed Humphrey Bogart, Henry Fonda, and Lauren Bacall in Robert E. Sherwood's *The Petrified Forest* on *Producers' Showcase* in 1955; Robert Mulligan directed Laurence Olivier, Judith Anderson, Hume Cronyn, Jessica Tandy, and Geraldine Fitzgerald in W. Somerset Maugham's *The Moon and Sixpence* in 1959; Alex Segal directed Fredric March, Claire Trevor, and Geraldine Fitzgerald in an adaptation of Sinclair Lewis's *Dodsworth* on *Producers' Showcase* in 1956; Marc Daniels directed Laurence Olivier, George C. Scott, Julie Harris, Patty Duke, Keenan Wynn, Roddy McDowall, and Mildred Dunnock in an adaptation of Graham Greene's *The Power and the Glory* in 1961.

Icons such as Olivier, Bogart, and Burton were drawn to the shorter, if perhaps more rigorous, working schedules in TV as well as the greater opportunities for juicier roles and the burgeoning and vast audiences they could reach via the airwaves. They were directed by the outstanding TV craftsmen to come from the "Golden Age of Television." Actors the calibre of Lillian Gish, Helen Hayes, Jason Robards, Ethel Barrymore, Arthur Kennedy, Kim Stanley, Melvyn Douglas, and Julie Harris made TV a second home and moved easily between it, the stage, and films.

This book covers TV directors from the medium's beginnings. A framework of the TV landscape is presented here in a decade-by-decade breakdown so that the readers, viewers, and users of this book understand the programming of the times and the environments in which these directors worked.

Before and after World War II, TV was in its infancy and not a mass-audience medium. TV sets were a luxury. Programming was primitive, even from the vantage point of the 1950s. The feature-length productions being done were mostly NBC/RCA broadcasts of plays from live theatres. Edward Sobol, Ernest Colling, and Fred Coe were the prominent pioneering directors.

Sobol directed the first long-form, pre-1950s TV programs, such as *Brother Rat* (1939) and *Abe Lincoln in Illinois* (1945). Coe directed *Twelfth Night* (1947) and *This Time Next Year* (1947). Among Colling's productions were *Winterset* (1945), *You Can't Take it with You* (1945), and *Angel Street* (1946).

The 1950s are often referred to as the "Golden Age of Television," an appellation that was as accurate in as many cases as it was not. Hour-long anthology dramas proliferated on all four networks: ABC, CBS, NBC, and Du Mont, which was defunct by 1955. Future long-form directors got their starts on such mainstay anthologies as *Studio One*, *Kraft Television Theatre*, *Lux Video Theatre*, *Celanese Theatre*, *Front Row Center*, *Goodyear Television Playhouse*, *Philco Television Playhouse*, *United States Steel Hour*, *Kaiser Aluminum Hour*, *Armstrong Circle Theatre*, *Robert Montgomery Presents*, *Best of Broadway*, and *Disneyland* (later titled *Walt Disney Presents*).

New writers found these forums for their material voracious, and the "Golden Age" is often attributable to their talents. Among these storytellers were Rod Serling, Horton Foote, Paddy Chayefsky, Tad Mosel, JP Miller, Robert Alan Aurthur, Sumner Locke Elliott, Leonard Spigelgass, and A. E. Hotchner. As well, the postwar era in New York teemed with a great array of actors and other theatrical talent, including, of course, directors. The directors who developed in this era included Delbert Mann, Paul Bogart, Fielder Cook, Sidney Lumet, John Frankenheimer, Arthur Penn, Franklin J. Schaffner, Jeffrey Hayden, Paul Nickell, Boris Sagal, Daniel Petrie, Alex Segal, Buzz Kulik, Robert Stevens, Elliot Silverstein, and others.

Programs longer than 60 minutes were rare in the front half of the 1950s. Underwritten by the Ford Foundation and produced by Robert Saudek, *Omnibus* launched in 1952 on CBS. Introduced each week by Alistair Cooke, *Omnibus* was a 90-minute Sunday afternoon cultural arts forum. On rare occasions, the whole time slot was given over to one presentation, as it was for John Burrell's *Arms and the Man* (1953) starring Jean-Pierre Aumont and Walter Slezak.

The term "spectacular" was the first used to describe what became known as specials, one-time-only event shows, usually 90 minutes long, often tried-and-true Broadway musicals and comedies. This series of monthly 90-minute spectaculars, encouraged by NBC's new president, Sylvester (Pat) Weaver, under the umbrella title of *Max Liebman Presents*, was inaugurated by Liebman and co-director Charles O'Curran's *Satins and Spurs* (1954), starring Betty Hutton.

Ford Star Jubilee was CBS's umbrella package of monthly prestige events. The 90-minute programs presented on *Ford Star Jubilee* included Franklin J. Schaffner's *The Caine Mutiny Court-Martial* (1954) starring Lloyd Nolan, Noel Coward and Frederick de Cordova's *Blithe Spirit* starring Coward and Lauren Bacall, and Delbert Mann's *The Day Lincoln Was Shot* (1956) starring Jack Lemmon.

The longest enduring series of specials in TV history was launched from NBC's weekly anthology drama, *Hallmark Hall of Fame*. On the air from 1952 to 1955 as a half-hour weekly show introduced by Sarah Churchill, this series was converted in 1955 into an annual group of five or six 90-minute or two-hour specials. George Schaefer became the specials' primary director and producer. Working with the same creative team for nearly two decades, Schaefer concentrated on presenting plays by Shakespeare and Shaw as well as American theatre standards. In the 1950s on *Hallmark Hall of Fame*, Schaefer directed *The Taming of the Shrew* (1956) with Maurice Evans and Diane Cilento, *Born Yesterday* (1956) with Mary Martin and Paul Douglas, *There Shall Be No Night* (1957) with Katherine Cornell and Charles Boyer, and the first original drama commissioned by the storied franchise, James Costigan's *Little Moon of Alban* (1958) starring Julie Harris, George Peppard, and Christopher Plummer.

In 1954, NBC launched *Producers' Showcase*, a series of monthly specials, with Coe as the supervising producer. Directing more than one installment of this prestige anthology were Delbert Mann, Vincent J. Donehue, Arthur Penn, Alex Segal, Kirk Browning, Clark Jones, Sidney Lumet, Ralph Nelson, Robert Mulligan, and Daniel Petrie. The debut was Otto Preminger's presentation of Noel Coward's *Tonight at 8:30* starring Ginger Rogers and Trevor Howard, followed by Penn's *State of the Union* with Joseph Cotten and Margaret Sullavan.

CBS took the lead in movie-length programming in 1956 with the debut of *Playhouse 90*, supervised by Martin Manulis. *Playhouse 90* was the first anthology to present a 90-minute drama every week. The initial season's rotating directors were John Frankenheimer, Nelson, Donehue, and Penn. During the four-year run of *Playhouse 90*, directors receiving their starts in the feature-length arena included George Roy Hill, Arthur Hiller, Fielder Cook, Buzz Kulik, and Boris Sagal. *Playhouse 90* attracted much Emmy Award attention and its seminal works are TV benchmarks: Nelson's *Requiem for a Heavyweight* (1956), Penn's *The Miracle Worker* (1957), Frankenheimer's *Old Man* (1958) and *The Days of Wine and Roses* (1958), Hill's *Child of Our Time* (1959) and *Judgment at Nuremburg* (1959), Alex Segal's *A Quiet*

Game of Cards (1959), Cook's *Project Immortality* (1959), Franklin J. Schaffner's *The Cruel Day* (1960), and Robert Mulligan's *Tomorrow* (1960).

The following year, CBS added another 90-minute forum, *The DuPont Show of the Month*. Concentrating on famous period pieces, this series of specials included Mulligan's *The Bridge of San Luis Rey* (1958) starring Judith Anderson, Petrie's *Wuthering Heights* (1958) with Richard Burton, Lumet's *The Count of Monte Cristo* (1958) with Hurd Hatfield, Karl Genus's *I, Don Quixote* (1959) with Lee J. Cobb, and Segal's *Ethan Frome* (1960) with Sterling Hayden.

A significant development at the decade's close was the establishment of *The Play of the Week*, emanating to the greater New York area from WNTA-TV and syndicated to several local commercial stations elsewhere. The three-year reign of this theatrical jewel included 65 full-length productions, including Jose Quintero's *Medea* (1959) with Judith Anderson, Sidney Lumet's *The Iceman Cometh* (1960) with Jason Robards Jr. and Robert Redford, Daniel Petrie's *The Cherry Orchard* (1960) with Helen Hayes, Ralph Nelson's *Black Monday* (1961) with Ruby Dee and Redford, and Bill Penn's *Therese Raquin* (1961) with Eva LaGallienne

By the early 1960s, most TV drama production had relocated from New York to Hollywood. Technological advances in filmed entertainment and TV production went along with a streamlining of product on the networks. Primary prime-time programming became half-hour sitcoms and hour-long dramas showcasing stars as continuing characters. Theatrical features and variety shows also were staples. The hour-long anthology shows still were on the air, but the selection was winnowing: *The DuPont Show of the Week, Ford Startime, Bob Hope Presents the Chrysler Theatre, The Dick Powell Show*, etc. The 90-minute weekly anthology came and went with *Playhouse 90*. Its final show was Rod Serling's *In the Presence of Mine Enemies* (1960) starring Charles Laughton, Arthur Kennedy, and Robert Redford.

Feature-length TV in the 1960s largely meant specials. Schaefer continued directing installments of the venerable *Hallmark Hall of Fame* to great acclaim: *Victoria Regina* (1961) with Julie Harris, *The Invincible Mr. Disraeli* (1963) with Trevor Howard, *The Patriots* (1963) with Charlton Heston, *Inherit the Wind* (1965) with Melvyn Douglas and Ed Begley, *The Magnificent Yankee* (1965) with Alfred Lunt and Lynn Fontanne, *Saint Joan* (1967) with Genevieve Bujold, and *Elizabeth the Queen* (1968) with Judith Anderson and Heston.

In the latter half of the decade, the specials aired under the banner of *CBS Playhouse* were mostly directed by Schaefer and Paul Bogart. Talky, cerebral, and heartfelt, their dealings were with difficult social subjects such as mentally challenged children, old age, and marital discord. They included two from Schaefer: *Do Not Go Gentle into That Good Night* (1967) with Melvyn Douglas, and *My Father and My Mother* (1968) with Gene Hackman. Producer David Susskind's name signaled quality in independent specials of the 1960s, some of that quality instilled by director Alex Segal in both *Hedda Gabler* (1963) starring Ingrid Bergman, Trevor Howard, and Ralph Richardson, and Arthur Miller's *Death of a Salesman* (1966) starring the stage originals, Lee J. Cobb and Mildred Dunnock.

A vital event in the latter half of the 1960s was the establishment of *NET Playhouse* on public TV. It presented experimental American plays and imported British dramas and miniseries—a word that had not yet entered the TV lexicon. Among the early *NET Playhouse* productions to gain recognition were Larry Arrick and Earl Dawson's *The Journey of the Fifth Horse* (1966) with Dustin Hoffman, Paul Bogart's *An Enemy of the People* (1966) starring James Daly, and Stuart Latham and Herbert Wise's BBC series *The Victorians* (1967).

The success of *NET Playhouse* under the stewardship of executive producers Curtis Davis and Jac Venza, led to further experimentation on National Educational Television and more British imports, including, most influentially, the 26-episode adaptation of John Galsworthy's *The Forsyte Saga* (1969–1970), directed by James Cellan Jones and David Giles. The popularity of this serial in both its U.S. maiden run and later in syndication, led to the eventual experimentation in multi-part, single-story presentations in the 1970s by the networks.

Long-form TV in Britain meant miniseries derived from literature as well as play adaptations into the 1960s under such venerable umbrella titles as the *BBC Sunday Night Theatre* and *ITV Play of the Week*. But long-form British TV came of age in the 1960s with *Wednesday Play* (1964–1970), *Theatre 625* (1964–1968), *Play of the Month* (1965–1983), and *Play for Today* (1970–1984). While *Play of the Month* stuck to the classics under producer and sometime director Cedric Messina, the other three anthologies used material by such prolific writers as David Mercer, Dennis Potter, Jack Rosenthal, and others and offered the U.K.'s best actors some of their greatest roles. An array of great directors crossed these anthologies' boundaries regularly, including Rudolph Cartier, Alan Cooke, Alan Bridges, Waris Hussein, James MacTaggart, Moira Armstrong, Claude Whatham, John Glenister, Ken Loach, Piers Haggard, Brian Parker, Gilchrist Calder, John Mackenzie, Pharic MacLaren, and many more.

More than 600 big and little screen adaptations of Shakespeare's works have been produced, but the central accomplishment of TV in this lineage is *The Complete Dramatic Works of William Shakespeare* (1978–1985). All 36 plays were filmed and aired by the BBC in the U.K. and later in America on PBS. Jane Howell directed six of the plays while

Elijah Moshinsky, David Giles, and Jonathan Miller directed five apiece, and Jack Gold, John Gorrie, and David Hugh Jones helmed two each. Other participating directors included Rodney Bennett, Kevin Billington, Stuart Burge, Basil Coleman, Desmond Davis, James Cellan Jones, Alvin Rakoff, Don Taylor, and Herbert Wise. The series was produced by Cedric Messina, Jonathan Miller, and Shaun Sutton.

The American made-for-TV movie has been traced back to David Lowell Rich's thriller, *See How They Run*, aired on October 7, 1964. TV historian Alvin H. Marill has logged five dozen TV movies that aired from that date through the end of 1969. A staple of the tube in the following three decades, the TV movie brought crime and espionage thrillers, westerns, romances, and other genre items as well as series-launching pilots to the public in increasing numbers. Among the successful pilots were Stuart Rosenberg's *Fame Is the Name of the Game* (1966) with Anthony Franciosa, James Goldstone's *Ironside* (1967) with Raymond Burr, Michael Ritchie's *The Outsider* (1967) starring Darren McGavin, Paul Wendkos's *Hawaii Five-O* (1968) with Jack Lord, William A. Graham's *Then Came Bronson* (1969) with Michael Parks, David Lowell Rich's *Marcus Welby, M.D.* (1969) starring Robert Young, and Barry Shear, Boris Sagal, and Steven Spielberg's omnibus piece based on Rod Serling's trio of scripts, *Night Gallery* (1969).

With the opportunities for filmmakers expanded by the success of TV movies as an industry unto itself in the early 1970s, directors had more opportunities than ever before to produce feature-length work. The three networks became movie factories, with *ABC Movie of the Week* taking the lead, airing two new primetime presentations a week. Between 1970 and 1979, nearly 1,000 TV movies and miniseries were produced for American network consumption.

Important benchmarks among TV movies included Buzz Kulik's *Brian's Song* (1971), Joseph Sargent's *The Marcus-Nelson Murders* (1973), Lamont Johnson's *That Certain Summer* (1972), John Korty's *The Autobiography of Miss Jane Pittman* (1974), John Badham's *The Law* (1974), Sam O'Steen's *The Queen of the Stardust Ballroom* (1975), Kulik's *The Lindbergh Kidnapping Case* (1976), William A. Graham's *21 Hours at Munich* (1976), Randal Kleiser's *The Gathering* (1977), and Michael Mann's *The Jericho Mile* (1979). ABC also maintained an abiding interest in presenting feature-length pieces of more eclectic appeal under its *ABC Theatre* banner, epitomized by Jose Quintero and Gordon Rigsby's version of Eugene O'Neill's *A Moon for the Misbegotten* (1975) starring Jason Robards.

After the success of *The Forsyte Saga* on NET, and the establishment of the Public Broadcasting System in 1970, the search for alternatives to the network programming mill led to more British imports. In January 1971, PBS introduced *Masterpiece Theatre*, the most successful anthology forum in TV history, by airing David Giles's miniseries *The First Churchills*, starring Susan Hampshire. Hosted by Alistair Cooke, *Masterpiece Theatre* occasionally lived up to its name and presented mostly miniseries, including some of the outstanding programs of all time, including *The Six Wives of Henry VIII*, starring Keith Michell as the profligate monarch and directed by Naomi Capon and John Glenister, as well as the six-part *Elizabeth R*, starring Glenda Jackson and directed by Roderick Graham, Richard Martin, Donald McWhinnie, Claude Whatham, and Herbert Wise. The signature show title for *Masterpiece Theatre* was *Upstairs Downstairs* through four seasons.

The networks were watching as limited series became a PBS staple. While multi-part TV movies date to Buzz Kulik's *Vanished* (1971), the miniseries did not crystallize until ABC invested 12 hours of primetime to the epic *Rich Man, Poor Man* (1976), the story of one family's ups and downs in the post–World War II era. Starring Nick Nolte and Peter Strauss as the Jordache brothers, this miniseries was directed by David Greene and Boris Sagal. Its success begat an even bolder miniseries, *Roots* (1977), the adaptation of Alex Haley's novel of the African American experience in the times of slavery and emancipation. This highest-rated TV program of all time swept through the Emmy Awards and confirmed the miniseries' popularity. Employing a raft of familiar faces fronted by newcomer LeVar Burton, *Roots* was directed by Marvin J. Chomsky, John Erman, David Greene, and Gilbert Moses.

The TV movie factory opened up a concurrent production line of miniseries, and some of the best of them through the 1970s included *The Adams Chronicles* (1976–1977), directed by Paul Bogart, Barry Davis, John Glen, Fred Coe, James Cellan Jones, and Anthony Page; *Captains and the Kings* (1976), directed by Douglas Heyes and Allen Reisner; *Holocaust* (1978), directed by Marvin J. Chomsky; *Roots: The Next Generations* (1979), directed by Georg Stanford Brown, John Erman, Charles S. Dubin, and Lloyd Richards; *Backstairs at the White House* (1979), directed by Michael O'Herlihy, and *Blind Ambition* (1979), directed by George Schaefer.

During the 1970s, PBS established several ambitious anthologies that highlighted both new and classic theatre pieces. Producer Norman Lloyd's *Hollywood Television Theatre* aired such singular productions as George C. Scott's *The Andersonville Trial* (1970) and Joseph Hardy's *Shadow of a Gunman* (1972). On *Great Performances*, the presentations included Gerald Freedman's *Antigone* (1973) starring Genevieve Bujold, and Michael Apted's *The Collection* (1978) with Laurence Olivier. *Theatre in America* taped or filmed plays presented at regional theatre companies, including Kirk Browning's *A Touch of the Poet* (1974), and William Ball's *The Taming of the Shrew* (1976). *Visions* presented

experimental works, such as Paul Bogart's *The War Widow* (1976) and Lloyd Richards's *Freeman* (1977). While these series had relatively short life spans, a decade later PBS established *American Playhouse*, which carried on a tradition of excellence with such presentations as Jack O'Brien's *The Skin of Our Teeth* (1983), Barbara Kopple's *Keeping On* (1983), Allan A. Goldstein's *True West* (1984), and Jeff Bleckner's *Concealed Enemies* (1984).

The cable era also arrived in a big way in the 1980s. Home Box Office and Showtime evolved into the big pay-TV channels and the performing arts found other forums on the Arts & Entertainment Network, the Z Channel, Bravo, and others. The cable channels weren't governed by the strict tenets adhered to by the networks, and the violence, profanity, nudity, and profligate behavior that could be glimpsed in theatrical features could also be elements in cable movies. Cable movies underwritten by HBO included Ralph L. Thomas's *The Terry Fox Story* (1983), Jack Gold's *Sakharov* (1984) with Jason Robards and Glenda Jackson, and Philip Saville's *Mandela* (1987) starring Danny Glover as the South African activist.

Miniseries expanded as a way for the networks to retain the audience, culminating in the adaptations of Herman Wouk's World War II novels, *The Winds of War* (1983) and *War and Remembrance* (1989–90), both directed on a gargantuan scale by Dan Curtis and starring Robert Mitchum as Naval attaché Pug Henry. Among the other miniseries of the 1980s were Jerry London's *Shogun* (1980), Barry Davis's *Oppenheimer* (1980), Charles Sturridge and Michael Lindsay-Hogg's *Brideshead Revisited* (1981), Daryl Duke's *The Thorn Birds* (1983), Buzz Kulik's *George Washington* (1984), Christopher Morahan and Jim O'Brien's *The Jewel in the Crown* (1984), Marvin J. Chomsky and Lawrence Schiller's *Peter the Great* (1986), and Simon Wincer's brilliant western, *Lonesome Dove* (1989).

The flow of TV movies into the 1990s included more international acceptance of productions from Canada and Australia, a blurring of the lines between cable and network product, and the settling of film noir as the major genre, particularly with themes of women in danger, sustaining the careers of such popular actresses as Jane Seymour, Jaclyn Smith, Valerie Bertinelli, Dana Delaney, Kellie Martin, and two dozen others. TNT specialized in Civil War dramas, epitomized by John Frankenheimer's *Andersonville* (1996) and John Gray's *The Hunley* (1999).

The British imports were highlighted by the *Prime Suspect* succession of miniseries starring Helen Mirren as an intrepid London inspector, directed through various phases of the police procedural by Christopher Menaul, John Strickland, David Drury, John Madden, Sarah Pia Anderson, Paul Marcus, Philip Davis, Tom Hooper, and Philip Martin. While great new pieces were directed in the British Isles, the abiding faith in the homeland's literary wealth has never flagged, so that the flow of adaptations of Shakespeare and Shaw, Dickens and Austen, Conan Doyle and Agatha Christie, seemingly will never abate.

After the turn of the twenty-first century, with reality TV taking over primetime, movies and miniseries have not been squeezed entirely from the schedule, but no longer rate the importance of other fare. This circumstance has led to cost-effective TV movie production on secondary networks, such as Lifetime and the Sci-Fi Channel. The big miniseries undertakings have required the Hollywood clout of Tom Hanks and/or Steven Spielberg employing many directors to produce such landmark epics as *From the Earth to the Moon* (1998), *Band of Brothers* (2001), *Steven Spielberg Presents Taken* (2002), and *Into the West* (2005).

In all of these TV productions, from the experiments before and after World War II to the latest Lifetime movie, the writers and producers provided the story and the forum. But most likely the director created the visual style, set the mood, cast the actors, paced the production, and otherwise interpreted the written word for the home-viewing frame, in the process often becoming the primary storyteller of the medium.

A

PAUL AARON
b. Hoosick Falls, New York

Movies: *The Miracle Worker* (1979), *Thin Ice* (1981), *Maid in America* (1982), *When She Says No* (1984), *In Love and War* (1987), *Save the Dog!* (1988), *Untamed Love* (1994)

Aaron's brief but undefinable feature career includes a Chuck Norris action film (*A Force of One*), the romance of a lesbian with a gay man (*A Different Story*), Glenn Close's disastrous musical (*Maxie*), and an instance of the Alan Smithee credit (*Morgan Stewart's Coming Home*), which wasn't all that bad.

Aaron's TV movies never again had the effectiveness of his first one, the remake of Arthur Penn's *The Miracle Worker* (1962), this time with Patty Duke in the Annie Sullivan role; Duke had famously played the Helen Keller role in both the stage and theatrical film versions of the play. Emmy Awards were won by the show and Duke, who invested her own strength and vigor into the new version after having watched Anne Bancroft's work in the part on stage and screen.

Maid in America was a gender-bender with former football star Alex Karras in the title role. *When She Says No* featured Kathleen Quinlan as a wallflower who gets tipsy, invites three guys to her hotel room, and then later charges them with rape. Aaron covered events with a *Rashomon*-type of structure with each character seeing circumstances differently. The director added adroitly to the Vietnam War cannon with *In Love and War*, which dramatized—via James Woods's exceptional portrayal—U.S. pilot Jim Stockdale's imprisonment for eight years in the prisoner-of-war camp known as the "Hanoi Hilton." Aaron is the stepfather of Keanu Reeves.

JIM ABRAHAMS
b. May 10, 1944, Shorewood, Wisconsin

Movie: . . . *First Do No Harm* (1997)

Abrahams is equal parts a writer, director, and producer, mostly of out-and-out comedies, such as *Airplane!* (1980), *Hot Shots!* (1991), and *Jane Austen's Mafia!* (1998). He formerly worked in partnership with David and Jerry Zucker.

Abrahams's TV drama is an anomaly in that it was directed by such a progenitor of broad comedy and that Meryl Streep would lend her services not only to him, but to TV for the first time since becoming a film star. The title is taken from the *Hippocratic Oath*, and the film has no love for the medical field. Streep played Lori Reimuller, whose son was diagnosed with a rare brand of epilepsy, for which he's prescribed painful medication before she learns that a special diet will avert seizures. Streep was nominated for an Emmy Award, Seth Adkins delivered a superb portrayal of the boy, and Fred Ward and Allison Janney were in this astutely cast production.

EDWARD M. ABROMS

Movie: *The Imposter* (1975)

Abroms's career is split between being editor of features and TV movies and director of TV series. As a director, he's done *Cannon*, *Police Story*, *Get Christy Love*, *Kojak*, *Doctors' Hospital*, and *Murder, She Wrote*. As an editor, he cut Lamont Johnson's *The Groundstar Conspiracy* (1972), Steven Spielberg's *The Sugarland Express* (1974), and Sam Peckinpah's *The Osterman Weekend* (1983). His one TV movie was an unfruitful

pilot film starring Paul Hecht as a former army intelligence officer who secretly replaces an assassination-targeted figure involved in a land swindle.

ROBERT ALLAN ACKERMAN
b. Brooklyn, New York

American Playhouse*: *Mrs. Cage (1992)
Movies/Miniseries: *David's Mother* (1994), *Radiant City* (1996), *Night Sins* (1997, mini), *Outrage* (1998), *Double Platinum* (1999), *Forget Me Never* (1999), *Life with Judy Garland: Me and My Shadow* (2001), *Baby* (2002), *The Roman Spring of Mrs. Stone* (2003), *The Reagans* (2003, mini), *Filthy Gorgeous* (2006)

Ackerman's career has signaled quality from his very first long-form show, *Mrs. Cage*, which starred Anne Bancroft as a seemingly well-adjusted woman accused of murdering a fellow shopper, and Hector Elizondo as the police detective trying to understand what made her do it. Both actors were nominated for Emmy Awards in one of *American Playhouse*'s best presentations. Bancroft's work ranks among her best, even though it's rarely recalled in those terms.

David's Mother reilluminated the problems inherent in the institutionalization of mentally challenged children. Kirstie Alley plays the mother who's dodging a system that would keep and maintain her autistic boy. Ackerman's handling of the hard questions and answers paved the way for Emmy Awards for Alley in her finest hours, Michael A. Goorjian as David, and writer Bob Randall. Sam Waterston offered excellent support as the new boyfriend who becomes the catalyst for change. Stockard Channing co-starred with Phylicia Rashad and Chris Sarandon.

Ackerman and Alley collaborated again on *Radiant City*, a 1950s period piece set in the tenements. The director handled a Valerie Bertinelli miniseries, *Night Sins*, putting over the idea of her as an FBI agent investigating a series of missing people in a small town. *Outrage* starred Rob Lowe as a witness reporting crimes who is, in turn, terrorized by the thugs he fingered. *Double Platinum* was a showbiz soaper starring Diana Ross and Brandy (Norwood) as estranged mother and daughter singers.

Ackerman regained his form with *Forget Me Never*, starring Mia Farrow as an attorney who begins to understand that her forgetfulness is the advance of Alzheimer's disease. *Baby* was an altogether unusual take on the theme of abandoned children, presenting a family healing its wounds over a foundling, as Ackerman discovered novel ways in which to employ Farrah Fawcett and Jean Stapleton.

The Judy Garland movie had everything in place to reexamine an already thoroughly investigated Hollywood career. But Ackerman's great fit for the piece was casting Judy Davis in the title role. These Judys were meant for each other, and the Australian actress delivers one of her most deeply felt performances, highlighting the great highs and the sorrowful lows of a tragic life, on point with vocals and mannerisms, and sublime in the annals of showbiz recreations. Robert L. Freedman adapted Garland's daughter Lorna Luft's memoir, and Ackerman marshaled the forces to five Emmy Awards—including ones for Freedman, Davis, and Tammy Blanchard as the childhood Judy, from a shower of 13 nominations. One of those nominations went to Ackerman, who also received his first DGA Award nomination.

Ackerman took on *The Roman Spring of Mrs. Stone*, which for the 1961 film adaptation carried a reputation of curious underachievement by so many once and future legendary talents: Tennessee Williams, Vivien Leigh, Warren Beatty, Jose Quintero, Gavin Lambert, and Lotte Lenya. With an adaptation of the Williams novella by Martin Sherman, Ackerman improved significantly on Quintero's one feature. Helen Mirren played the aging star with a great sense of intuition and honesty and with a tender mix of emotions that surpass Leigh's rendition. Five Emmy nominations followed, including for Ackerman, Mirren, and Anne Bancroft as the Contessa.

The Reagans, which portrayed the former First Family with blemishes forward, triggered a political war before its airdate so that CBS gave up under Republican salvos and let Showtime carry the miniseries. Seven Emmy nominations followed, including nominations for James Brolin as Ronald and Judy Davis as Nancy. The film, which portrays Ronald and Nancy handling the peculiar duality of public and private lives, stresses the Reagan administration's neglect of the AIDS issue. Although the piece was perceived as anti-Reagan, it's actually fairly evenhanded.

Filthy Gorgeous was a look at elite prostitution in New York City, with a script by Ron Nyswaner and a cast headed by Isabella Rossellini.

CATLIN ADAMS
b. October 11, 1950, Los Angeles

Movie: *Stolen: One Husband* (1990, aka *I Want Him Back!*)

Adams directed an *ABC Afterschool Special* with Ben Affleck called *Wanted: The Perfect Guy* and wrote with Melanie Mayron and directed the independent girls' night film *Sticky Fingers* (1988). *Stolen* was a Valerie Harper

vehicle that injected some meanness into a standard-brands sex farce, and let the actress vent venom over a philandering husband—a good fit for Elliott Gould.

PERRY MILLER ADATO

American Playhouse*: *Carl Sandburg: Echoes and Silences (1982)

Adato directed and/or produced documentaries on significant cultural figures that aired on PBS, including on Gertrude Stein, Eugene O'Neill, Alfred Stieglitz, and Pablo Picasso. John Cullum played Sandburg in the *American Playhouse* presentation, reading passages from the writer's works. Frances Conroy portrayed Sandburg's mother and Michael Higgins his hobo father in dramatizations. Sandburg's own recorded voice is heard reading his poetry.

Adato received the DGA Awards for best documentary for *Picasso: A Painter's Diary* (1980) and *Eugene O'Neill: A Glory of Ghosts* (1985). He also received a DGA Award for the Sandburg piece.

ANITA W. ADDISON
b. 1952, Greensboro, North Carolina; d. January 24, 2004, New York City

Movies: *There Are No Children Here* (1993), *Deep in My Heart* (1999)

PBS Hollywood Presents*: *Copshop (2004, co-directed with Joe Cacaci)

Addison directed on *Knot's Landing*, *Quantum Leap*, *Judging Amy*, and other shows. Oprah Winfrey starred in *There Are No Children Here* as an inner-city mother trying to keep her fatherless family together amid the temptations that draw them from home to danger. Without being preachy, the film describes day-to-day hardships for African American families without a strong male presence, and delineates the ways that impressionable kids gravitate to corruption.

Deep in My Heart is an extremely complex take on racial identity. A 35-year-old woman is afflicted with a condition that can be cured by information from her birth mother, so she finds the woman who gave her up for adoption. The mother, a white woman raped by a black man, decided against abortion. She loved her baby but placed her for adoption because the baby was dark-skinned and would, according to the mother's idea of conventional social wisdom in 1961 Boston, have a better life in a black family. Gloria Reuben beautifully plays the grown mulatto woman. Anne Bancroft, as the birth mother in advanced age, won the Emmy Award for best supporting actress in a cast which included Lynn Whitfield, Alice Krige, and Jesse L. Martin. Addison's modulations of the many layers in Ronni Kern's script enabled her to extract complex performances from the core cast.

Copshop was a two-part New York story on PBS connected by Richard Dreyfuss as Leonard Manzo, who attends an NYPD-run neighborhood meeting in the front half, and goes to a bordello for the other half, where the shenanigans involve a misplaced wallet. Blair Brown, Rosie Perez, and Rita Moreno co-star.

FELIX ÉNRÍQUEZ ALCALÁ
b. Bakersfield, California

Movies/Miniseries: *Seduced and Betrayed* (1995), *Deadly Pursuits* (1996), *Justice League of America* (1997), *The Taking of Pelham One Two Three* (1998), *Taken* (2002, mini, aka *Steven Spielberg Presents Taken*, co-directed with Breck Eisner, John Fawcett, Tobe Hooper, Jeremy Kagan, Michael Katleman, Sergio Mimica-Gezzan, Bryan Spicer, Jeff Woolnough, Thomas J. Wright), *Battlestar Galactica: Razor* (2007, co-directed with Wayne Rose)

Alcalá directed episodes of *South Beach*, *ER*, *NYPD Blue*, *Sliders*, *Profiler*, *Law & Order: Special Victims Unit*, *CSI Miami*, and other series, and the Steven Seagal feature, *Fire Down Below* (1997).

Seduced and Betrayed starred Susan Lucci as a clawing widow corrupting a married man. *Deadly Pursuits* has Tori Spelling as an ex-stripper on the run from the mob. *Justice League of America* is a comic book–based dark fantasy about a group of superheroes saving the world. *The Taking of Pelham One Two Three* was a remake of Joseph Sargent's fine 1973 thriller of the same name, this time with Edward James Olmos and Lorraine Bracco as the detectives trying to foil a ransom scheme involving the New York subway system.

ALAN ALDA
b. January 28, 1936, New York City

Specials: *6 Rms Riv Vu* (1974, co-directed with Clark Jones), *M*A*S*H: Goodbye, Farewell, and Amen* (1983)

As the star of TV's *M*A*S*H* and dozens of features and TV movies, Alda has been a likable and consequential presence. He made his mark as a feature director of community romances—*The Four Seasons* (1981) and *Sweet Liberty* (1986)—with twists of wit and irony after

good set-ups but not much staying power. Alda proved that he was as dexterous and comfortable directing the Korean War gang behind the scenes for 30 episodes as he was playing the smooth operator of Hawkeye Pierce. He handled the finale with aplomb. For *6 Rms Riv Vu*, the TV rendition of Bob Randall's famous two-character play (Carol Burnett co-starred), Alda tapped TV pioneer Clark's long experience.

ADELL ALDRICH
b. June 11, 1943, Los Angeles

Movies: *Daddy, I Don't Like It Like This* (1978), *The Kid from Left Field* (1979)

The daughter of director Robert Aldrich, Adell was a script apprentice on several of her father's films, including *The Flight of the Phoenix* (1965), and later script supervisor on his *The Choirboys* (1977). It was in the latter capacity that she built a career on such films as Garry Marshall's *Pretty Woman* (1990), Penelope Spheeris's *Wayne's World* (1992), and Glenn Jordan's TV movie *Jake's Women* (1996). Adell's first TV movie as a director was a family-issues vehicle for Burt Young, who wrote and starred. She replaced Vince Edwards on *The Kid from Left Field*, the highlight of which was Gary Coleman's first starring role in a TV movie.

BILL ALEXANDER

Special: *Tartuffe, or The Imposter* (1983)

Alexander won the Laurence Olivier Theatre Award in 1987 for *The Merry Wives of Windsor*. Alexander directed Christopher Hampton's adaptation of the Moliere play for the Royal Shakespeare Company with Antony Sher, Katy Behean, Nigel Hawthorne, Alison Steadman, and Sylvia Coleridge.

JACE ALEXANDER
b. April 7, 1964, New York City

Movies: *Jenifer* (2001), *Carry Me Home* (2004)

Alexander directed episodes of *Law & Order*, *Homicide: Life on the Street*, *Arli$$*, *Ally McBeal*, and *Lizzie McGuire*. Alexander's acting assignments include the John Sayles films *Matewan* (1987), *Eight Men Out* (1988), and *City of Hope* (1991). *Jenifer*, the true story of a woman with ALS, or Lou Gehrig's disease, is a sturdy family drama under Alexander's care, recounting how her sisters came together to help one battle the malady. Laura San Giacomo starred with Jane Kaczmarek and Annabella Sciorra, with Jane Alexander as their mother. *Carry Me Home* is the post–World War II saga of a war-widowed seamstress (Penelope Ann Miller) trying to make ends meet with two bratty children in upstate New York. This one also features the director's mother, Jane, in a supporting role.

COREY ALLEN
b. June 29, 1934, Cleveland, Ohio

Movies: *See the Man Run* (1971), *Cry Rape!* (1973), *Yesterday's Child* (1977, co-directed with Bob Rosenbaum), *The Man in the Santa Claus Suit* (1979), *Stone* (1979), *The Return of Frank Cannon* (1980), *The Murder of Sherlock Holmes* (1984), *Code Name: Foxfire* (1985), *Beverly Hills Cowgirl Blues* (1985), *Brass* (1985), *I-Man* (1986), *The Last Fling* (1987), *Destination America* (1987), *Star Trek: The Next Generation—Encounter at Farpoint* (1987), *The Ann Jillian Story* (1988), *Moment of Truth: Stalking Back* (1993).

An ubiquitous actor in films and TV from the mid-1950s, especially after he played Buzz in Nicholas Ray's *Rebel Without a Cause* (1955), Allen segued into directing in the late 1960s. He busied himself with episodes of *High Chaparral*, *Mannix*, *Then Came Bronson*, *The Streets of San Francisco*, *Police Story*, *Police Woman*, *Bronk*, *Magnum P.I.*, *Hunter*, and so on. Allen was twice nominated for Emmy Awards for directing *Hill Street Blues*, winning in 1984.

Allen had the selfless ability to manage vanity projects for others, as Fred Astaire played multiple roles in *The Man in the Santa Claus Suit*; *Stone* was a Dennis Weaver pilot; *The Return of Frank Cannon* resuscitated William Conrad's signature detective; *The Murder of Sherlock Holmes* was the fine pilot for Angela Lansbury's *Murder, She Wrote*; *Brass* marked a spell for Carroll O'Connor from the bellicose buffoonery of Archie Bunker; and the *Star Trek* and Ann Jillian shows are self-explanatory. The Jillian movie rose beyond its stage-saga roots and its rare trick of having the title actress play herself to garner Emmy Award nominations for both the actress and the production.

DEBBIE ALLEN
b. January 16, 1950, Houston, Texas

PBS Hollywood Presents*: *The Old Settler (2002)

Allen has been nominated for 18 Emmy Awards, 11 for choreography, and won twice for choreographing *Fame*, and once for the special *Motown 30: What's Goin'*

On! (1990). Four of her nominations were for best performance as a lead actress in a drama series, all for *Fame*.

As a piece about sisterly relations in middle age, *The Old Settler* has the benefit of the same: real-life sisters Phylicia Rashad and Allen in the respective lead roles of Barney and Quilly. Set in 1940s Harlem, this story portrays sisters who are initially absent men. One has never married, the other was abandoned by her husband. Their relationship changes when Husband Witherspoon (Bumper Robinson) comes to board with them, and becomes attracted to Barney, much to Quilly's chagrin. John Henry Redwood's play was a present to the Allen sisters, which Debbie unwrapped very nicely.

IRWIN ALLEN
b. June 12, 1916, New York City; d. November 2, 1991, Santa Monica, California

Movie: *City Beneath the Sea* (1971)

Allen was a producer of big and fantastic film and TV productions who later became identified with all-star, group-jeopardy disaster films after the wild box-office success of *The Poseidon Adventure* (1972) and *The Towering Inferno* (1974). His first film as a producer was *Where Danger Lives* (1950) with Robert Mitchum. Allen subsequently directed and produced *The Story of Mankind* (1957), *The Lost World* (1960), and the fantasy/adventure TV series *Voyage to the Bottom of the Sea*, *Lost in Space*, and *Land of the Giants*.

City Beneath the Sea, about a colonization attempt under the Pacific Ocean with the customary familiar faces (Richard Basehart, Stuart Whitman, Joseph Cotten), was Allen's one TV movie as a director. As a producer, he converted his disaster formula to TV movies with *Flood!* (1976) and *Fire!* (1977), both directed by Earl Bellamy, as well as the dead-horse beaters *The Night the Bridge Fell Down* (1983) and *Cave-In!* (1983), both directed by Georg Fenady.

JAY PRESSON ALLEN
b. March 3, 1922, Fort Worth, Texas; d. May 1, 2006, New York City

Special: *The Big Love* (1994)

Allen was nominated for Academy Awards for the screenplays of Bob Fosse's *Cabaret* (1972) and Sidney Lumet's *Prince of the City* (1982). She won a Writers Guild of America Award for *Cabaret* and was nominated for *The Prime of Miss Jean Brodie* (1969), *Travels with My Aunt* (1972), and *Prince of the City*. Allen also wrote *Marnie* (1964), *Funny Lady* (1975), and *Deathtrap* (1982).

The HBO presentation of *The Big Love* starred Tracey Ullman in a one-woman show written by Allen and her daughter, Brooke Allen. Ullman played Flo Aadland, the actual mother of Beverly Aadland, who, at 15, had a well-known affair with the infamously profligate movie star, Errol Flynn. Flo's account of the affair was published in book form in 1961; the book was reintroduced in the 1990s as a camp classic, with a new introduction by William Styron. Ullman delivered a tour-de-force performance as the decidedly off-center Flo.

WOODY ALLEN
b. December 1, 1935, Brooklyn, New York

Movie: *Don't Drink the Water* (1994)

Allen has been nominated for Academy Awards for best screenwriter a record 14 times, and been nominated for 21 Oscars in all, including six times for best director: *Annie Hall* (1977), *Interiors* (1978), *Broadway Danny Rose* (1984), *Hannah and Her Sisters* (1986), *Crimes and Misdemeanors* (1989), and *Bullets Over Broadway* (1994). Allen won Oscars for writing and directing *Annie Hall* and writing *Hannah and Her Sisters*. He has won five New York Film Critics Circle Awards, and four Writers Guild of America Awards (from 18 nominations).

Written at the height of the Cold War, Allen's play *Don't Drink the Water* features a Newark caterer who spends a vacation with his family in a nation behind the Iron Curtain. The piece was made as a feature in 1969 with Howard Morris directing Jackie Gleason and Estelle Parsons. The TV movie 25 years after that starred Allen as the father, mugging it up with the rest of a game cast concerned with nothing but pulling the gags: Michael J. Fox, Julie Kavner, Rosemary Murphy, Taina Elg, Edward Herrmann, Mayim Bialek, et al.

PAUL ALMOND
b. April 26, 1931, Montreal, Quebec, Canada

***Play of the Week*:** *Tiger at the Gates* (1960, second staging of the play)

Dramas: *Macbeth* (1961), *The Labyrinth* (1963)

Almond was married from 1967 to 1973 to actress Genevieve Bujold, whose career blossomed concurrently with his Canadian features *Isabel* (1968), *Act of the Heart* (1970), and *Journey* (1972). Almond's *Macbeth* for Canadian TV starred Sean Connery and Zoe Caldwell, and *The Labyrinth* featured James Doohan. *Tiger at the Gates* was staged twice on *The Play of the Week*, both in 1960, once by Harold Clurman who had directed it on Broadway, then eight months later by Almond with a cast led by Keith Michell, Charles Gray, and Carole Lesley.

JOHN A. ALONZO
b. June 12, 1934, Dallas, Texas; d. March 13, 2001, Beverly Hills, California

Movies: *Champions: A Love Story* (1979), *Portrait of a Stripper* (1979), *Belle Starr* (1980), *Blinded by the Light* (1980).

After early acting work, including a role as a villager in John Sturges's *The Magnificent Seven* (1960), Alonzo became a cinematographer and shot more than 70 productions. His features as a director of photography include Dick Richards's *Farewell, My Lovely* (1975), John Frankenheimer's *Black Sunday* (1977), and Herbert Ross's *Steel Magnolias* (1989). As a Director of Photography (DP), Alonzo earned an Academy Award nomination for the subdued colors of Roman Polanski's *Chinatown* (1974), an Emmy Award for Stephen Frears's *Fail-Safe* (2000), and Emmy nominations for Joseph Sargent's *World War II: When the Lions Roared* (1994) and John McNaughton's *Lansky* (1999).

As a director, Alonzo's TV films showcased strong female roles, played by Lesley Ann Warren in *Portrait of a Stripper* and Elizabeth Montgomery in the western *Belle Starr*. Alonzo directed one feature, *FM* (1978), about life among the rebellious disc jockeys at a Los Angeles radio station.

DICK ALTMAN

Special: *Calamity Jane* (1963, co-directed with Ernest Flatt)

Calamity Jane showcased the talents of Carol Burnett as the wild-west character and co-starred Art Lund as Wild Bill Hickock.

ROBERT ALTMAN
b. February 20, 1925, Kansas City, Missouri; d. November 20, 2006, Los Angeles

***Kraft Suspense Theatre*:** *Once Upon a Savage Night* (1964, two parts, aka *Nightmare in Chicago*)
Movies/Miniseries: *Basements* (1987), *Tanner '88* (1988, mini), *The Caine Mutiny Court-Martial* (1988), *Tanner on Tanner* (2004)

Altman was nominated for Academy Awards for directing *M*A*S*H* (1970), *Nashville* (1975), *The Player* (1992), *Short Cuts* (1993), and *Gosford Park* (2001), and for producing *Nashville* and *Gosford Park*. His features include *Images* (1972), *The Long Goodbye* (1973), and *Streamers* (1983).

Altman began directing in the 1950s on *Maverick*, *Whirlybirds*, *Bonanza*, *Peter Gunn*, *Hawaiian Eye*, and others. He courted controversy as early as 1962 on an episode of *Bus Stop*, called "A Lion Walks among Us." In that adaptation of Tom Wicker's novel, *Told by an Idiot*, Altman directed the axe-murdering of an old man by Fabian Forte that was discussed in particular during a Congressional investigation into TV violence. Altman directed the pilot episode of *The Gallent Men*, and multiple episodes of *Combat!* After he made the leap to features with *Countdown* (1968) and *M*A*S*H* (1970), Altman returned to TV sparingly, including for two shorts written by Frank South and starring Leo Burmeister, *Rattlesnake in a Cooler* (1980) and *Precious Blood* (1982). *The Laundromat* (1985) was an hour-long Marsha Norman play adaptation on HBO starring Carol Burnett and Amy Madigan.

Nightmare in Chicago, which aired originally as a two-part episode of *Kraft Suspense Theatre* under the title *Once Upon a Savage Night*, concerned a police manhunt for a serial killer. Some who have seen this deem it classic Altman, complete with unusually mobile camerawork for which cinematographer Ellis F. Thackery received an Emmy nomination. Robert Duvall played one of his first notable roles, opposite Charles McGraw and Philip Abbott. *Basements* marked ABC's attempt toward a PBS track with the umbrella title covering two short Harold Pinter plays, *The Dumb Waiter* and *The Room*, with an ensemble including John Travolta and Annie Lennox.

Tanner '88 is a classic political satire, written by Garry Trudeau and starring Michael Murphy as Jack Tanner, a Democratic challenger rising in the primary race to square off with Michael Dukakis, Al Gore, and the others for the honor of running against President George Bush. Altman won the Emmy Award for best direction as this epic cut right to the bone about the back-biting, corruption, egos, and everything else that makes the campaign trail so fascinating. Pamela Reed was sublime as Tanner's aide, and the cameos were rife (Ralph Nader, Bob Dole, Kitty Dukakis, Linda Ellerbee, Gary Hart, Waylon Jennings, Studs Turkel, et al.). Altman's overlapping dialogue, and the sense of commitment from the actors—Murphy, Reed, Kevin J. O'Connor, Cynthia Nixon, E. G. Marshall—makes the whole exercise a howl. *Tanner '88* is TV at its finest as well as quite possibly the best thing Altman has ever done. The sequel, *Tanner on Tanner*, was filmed during the 2004 Presidential election.

JONATHAN ALWYN
b. October 10, 1940

***ITV Play of the Week*:** *Negative Evidence* (1961)
Miniseries: *Napoleon and Love* (1972, mini, co-directed with Derek Bennett, Reginald Collin, Don Leaver)

Alwyn directed on the British series *The Avengers*, *Armchair Theatre*, *Miss Adventure*, *Public Eye*, *Detective*, *Callan*, *Special Branch*, *The Rivals of Sherlock Holmes*, and *Mackinnons*, among others.

Negative Evidence starred Peter Wyngarde. *Napoleon and Love* offered Ian Holm a chance to enlarge on the romantic history of Monsieur Bonaparte with the attendance of Stephanie Beacham, Diana Quick, Catherine Schell, Nicola Pagett, Karen Dotrice, Adrienne Corri, and Billie Whitelaw as Josephine.

ROD AMATEAU
b. December 20, 1923, New York City

Movies: *High School U.S.A.* (1983), *Uncommon Valor* (1983)

Amateau's directing goes back to *The Bushwhackers* (1952) with Wayne Morris and, on TV, at least to *General Electric Theatre* in 1953. His series credits include *The Many Loves of Dobie Gillis*, *Mister Ed*, *Gilligan's Island*, and *The Dukes of Hazzard*. He directed a Peter Sellers movie, *Where Does It Hurt?* (1972), and gave a boost to features banking on youth exploitation: *Drive-In* (1976), *Seniors* (1978), and *The Garbage Pail Kids Movie* (1987).

The gimmicky *High School U.S.A.* pitted one generation of youthful actors (Tony Dow, Bob Denver, Dwayne Hickman, et al.) against a later bunch (Michael J. Fox, Todd Bridges, Anthony Edwards, et al.).

Uncommon Valor, not to be confused with the Ted Kotcheff feature of the same name released the same year, was about firemen led by Mitchell Ryan fighting an arson blaze in a Salt Lake City hospital.

HARRY AMBROSE

Movie: *Book of Days* (2003)

Wil Wheaton plays an insurance man bitterly suffering the death of his bride in *Book of Days*. He suddenly is left with a book containing the future deaths of others. This oddly engrossing film is enlivened by the performances of Pamela Reed, Deborah Raffin, Richard Grieco, and Isaac Hayes.

PINO AMENTA
b. 1952, Australia

Movies/Miniseries: *All the Rivers Run* (1984, mini, co-directed with George Miller), *The Flying Doctors* (1985, mini), *ANZACs: The War Down Under* (1985, mini, co-directed with John Dixon, George Miller), *My Brother Tom* (1986, mini), *Sword of Honour* (1986, mini, co-directed with Catherine Millar), *Nancy Wake* (1987, aka *True Colors*), *Barracuda* (1988, aka *The Rocks*)

Amenta directed episodes of *The Sullivans*, *Ramsay*, *Bellamy*, *BeastMaster*, *Marshall Law*, *Last Man Standing*, and many others. In a career spent almost entirely in his native Australian film industry, Amenta's features include *Heaven Tonight* (1990) and *What the Moon Saw* (1990).

All the Rivers Run was the adaptation of Nancy Cato's novel about a woman stranded on the beautiful but harsh Victorian coast of Australia. *The Flying Doctors* was about Outback medicos. *ANZACs*, starring Paul Hogan and Megan Williams, depicted the exploits of the soldiers of the Australia and New Zealand Army Corps in the World War I battles of Gallipoli and the Somme. John Waters offered one of his best performances as a lonely Hollywood screenwriter whose family leaves him to go back to Australia in *Boulevard of Broken Dreams*.

JON AMIEL
b. May 20, 1948, London, England

***Play for Today*:** *Gates of Gold* (1973)
Miniseries: *The Singing Detective* (1986)

Amiel's way with multi-level character features turning on thriller aspects never found a huge audience, but *Tune in Tomorrow . . .* (1987), *Sommersby* (1993), *Copycat* (1995), and *Entrapment* (1999) have all been carefully crafted and superbly performed, realizing in each the dimensionality of, respectively, Barbara Hershey, Jodie Foster, Holly Hunter, and Catherine Zeta-Jones.

The Singing Detective is one of TV's great miniseries. Written by Dennis Potter and bringing wide attention to Michael Gambon, *The Singing Detective* concerns a dying, bedridden mystery writer named Philip Marlowe who relives through his active imagination a double life. In it, he's a detective trying to solve a series of murders as well as a big band singer belting out tunes. Beautifully directed by Amiel, the show's humor, pathos, music, absurdity, and performing are all sublime.

JULIAN AMYES
b. August 9, 1917, Cambridge, Cambridgeshire, England; d. April 26, 1992, London, England

***BBC Sunday Night Theatre*:** *The Merry Wives of Windsor* (1952)
Movies/Miniseries: *The Old Curiosity Shop* (1979, mini), *Great Expectations* (1981, mini), *Jane Eyre* (1983, mini), *Winter Sunlight* (1984, mini), *Charters & Caldicott*

(1985, mini), *Murder at the Vicarage* (1986), *The Lady's Not for Burning* (1987)
Special: *No Man's Land* (1978)

Amyes directed an early TV version of *The Merry Wives of Windsor* (1952) for the BBC, and his claim to fame in features was *A Hill in Korea* (1956). Amyes directed episodes of *The Third Man*, *Danger Man*, *Cribb*, and *Rumpole of the Bailey*. The Dickens miniseries were carved into 9 and then 12 half-hour episodes. *Winter Sunlight*, from an interesting Alma Cullen script, starred Elizabeth Sellars as a middle-aged woman whose life loses some strictures when her aging parents decide to split up. *Charters & Caldicott* was a charming thriller that aired in the United States on PBS, starring Robin Bailey and Michael Aldridge.

Murder at the Vicarage was another of Joan Hickson's incarnations of Miss Marple. And Amyes was a way-stop guide when Kenneth Branagh was on the rise, enacting the battered hero requesting his end in Christopher Fry's *The Lady's Not for Burning*, until, of course, his glimpse of a tragic beauty (Cherie Lunghi), pegged as a witch for the hanging, redeems his despair.

Amyes presided over Harold Pinter's *No Man's Land*, the magnificent pairing of Ralph Richardson as the host and John Gielgud as the visiting profligate writer who spend an evening reminiscing about their conceptions of the past. The play had been directed in the West End by Peter Hall.

BILL ANDERSON

Movies/Miniseries: *Melissa* (1992, mini), *Dockers* (1999), *Sword of Honor* (2000, mini), *Fields of Gold* (2002), *Last Rites* (2005), *Lewis* (2006, aka *Inspector Lewis*)

Anderson directed episodes of *The Lakes*, *Silent Witness*, *Spooks*, and other series. He directed Alex Kingston in the action feature *Boudica* (2003). Jennifer Ehle starred in the title role of the 300-minute mystery, *Melissa*, which also featured Julie Walters and Tim Dutton. *Dockers* was a drama of labor relations. William Boyd adapted Evelyn Waugh's novel of World War II, *Sword of Honor*, for Anderson and a cast including Daniel Craig. *Fields of Gold*, featuring Mark Strong and Anna Friel, studied pharmaceutical makers with a jaundiced eye.

JANE ANDERSON
b. 1954, California

Movies: *The Baby Dance* (1998), *If These Walls Could Talk 2* (2000, co-directed with Martha Coolidge, Anne Heche), *When Billie Beat Bobby* (2001), *Normal* (2003), *The Prize Winner of Defiance, Ohio* (2005)

Anderson won an Emmy Award and a Writers Guild of America Award for writing the *Positively True Adventures of the Alleged Texas Cheerleader Murdering Mom* (1993), which was directed by Michael Ritchie and also received Emmys for the performances of Holly Hunter and Beau Bridges. Anderson also received Emmy nominations for writing and directing *The Baby Dance*, and for writing *If These Walls Could Talk 2* and *Normal*.

An actress who wrote for *The Facts of Life*, Anderson has eschewed quantity for quality with a string of outstanding productions, beginning with *The Baby Dance*, in which Stockard Channing played an affluent woman who wants to adopt, but is getting exploited by the poor birth mother (Laura Dern), who is giving the child up because she already has four kids. The adoption racket and the emotional ebbs and flows as well as the scheming by both women form the story's core. The piece won a Peabody Award and Channing received nominations for an Emmy and Golden Globe. Peter Riegert co-starred as Channing's husband.

Anderson's segment of *If These Walls Could Talk 2*, which provided a sequel battery of lesbian travels and travails, was *1961* starring Vanessa Redgrave, Marian Seldes, Paul Giamatti, and Elizabeth Perkins. Under Anderson's direction, Redgrave won an Emmy Award.

When Billie Beat Bobby recreated the 1973 nationally-hyped tennis match between young feminist player Billie Jean King and aging pro and grandstanding chauvinist Bobby Riggs. Ron Silver played the smarmy Riggs while a bespectacled and gym-toned Holly Hunter expertly impersonated King in another of the actress' wholly committed performances. In fact, the merits in the piece seemingly grow organically out of the integrity of her portrayal.

Normal starred Tom Wilkinson as Roy, a middle-aged Midwestern gentleman who finally breaks down and tells his wife (Jessica Lange) and pastor that he wants to switch sexes and change into Ruth. The central point, of course, is about acceptance, by the wife, parish, and other friends and family. Wilkinson and Lange received Emmy nominations along with Anderson.

Anderson adapted Terry Ryan's book, *The Prize Winner of Defiance, Ohio*, about the author's mother's fortitude in keeping her family together during trying times when the husband fails as a breadwinner and mom starts entering jingle-writing contests for commercials. Julianne Moore contributed an excellent performance in this piece about the 1950s, steeped in the norms of that era without being a satire. Woody Harrelson found the hopelessness and despair in the husband, who considers

himself a failure in the postwar era of supposedly boundless prosperity.

LINDSAY ANDERSON
b. April 17, 1923, Bangalore, India

***Play for Today*:** *Home* (1972)
Movie: *Glory! Glory!* (1989)
Special: *The Old Crowd* (1979)

A film director in the United Kingdom since the late 1940s, Anderson has also been a writer, producer, actor, critic, and theatrical elder statesman for generations. His films include *This Sporting Life* (1963), *If . . .* (1968), *O Lucky Man!* (1973), *Britannia Hospital* (1982), and *The Whales of August* (1987). A seminal figure of the British New Wave of filmmakers, Anderson ironically became quite a caretaker of the old guard of English performers in his later years.

The theatrical event of David Storey's *Home* paired Sirs Ralph Richardson and John Gielgud as mental institution wards under Anderson's deftly austere direction on stage and screen. Both masters offer up sublime performances. The piece was seen in the United States on PBS's *Great Performances*.

The Old Crowd was an Alan Bennett piece about a housewarming party in a decrepit Edwardian mansion, enlivened by an ensemble featuring Jill Bennett, Rachel Roberts, and Peter Jeffrey.

Glory! Glory!, an HBO film that punched televangelism squarely in the tube, had a good cast, a lot of satirical bluff and posture, and enough interest to keep it going for nearly three hours. Richard Thomas and Barry Morse played clerics and Ellen Greene sashayed through her role as the sexy rock singer they bring in to goose the TV ratings. The trouble is that she takes over the show. In theme, *Glory! Glory!* is a throwback to the kind of rabblerousing institution-bashing inherent in Anderson's more prominent films, including *If . . .* and *O Lucky Man!*

MICHAEL ANDERSON
b. January 30, 1920, London, England

Movie/Miniseries: *The Martian Chronicles* (1980, mini), *Sword of Gideon* (1986)

Anderson began directing British features in 1949 and delivered *The Dam Busters* (1954) and a version of Orwell's classic *1984* (1956) before his all-star epic *Around the World in 80 Days* (1956) won the Academy Award for best picture. He later directed the similarly big-style films *Operation Crossbow* (1965), *The Shoes of the Fisherman* (1968), and *Logan's Run* (1975).

The Martian Chronicles was an event-marketed presentation of the Ray Bradbury story starring Rock Hudson, and *Sword of Gideon* was an elaborate international HBO co-production about a plot to avenge the 1972 massacre of Israelis at the Olympic Games in Munich. Like his best features, these two TV productions are well cast and professionally executed with a complex assortment of characters across international landscapes. For instance, the excellent *Sword of Gideon*, which follows the events also recounted in Steven Spielberg's *Munich* (2005), covered the globe and starred an eclectic mix of performers led by Steven Bauer, Michael York, Rod Steiger, Linda Griffiths, Leslie Hope, and Colleen Dewhurst as Golda Meir.

PAUL W. S. ANDERSON
b. March 4, 1965, Newcastle-upon-Tyne, England

Movies: *Shopping* (1994), *The Sight* (2000)

Anderson, who also writes and produces most of his projects, made an immediate impact with his first TV show, *Shopping*, in which thieves Sean Pertwee and Jude Law performed their version of the title act by driving cars into the front windows of stores. Banned by some British stations for its violence, *Shopping* became a brief media event and led Anderson to the *Mortal Kombat* video game and notoriety in Hollywood, where he directed such films as *Mortal Kombat* (1995), *Event Horizon* (1997), *Soldier* (1998), *Resident Evil* (2002), and *AVP: Alien vs. Predator* (2004).

The Sight starred Andrew McCarthy as an American architect who's assigned to make over an old London hotel, but finds it inhabited by ghosts tied to a murder mystery. Honor Blackman, Kevin Tighe, Maurice Roeves, and Amanda Redman co-starred.

SARAH PIA ANDERSON

***Play for Today*:** *Wayne and Albert* (1983)
Movies: *Prime Suspect 4: Inner Circles* (1995), *Plastic Man* (1999)

Anderson directed episodes of *ER*, *Profiler*, *The District*, *Dark Angel*, *Ally McBeal*, *Ed*, *Veronica Mars*, *Grey's Anatomy*, and others. She put Helen Mirren through the high-standard paces in another *Prime Suspect*. *Plastic Man* was a thought-provoking cautionary tale about a husband (John Thaw) with a loving family who strays with a strumpet and wrecks his life.

MAYA ANGELOU
b. April 4, 1928, St. Louis, Missouri

***Visions*:** *The Tapestry* and *The Circles* (1976)
Movie: *Down in the Delta* (1998)

Angelou's occasional writing for TV includes the adaptation of her autobiographical book, *I Know Why the Caged Bird Sings* (1979) for director Fielder Cook, and her occasional acting includes roles in the miniseries *Roots* (1977) and the feature *How to Make an American Quilt* (1995). She was nominated for a Tony Award for her performance in *Look Away* (1973).

The one-act plays Angelou directed on PBS's *Visions* were written by Alexis DeVeau and enacted by an ensemble including Glynn Turman, Ebony Wright, and Alvin Childress. *Down in the Delta*, the story of a mother who takes her drug-addicted girl out of the evil big city to the Mississippi Delta, drew a premium onscreen crowd for Showtime, presumably for the poetess's involvement rather than it's run-of-the-bayou plot points: Alfre Woodard, Esther Rolle, Mary Alice, Wesley Snipes, Al Freeman Jr., and Anne-Marie Johnson.

KENNETH C. ANNAKIN
b. August 10, 1914, Beverley, Yorkshire, England

Movies/Miniseries: *Harold Robbins' "The Pirate"* (1978, mini), *Murder at the Mardi Gras* (1978), *Institute for Revenge* (1979)

Annakin became known for managing sprawling productions. His famous films are *Swiss Family Robinson* (1960), *The Longest Day* (1962, co-directed with Andrew Marton, Bernhard Wicki, and, uncredited, Darryl F. Zanuck), *The Battle of the Bulge* (1965), and *Those Magnificent Men in Their Flying Machines* (1965). He had been active in British films since 1946.

Annakin's three TV movies are heaped melodramas. *The Pirate* portrayed a family battle for the petroleum fortunes of Israel, pitting father against daughter, and parading through an international co-production the fleeting likes of Eli Wallach, Olivia Hussey, Stuart Whitman, James Franciscus, Anne Archer, Franco Nero, Armand Assante, Ian McShane, et al. In *Murder at the Mardi Gras*, Didi Conn witnesses a New Orleans slaying and flees the stalking killer, bumping along past Harry Morgan, Ron Silver, Barbi Benton, David Groh, et al. In *Institute for Revenge*, George Hamilton plays a Palm Springs ne'er-do-well who's the object of a land swindle featuring Leslie Nielsen, Lauren Hutton, Ray Walston, and a few other familiars.

PAUL ANNETT

***Play for Today*:** *Degree of Uncertainty* (1979)
***Hammer House of Mystery & Suspense*:** *And the Wall Came Tumbling Down* (1986)
Movies/Miniseries: *Little Lord Fauntleroy* (1976, mini), *Poldark* (1977, mini, co-directed with Christopher Barry, Kenneth Ives), *Tales of the Unexpected* (1979, co-directed with Ray Danton, Gordon Hessler, Norman Lloyd), *Widows 2* (1985, mini), *The Witching of Ben Wagner* (1987), *Menace Unseen* (1988)

Annett directed episodes of *Fraud Squad*, *The New Scotland Yard*, *Seven Faces of Woman*, *The Adventures of Sherlock Holmes*, *A Question of Guilt*, *The Gentle Touch*, *Tales of the Unexpected*, and other series. His features include *The Beast Must Die* (1974), *Never Never Land* (1980).

Little Lord Fauntleroy featured Paul Rogers and Preston Lockwood and aired in America on PBS. Annett's segment of *Tales of the Unexpected* was *Skeleton in the Cupboard* starring Charles Dance and Zoe Wanamaker. *Degree of Uncertainty* was the adaptation of an Alma Cullen play starring Jennie Linden. *Menace Unseen* featured Cyril Cusack in the story of a conspiracy at a nuclear power plant. Annett's crowning career achievement has been his involvement in the initial season of *Poldark*, starring Robin Ellis in the title role. *And the Wall Came Tumbling Down* paired *Playboy* model Barbi Benton with a devil cult.

DAVID ANSPAUGH
b. September 24, 1946, Decatur, Indiana

Movies: *Deadly Care* (1987), *In the Company of Darkness* (1993), *Swing Vote* (1999), *L.A. Sheriff's Homicide* (2000), *Two Against Time* (2002)

Anspaugh won Emmy Awards in 1982 and 1983 for directing episodes of *Hill Street Blues*. He also won a 1983 Directors Guild of America Award for that series, and his other series include *St. Elsewhere* and *Miami Vice*. He will always hold a high place in the discerning sports fan's hall of fame for *Hoosiers* (1986) and *Rudy* (1993), both features based on actual events in the director's native Indiana concerning, respectively, high school basketball and Notre Dame football.

Deadly Care starred Cheryl Ladd in one of her most challenging assignments, as a nurse whose own drug addiction gets in the way of her work. *In the Company of Darkness* plumbed similar themes of mixing personal affairs with the job, in this case undercover homicide detective. Helen Hunt portrayed the secret cop who be-

comes entangled in a suspected serial killer's life. Her performance and Steven Weber's as the undisclosed suspect drive this sticky-situation thriller.

Swing Vote starred Andy Garcia as a Supreme Court appointee who becomes the ninth man in a deadlocked court over the abortion issue. Good points are made by both sides in this intellectually intriguing but ultimately melodramatic rendering. *L.A. Sheriff's Homicide* was written by James Ellroy, seemingly to take the heat, so to speak, and general movie focus off the LAPD to look at the sheriff's department's operations in the person of Miguel Ferrer. *Two Against Time* starred Marlo Thomas and Ellen Muth as a mother and daughter who are both diagnosed with cancer—an uncommon but all-too-true event of tragic family unification.

PAUL ANTIER

Movie: *Died in a Heartbeat* (2003)

A mad bomber in Seattle is blowing up the patients of an eminent heart surgeon by hiding tiny bombs in pacemakers. This odd TBS film stars Penelope Ann Miller as the doctor and Judge Reinhold as the bomb squad officer assigned to the case that also brings palpitations of the usual kind.

GREG ANTONACCI
b. New York City

Movie: *Splash, Too* (1988)

Antonacci directed on the series *Perfect Strangers*, *The John Larroquette Show*, and *Herman's Head*. In the sequel to the 1984 mermaid movie that affirmed the careers of Tom Hanks, Daryl Hannah, and director Ron Howard, *Splash, Too* brings the mermaid back to New York to save his business and a dolphin. Todd Waring and Amy Yasbeck star in this Disney sequel.

LOU ANTONIO
b. January 23, 1934, Oklahoma City, Oklahoma

Hallmark Hall of Fame*: *Face to Face (1990)

Movies/Miniseries: *Sin, American Style* (1974), *Someone I Touched* (1975), *Lanigan's Rabbi* (1976, aka *Friday, the Rabbi Slept Late*), *Something for Joey* (1977), *The Girl in the Empty Grave* (1977, aka *Abel*), *The Critical List* (1978, mini), *A Real American Hero* (1978, aka *Hard Stick*), *The Chinese Typewriter* (1979), *Silent Victory: The Kitty O'Neil Story* (1979), *Breaking Up Is Hard to Do* (1979, mini), *The Contender* (1980, mini, co-directed with Richard Castalano, Harry Falk, Sutton Roley, James Sheldon), *We're Fighting Back* (1981), *The Star Maker* (1981, mini), *The Steeler and the Pittsburgh Kid* (1981), *Something So Right* (1982), *Between Friends* (1983, aka *Nobody Makes Me Cry*), *A Good Sport* (1984), *Threesome* (1984), *Rearview Mirror* (1984), *Thirteen at Dinner* (1985, aka *Agatha Christie's Thirteen at Dinner*), *One Terrific Guy* (1986), *Pal$* (1987), *Mayflower Madame* (1987), *The Outside Woman* (1989), *Dark Holiday* (1989, aka *Passport to Terror*), *Face to Face* (1990), *This Gun for Hire* (1991), *Lies Before Kisses* (1991), *The Last Prostitute* (1991), *The Rape of Dr. Willis* (1991), *A Taste for Killing* (1992), *Nightmare in the Daylight* (1992)

As an actor, Antonio played dozens of character roles in 1960s network TV, and small parts in Elia Kazan's *America, America* (1963), George Roy Hill's *Hawaii* (1966), and as Koko in Stuart Rosenberg's *Cool Hand Luke* (1967). Antonio's early series directing assignments include *The Flying Nun*, *The Partridge Family*, *The Rookies*, *Banacek*, and *The Rockford Files*.

Antonio was nominated for Emmy Awards for his direction of *Something for Joey*, *Silent Victory: The Kitty O'Neil Story*, and the "Life Support" (1995) episode of *Chicago Hope*. He was nominated for a Directors Guild of America Award for "The Dancing Bandit" (1994) episode of *Picket Fences*.

Sin, American Style was a trio of episodes concerning seamy relationships, about guys who: fall for a chorus girl, for a best friend's wife, and for a girl who isn't impressed by the cash he stole from his company. America wasn't ready for the moral marginality of the concept and NBC's title antagonistically satirized the wholesome anthology, *Love, American Style*, on the rival ABC. But a lowdown drive was evident in this subversion, which involved Barbara Rush, Brooke Bundy, Jaclyn Smith, Julie Newmar, Barry Nelson, Dick Sargent, and Jack Cassidy.

Antonio continued amoral themes with *Someone I Touched*, in which Cloris Leachman becomes pregnant as she discovers her husband (James Olson) has acquired a venereal disease. *Lanigan's Rabbi* was the easygoing pilot movie for the same-name series based on Harry Kemelman's novels and starring Art Carney. In the pilot, Carney plays the Irish Catholic police inspector collaborating with a rabbi (Stuart Margolin) to solve a murder in the synagogue. The chemistry between Margolin and Carney gave Antonio's pilot its wings.

Something for Joey transcended the usual line of sports movies containing tragic elements. In this case, the saga was that of Heisman Trophy–winning Penn State runningback John Cappelletti and his relationship with

his leukemia-afflicted kid brother, Joey. Antonio's kid-gloves handling of Jerry McNeeley's script garnered both filmmakers Emmy nominations. Marc Singer was effective as John Cappelletti and Jeff Lynas was Joey, and the cast included Geraldine Page, Gerald S. O'Loughlin, Steve Guttenberg, and Paul Picerni as Joe Paterno, Nittany Lions coach.

The Girl in the Empty Grave offered Andy Griffith another opportunity to play a resourceful small-town lawman. *The Gypsy Warriors* placed Tom Selleck and James Whitmore Jr. in a World War II espionage story. *Critical List* starred Lloyd Bridges as a top-echelon medico whose issues include a possible Presidential appointment, checkered past, and developing scandal. *A Real American Hero* contained the further adventures of Tennessee Sheriff Buford Pusser, played by Brian Dennehy (and more famously in Phil Karlson's 1973 hit *Walking Tall* by Joe Don Baker and, in later feature and TV-movie incarnations by Bo Svenson). Stephen J. Cannell wrote another pilot for Selleck and Whitmore, as the brawn and brains of an investigating duo, in *The Chinese Typewriter*, which featured William Daniels and Don Ameche.

Kitty O'Neil was a deaf girl who became one of Hollywood's great stuntwomen and the women's record holder for the land-speed record. Stockard Channing delivered an inspired performance in the title role of Antonio's *Silent Victory: The Kitty O'Neil Story*, supported by Colleen Dewhurst, James Farentino, Edward Albert, Noble Willingham, and Dennehy. Besides Antonio, Dewhurst was also nominated for an Emmy, playing O'Neil's mother.

Antonio presided over *Breaking Up Is Hard to Do*, a hybrid of opposites—the 1970s TV movie of the week grafted onto the beginnings of the miniseries era, a "chick flick" about guys, a beach movie with New York actors, a comedy that's an unintentional tragedy. This one plunked down six guys who are all suddenly single at a beach house for summer shenanigans. Picture Robert Conrad and Billy Crystal in the same movie, and you have a portion of the improbable framework for this exercise in tomcatting, Speedo-wearing, bachelor fun in the sun. Completing the group are Tony Musante, Ted Bessell, David Ogden Stiers, and Jeff Conaway, a geek-central collection who would have frightened the horses at Dracula's castle, never mind beach girls. Among the women are Bonnie Franklin and Susan Sullivan. A big moment involves all six guys dressing up like bikers and then facing off with a "real" biker gang.

We're Fighting Back, with young Ellen Barkin, concerned streetwise vigilante kids cleaning up the streets. Rock Hudson was *The Star Maker* and the starlets included Melanie Griffith and Teri Copley. *The Steeler and the Pittsburgh Kid* was a movie-length fabrication based on a soda commercial, with Steelers defensive tackle "Mean Joe" Greene playing himself and Henry Thomas as the kid who gets tossed the Pro Football Hall of Famer's jersey in post-game, gladiator-like fashion. Lonny Chapman impersonated Steelers Coach Chuck Noll. In *Something So Right*, James Farentino comes to Patty Duke's aid by being a big brother to her unruly son, played by Ricky Schroeder as if he were anticipating Bart Simpson.

Between Friends presented the unlikely friendship between middle-aged women played by Elizabeth Taylor and Carol Burnett. This sojourn at the crossroads of the two stars' courses is just as unlikely as the characters' relationship, but star power remains star power. *A Good Sport* is a retread from writer Arnold Margolin on the Tracy/Hepburn vehicle *Woman of the Year*, with Lee Remick as a fashion magazine editor and Ralph Waite as a New York sportswriter. Another Manhattan romance was *Threesome*, set against the singles scene with Stephen Collins passing Deborah Raffin to buddy Joel Higgins, then coveting her again.

Remick was again at the center of *Rearview Mirror*, kidnapped by a prison escapee and his accomplice after they've hijacked a camper with an infant in the back seat. Five years later, Antonio repeated the prison-break film with *The Outside Woman*, who was Sharon Gless, convinced by the cons to hijack a helicopter for the deed. Antonio tried an Agatha Christie ritual with *Thirteen at Dinner*, starring Peter Ustinov as Hercule Poirot and Faye Dunaway in dual roles. *One Terrific Guy* was Wayne Rogers, the school baseball coach who's suddenly accused of "experimentation" that one female student believes is sexual molestation. The film's merits lie in its presentation of the gray areas of the molestation issue.

Pal$ co-starred George C. Scott and Don Ameche as antagonistic trailer-park geezers who find $3.6 million in mob money and start enjoying the high life, while at the periphery of their world Sylvia Sidney plays Scott's discombobulated mom, and incompetent rackets collectors are followed by even less competent FBI agents. Antonio pushed the performers, who jabber through a continuing messy/neat byplay on the order of *The Odd Couple*, to afford this one some liveliness.

Candice Bergen put some swing into *The Mayflower Madame*, about the administrator of an infamous Manhattan escort service. It's one of her best performances. Antonio handled everything else, including the notable absence of any moralizing about prostitution, in this autobiography of Sydney Biddle Barrows, co-starring Chris Sarandon, Chita Rivera, and Barrows herself in small part.

One of the recurring themes in Antonio's career was the good sense to cast Remick in anything, and the actress is relied on to carry *Dark Holiday*, a fact-based story

about an American woman imprisoned in Turkey on the charge of attempting to smuggle antiquities out of the country. Antonio went abroad again for *Face to Face*, in which paleontologist Elizabeth Montgomery and British miner Robert Foxworth battle over rights to dig on a Kenya site.

While cable and TV movies glommed onto the film noir theme in the 1990s and bled it practically dry, Antonio's work collectively represents a relatively high level of achievement in the genre. *This Gun for Hire* was a remake of the Graham Greene suspense classic that Frank Tuttle directed in 1942 with Alan Ladd and Veronica Lake, this time with Robert Wagner surprised at the manhunt that follows his deed, and Nancy Everhard as the woman fascinated with him.

Lies Before Kisses initiated a three-film collaboration with Jaclyn Smith in her TV-movie heyday. In this one she plays the wife of a man who has been cheating with a hooker who is later found dead, with him as the prime suspect. Ben Gazzara, Greg Evigan, Nick Mancuso, Jean Hale, and Lisa Rinna co-starred in this thriller. *The Rape of Dr. Willis* placed Smith at a rural clinic where she fights the feeling of revenge as she recognizes on her operating table the unconscious man who had raped her years earlier. *Nightmare in the Daylight* starred Smith as a Wisconsin teacher who is stalked by a Los Angeles attorney (Christopher Reeve) who is convinced that she is the wife who abdicated his home many years earlier.

Antonio invested a pair of films with the effusive feeling of the thoughts and desires of teen-age boys coming of age. In *The Last Prostitute*, Sonja Braga's title character has retired to a horse farm from the oldest profession, but two determined teens scheme to get hired on at the farm to hopefully fulfill their desires. In *A Taste for Killing*, Michael Biehn plays an oil rig worker who suddenly tries to convince a pair of roustabout teen laborers (Henry Thomas, Jason Bateman) to help him kill the foreman. Renee Zellweger had a small role in this.

MICHAEL APTED
b. February 10, 1941, Aylesbury, Buckinghamshire, England

***Play for Today*:** *The Reporters* (1972), *Kisses at Fifty* (1973), *Highway Robbery* (1973), *Jack Point* (1973), *Wednesday Love* (1975), *Stronger Than the Sun* (1977)
Movies/Miniseries: *There's a Hole in Your Dustbin, Delilah* (1968), *Your Name's Not God, It's Edgar* (1968), *Joy* (1972), *P'tang, Yang, Kipperbang* (1984, aka *Kipperbang*), *Haunted: Poor Girl* (1986), *Always Outnumbered* (1998, aka *Always Outnumbered, Always Outgunned*), *Nathan Dixon* (1999)
Special: *The Collection* (1976, aka *Laurence Olivier Presents The Collection*)

Apted's epic documentary coverage of the lives of the same British subjects every seven years from childhood through adulthood, begun in *7 Up* (1963), is a justifiably famous life's work. The saga includes *7 Plus Seven* (1970), *21* (1977), *28 Up* (1985), *35 Up* (1991), *42: Forty-two Up* (1998), and *49 Up* (2005). Apted won a Directors Guild of America Award for the series *Rome* (2005) and was nominated for a DGA Award for the feature *Coal Miner's Daughter* (1980). He won British Academy of Film and TV Arts Awards for *Kisses at Fifty* and *35 Up*. He also was nominated for BAFTA Awards for *P'tang, Yang, Kipperbang*, *42: Forty-two Up*, and *49 Up*. Apted served as president of the DGA from 2003 to 2009.

Apted directed episodes of *Coronation Street*, *Big Breadwinner Hog*, *Follyfoot*, and *My Life and Times*. His features include *Agatha* (1979), *Gorky Park* (1983), *First Born* (1984), *Gorillas in the Mist* (1988), *Class Action* (1989), *Thunderheart* (1992), *Nell* (1994), *Extreme Measures* (1996), *The World Is Not Enough* (1999), *Enigma* (2001), and *Enough* (2002). Apted's feature-length documentaries include *Bring on the Night* (1985), *The Long Way Home* (1989), *Incident at Oglala* (1992), *Moving the Mountain* (1994), and *Inspirations* (1997). Apted is one of the few successful feature directors who has returned regularly to the documentary form.

Kisses at Fifty worked like a tonic for Britain's geriatric set when it aired on *Play for Today*, telling the story of a middle-aged patriarch with four grown children who decides to move out of the brood's longtime house and into his girlfriend's love nest, causing a stir in and out of the family. Colin Welland wrote the script and Bill Maynard played Harry. The impact of this little gem, set in a northern English town, won Apted the BAFTA Award for best drama. Among Apted's other shows on *Play for Today* was his last, *Stronger Than the Sun*, a debate on nuclear fission written by Stephen Poliakoff and starring Francesca Annis and Tom Bell.

Apted assembled a starry foursome for a run-through of Harold Pinter's contemplation on the meaning of the truth, *The Collection*. Laurence Olivier, Alan Bates, Helen Mirren, and Malcolm McDowell lent their talents to this discussion on whether Stella (Mirren) and Bill (McDowell) had a brief affair while they were away on business. Of course, Pinter never gives up his own truth, but the Olivier and Bates characters develop their own opinions in this intense chamber drama. *The Collection* aired in America on PBS's *Great Performances*.

It's difficult to remember anything that cuts to the heart of a young boy's first school crush as effectively as *P'tang, Yang, Kipperbang*, in which 12-year-old Alan (John Albasiny) can't quite overcome his shyness to

confront Anne (Abigail Cruttinden) about his feelings for her. Apted's sensitive direction of Jack Rosenthal's script had great reliance on the skill of cinematographer Tony Pierce-Roberts to catch the intimacy in this all-time and timeless coming-of-age classic.

Always Outnumbered was based by Walter Mosley on his novel of mid-twentieth-century Los Angeles, about ex-con Socrates Fortlow's arrival to start a new life, but finding conflict in his job and neighborhood, where his presence and moral fiber are bent by new relationships. Laurence Fishburne was in his element as Apted reimagined the time/place feel of black L.A. in a bygone era. Three Bills contributed—Bill Duke, Bill Nunn, Bill Cobbs—as well as Cicely Tyson, Natalie Cole, Laurie Metcalfe, Isaiah Washington, et al.

ALFONSO ARAU
b. January 11, 1932, Mexico City, Mexico

***Hallmark Hall of Fame*:** *A Painted House* (2003, aka *John Grisham's A Painted House*)
Movie: *The Magnificent Ambersons* (2002)

As an actor, Arau has appeared in dozens of Mexican movies as well as Sam Peckinpah's *The Wild Bunch* (1969), Kirk Douglas's *Posse* (1975), and Robert Zemeckis's *Used Cars* (1980). An occasional writer and producer, Arau made an international impression as a director with *Like Water for Chocolate* (1992). He also directed *A Walk in the Clouds* (1995) and the strangest kind of curio, *Picking Up the Pieces* (2000), starring Woody Allen as a New Mexico sheriff who buries his wife with a hand sticking above ground and the central digit pointing north in rigor mortis to fascinate the likes of Sharon Stone, Kiefer Sutherland, Cheech Marin, Andy Dick, Fran Drescher, Richard Edson, et al.

Arau and A&E had the temerity to remake Orson Welles's *The Magnificent Ambersons* (1942), using the master's original adaptation of the Booth Tarkington novel. It concerned a spoiled lout (Jonathan Rhys Meyers) out to foil the rekindled romance of his mother (Madeleine Stowe) with her old flame (Bruce Greenwood) while he also has designs on the suitor's daughter (Gretchen Mol). Jennifer Tilly, William Hootkins, Dina Merrill, and James Cromwell co-star. Temerity aside, the film works because Arau and his cast played their own tune.

A Painted House sturdily told one of John Grisham's better stories, a coming-of-age saga about a young boy on a modern-day Texas farm, via an adaptation by Patrick Sheane Duncan. The hardscrabble way of life is detailed for the family as well as the hired workers, all caught by the handsome cinematography of Xavier Perez Grobet. Logan Lermin played the kid, and the cast included Scott Glenn, Melinda Dillon, Geoffrey Lewis, Robert Sean Leonard, and Arija Bareikis.

EMILE ARDOLINO
b. May 9, 1943, Maspeth, New York; d. November 20, 1993, Bel Air, California

***Theatre in America*:** *When Hell Freezes Over, I'll Skate* (1978, co-directed with Vinnette Carroll)
***American Playhouse*:** *The Rise and Rise of Daniel Rocket* (1986)
Specials: *A Midsummer Night's Dream* (1982, co-directed with James Lapine), *Alice at the Palace* (1982)
Movie: *Gypsy* (1993)

In the late 1970s and 1980s Ardolino directed and produced the *Dance in America* series, aired on PBS's *Great Performances*, for which he earned eight Emmy Award nominations. He was the architect of the surprise hit, *Dirty Dancing* (1987), and evinced a penchant for supplying audiences with smart entertainment. Ardolino's other features include *Chances Are* (1989), *3 Men and a Little Lady* (1990), and *Sister Act* (1992). He died from AIDS at the age of 50.

Ardolino's collaboration with Vinnette Carroll, *When Hell Freezes Over, I'll Skate* was one of the final *Theatre in America* offerings on PBS, featuring Cleavant Derricks, Lynne Thigpen, and Reginald VelJohnson.

A Midsummer Night's Dream, which aired on A&E, was a wonderful rendition starring William Hurt, Diane Venora, Christine Baranski, Andreas Katsulas, Jeffrey DeMunn, Ricky Jay, and others. *Alice at the Palace* was directed with the same verve, and banked on Meryl Streep's idiosyncratic sashay into a TV poke at the classics, playing Alice in Ardolino's Wonderland. The piece was nominated for the Emmy Award for outstanding children's programming.

In *The Rise and Rise of Daniel Rocket*, Ardolino found in Peter Parnell's off-Broadway play a way to demonstrate the adult retention of childhood feelings by using an all-adult cast in an in-theatre setting to tell the story of a boy (Tom Hulce) who believes he can fly, to the ridicule of everyone else. The ensemble included Elizabeth Franz, Timothy Daly, and novelist Tom Robbins.

Ardolino guided with showbiz panache the lavishly appointed adaptation of Arthur Laurents's play, *Gypsy*, based on the autobiography of Gypsy Rose Lee. Cynthia Gibb put in her finest hours in the title role, and Bette Midler dominated the proceedings as the stage mother from hell. Twelve Emmy Award nominations followed, including for outstanding movie, Ardolino's direction,

Midler, Ralf D. Bode's cinematography and William Reynolds's film editing.

ADAM ARKIN
b. August 19, 1956, New York City

Movie: *My Louisiana Sky* (2001)

The son of Alan Arkin (see below), Adam Arkin has also been primarily an actor who sometimes directs. Arkin had recurring roles on *China Beach*, *Picket Fences*, *Northern Exposure*, *Chicago Hope*, *The West Wing*, *8 Simple Rules . . . for Dating My Teenage Daughter*, and *Boston Legal*. Arkin directed episodes of *Northern Exposure*, *Chicago Hope*, *Ally McBeal*, *Monk*, and *Boston Legal*. Arkin has acted in films directed by Alan Arkin, John Hancock, Randa Haines, and many others.

My Louisiana Sky showcased Juliette Lewis as Dorie Kay, a prodigal daughter who returns to her Southern hometown to deal with her mentally challenged parents. Arkin's direction was attentive to the childhood experience, and the film found its own unique place in the drama of the small-town South. Co-starring were Kasey Keel, Shirley Knight, and Amelia Campbell. The film won Daytime Emmy Awards for outstanding children's special, Arkin's direction, and Keel's performance and garnered nominations for Lewis and writer Anna Sandor.

ALAN ARKIN
b. March 26, 1934, New York City

Special: *Twigs* (1975, co-directed with Clark Jones)

As an actor, Arkin won an Academy Award for Best Supporting Actor for *Little Miss Sunshine* (2006). He was nominated for acting Oscars for *The Russians Are Coming, the Russians Are Coming* (1966) and *The Heart Is a Lonely Hunter* (1968). The actor won a Golden Globe for *The Russians Are Coming, the Russians Are Coming* and New York Film Critics Circle Awards for *The Heart Is a Lonely Hunter* and *Hearts of the West* (1975). He was nominated for Emmy Awards for *The Love Song of Bernie Kempinski* (1966) on *ABC Stage 67*, *Escape from Sobibor* (1987), *Chicago Hope* in 1997, and *The Pentagon Papers* (2003). Arkin acted in films directed by Mike Nichols, Richard Rush, Sydney Pollack, Tim Burton, James Foley, and many more.

Arkin directed short films as well as the features *Little Murders* (1971) and *Fire Sale* (1977). In the adaptation of George Furth's play, *Twigs*, Carol Burnett and Pat Hingle play a couple celebrating their silver wedding anniversary with the help of neighbor Jack Gilford.

ALLAN ARKUSH
b. April 30, 1948, Jersey City, New Jersey

Movies/Miniseries: *XXX's & OOO's* (1994), *Shake, Rattle and Rock!* (1994), *Young at Heart* (1995, aka *Hoboken*), *Desert Breeze* (1996), *Elvis Meets Nixon* (1997), *The Temptations* (1998, mini), *Prince Charming* (2001)

Arkush received an Emmy Award and a Directors Guild of America Award nomination for outstanding direction of a TV movie for *The Temptations*. He also received Emmy nominations for episodes of *Moonlighting* in 1987 and *Ally McBeal* in 1998. Arkush directed episodes of *Fame*, *Shannon's Deal*, *I'll Fly Away*, *Dawson's Creek*, *The Practice*, *Tucker*, *Crossing Jordan*, and others. Arkush's early low-budget features include *Hollywood Boulevard* (1976, co-directed with Joe Dante), *Deathsport* (1978), and *Rock 'n Roll High School* (1979), and the big-studio features *Heartbeeps* (1981), and *Caddyshack II* (1988).

In *XXX's & OOO's* the ex-wives (Nia Peeples, Deborah Farentino, et al.) of country music singers trade their broken-hearted stories. In *Shake, Rattle and Rock!*, girls including Renee Zellweger start their own rock band and open their own nightclub, offering an array of cameos for Arkush's old American International Pictures gang (P. J. Soles, Mary Woronov, Dick Miller, et al.).

In *Young at Heart*, Frank Sinatra makes a guest appearance in Arkush's namesake picture of Frank's hit song and hit 1954 movie directed by Gordon Douglas. Originally titled *Hoboken*, the film is about a New Jersey widow whose spirits are buoyed by the Chairman of the Board's songs, and decides to open an Italian restaurant. Tina Sinatra co-produced, and Philip Bosco co-starred with Joe Penny, Louis Zorich, and Tony Longo. And Arkush—ring-a-ding-ding—can claim the distinction of being the last filmmaker to direct Frank Sinatra in a movie.

Arkush achieves a measure of admiration for *Elvis Meets Nixon*, which is full of clichés about a pair of American icons and based on the actual meeting of Tricky Dick and the King, granting a supposed real-life Presley wish to become a U.S. marshal working for the federal Drug Enforcement Agency. Elvis gets a gun but his drugs haven't worn off. Rick Peters played Presley and Bob Gunton was Nixon. This joke-fest aired on Showtime, with Alyson Court as Priscilla Presley.

The Temptations remains Arkush's finest TV piece. As seen through the eyes of the last surviving member of the seminal Motown group, Otis Williams, *The Temptations* was old school biography enlivened with hit song after hit song and writing and performing that raised the story to touching levels. Using a mostly no-name cast, Arkush

directed with bold assurance. Aside from his Emmy win, the show was nominated for five other Emmys, including outstanding miniseries.

Prince Charming was the old story about a couple of guys who are turned into frogs until they can convince a maiden to kiss them. Christina Applegate, Martin Short, Andrea Martin, Bernadette Peters, Billy Connolly, Sean Maguire, and Carly Street are featured in this Hallmark production.

GEORGE B. ARMITAGE
b. 1942

Movie: *Hot Rod* (1979, aka *Rebel of the Road*).

A writer, director, actor, and producer from Roger Corman's exploitation stable, Armitage directed the quirky thrillers *Miami Blues* (1990), *Grosse Pointe Blank* (1997), and the remake *The Big Bounce* (2004). *Hot Rod*, which Armitage also wrote, combined the western town-boss angle with a rackets-fixed drag race. It starred Gregg Henry and Robert Culp. Armitage also co-wrote Betty Thomas's *The Late Shift* (1996), about the Leno/Letterman battle for Johnny Carson's show.

ANDY ARMSTRONG

Movie: *Moonshine Highway* (1996)

Armstrong is the brother of Vic Armstrong. Both have been longtime stunt men, stunt coordinators, and second unit directors. Andy Armstrong worked as an assistant director or second unit director on pictures directed by Michael Cimino, Milos Forman, Peter Yates, John Boorman, and others. Armstrong was stunt coordinator on such films as Sydney Pollack's *The Firm* (1993), McG's *Charlie's Angels* (2000), *Fun with Dick and Jane* (2005), and many others.

Armstrong wrote, directed, produced, and acted in *Moonshine Highway*, another grandchild of Robert Mitchum's *Thunder Road* (1956). Kyle MacLachlan is the Depression-era runner of illegal booze, and Randy Quaid plays the sheriff, with Maria del Mar the girl, and Gary Farmer as Hooch Wilson.

MOIRA ARMSTRONG
b. 1930

***Wednesday Play*:** *Campaign for One* (1965), *Coincidence* (1968)
***Play of the Month*:** *The Linden Tree* (1974)
***Play for Today*:** *The Bevellers* (1974), *After the Solo* (1975), *Clay, Smeddum and Greenden* (1976), *Minor Complications* (1980), *No Visible Scar* (1981)
***Armchair Theatre*:** *Quiet as a Nun* (1978, mini)
Movies/Miniseries: *The Man Behind You* (1968), *The Shadow of the Tower* (1972, mini, co-directed with Darrol Blake, Anthea Browne-Wilkinson, Prudence Fitzgerald, Joan Kemp-Welch, Peter Moffatt, Keith Williams), *The New Road* (1975), *The Girls of Slender Means* (1975), *Shoulder to Shoulder* (1975, mini, co-directed with Waris Hussein, Midge MacKenzie), *Sunset Song* (1976, mini), *Abide with Me* (1976), *The Maidens' Trip* (1977, mini), *Testament of Youth* (1980, mini), *How Many Miles to Babylon?* (1982), *Freud* (1984, mini), *Inside Story* (1986, mini), *The Mountain and the Molehill* (1989), *A Safe House* (1990), *The Countess Alice* (1992), *Body & Soul* (1993, mini), *A Village Affair* (1994), *No Bananas* (1996, mini, co-directed with Roger Bamford, Alan Dossor, Robert Tronson), *Breakout* (1997), *Mortimer's Law* (1998)

Armstrong began directing TV series in the 1960s: *Detective*, *The Troubleshooters*, *Menace*, *W. Somerset Maugham*, *The Onedin Line*, *No Exit*, *No Bananas*, *Peak Practice*, *The Last Detective*, etc. Armstrong directed an hour-long BBC version of *A Christmas Carol* (1977) starring Michael Hordern as Ebenezer Scrooge, with Bernard Lee and Zoe Wanamaker. Armstrong also directed a version of David Hare's *Knuckle* (1989) starring Emma Thompson and Tim Roth.

On *Wednesday Play*, *Campaign for One* starred Barry Foster and Jeremy Kemp, and *Coincidence* was top-lined by Clive Revill. *Sunset Song* was based on a Lewis Grassic Gibbon novel. *The Shadow of the Tower* dramatized the Tudor Dynasty's beginnings and the life of King Henry VII, played by James Maxwell. Rachel Kempson and Maurice Roeves co-starred.

Shoulder to Shoulder is an epic of the suffragette movement portraying the contributions of the Pankhurst women (Sian Phillips, Patricia Quinn, Angela Down). The supporting cast included Bob Hoskins, Robert Hardy, Fulton Mackay, and Judy Parfitt. This miniseries aired in America on PBS's *Masterpiece Theatre*. *The Linden Tree* was an adaptation of J. B. Priestley starring Lou Wakefield and Tina Heath. *Abide with Me*, which aired in the U.S. on PBS's *Great Performances*, was the adaptation by Julian Mitchell of Winifred Foley's book *A Child in the Forest* featuring Zena Walker and Cathleen Nesbitt. *Quiet as a Nun* followed the investigation of a Catholic sister's death in a locked room. Maria Aitken and Renee Asherson starred.

Cheryl Campbell was at the center of *Testament of Youth*, playing Vera Brittain, perplexed by all of her

social circle's attentive men getting swept into the cause of World War I. Rupert Fraser, Emrys James, Rosalie Crutchley, and Jane Wenham co-starred in this landmark production, which swept five wins from nine British Academy of Film and Television Arts Award nominations. Among the winners were Armstrong and Jonathan Powell for best drama, and Campbell for best actress.

Roddy McMillan wrote and starred in *The Bevellers*. Armstrong returned to the Scottish stories of Lewis Grassic Gibbon for another *Play for Today* presentation, reemploying Fulton Mackay for *Clay, Smeddum and Greenden*. *How Many Miles to Babylon?* starred Daniel Day-Lewis as Alex, a wealthy son who becomes an Army officer in the same World War I outfit as his childhood friend, Jerry (Christopher Fairbank), who's from a poor family and classified as a private. They renew their friendship until Jerry is cited for cowardice and Alex assigned to the firing squad. Barry Foster and Sian Phillips co-starred.

As Sigmund Freud, David Suchet delivered a powerhouse portrayal of the "Father of Psychoanalysis" in a highly interesting miniseries that brings in the notions of modern research to supplement the accepted knowledge. His wife and her sister, his girlfriend, are portrayed along with his friends, including Wilhelm Fliess, the nose doctor of botched experiments for whom Freud lied, and Carl Jung. Armstrong's miniseries slips along at a quick pace, beautifully dressed and well acted by Alison Key (Anna Freud), Michael Pennington (Jung), and Anton Lesser (Fliess).

Inside Story starred Harry Andrews and Francesca Annis. *The Mountain and the Molehill* is a story of boyhood in wartime London in which the young hero lives with a foster family and overhears code words from U.S. Army troops that he puts in a schoolboy crossword puzzle, which is then broadcast to the sudden panic of the Allies, the schoolmasters, and the boy. *The Countess Alice* is an interesting piece on the fall of the Berlin Wall, about a daughter (Zoe Wanamaker) who is inspired by the stories of her mother (Wendy Hiller) to visit her old country, Germany.

Armstrong received a BAFTA nomination for best drama for *Body & Soul*, about a Catholic nun (Kristin Scott Thomas) who temporarily leaves the order to put the family factory in financial order, and starts to feel an attraction for one of the workers, calling her vows into question. In *A Village Affair*, Sophie Ward stars as a lesbian whose friendliness toward the new couple in town has to do with her designs on the wife (Kerry Fox). Nathaniel Parker, Jeremy Northam, Claire Bloom, Michael Gough, Barbara Jefford, and others turn out for this coming-out. In *Mortimer's Law*, Amanda Root plays a prosecutor who takes over the Welsh district of her deceased mentor.

GWEN ARNER

WonderWorks*: *Necessary Parties (1988)
Movies: *Mother's Day on Waltons Mountain* (1982), *Majority Rule* (1992), *Something Borrowed, Something Blue* (1997)

Arner's series credits are solid: *The Waltons*, *Family*, *Dynasty*, *Fame*, *Law & Order*, *The Comish*, *Homicide: Life on the Street*, etc. Her work was furthered by the combination of PBS's anthologies and the husband-and-wife team of Alan Arkin and Barbara Dana with *A Matter of Principle* (1984), an hour-long show on *American Playhouse*, and *Necessary Parties*, the adaptation by Arkin and Dana of the latter's novel. It describes a 15-year-old boy's lawsuit against his parents' pending divorce.

Something Borrowed, Something Blue followed the adventures of three about-to-be-wed beauties (Twiggy, Connie Selleca, Shawnee Smith) on location for a photo shoot, where the temptations to stray emerge. Perhaps the director's best nonseries work was *My Town*, an hour-long pilot that never sold starring Glenn Ford and Meredith Salinger as a small-town senior citizen and his granddaughter.

FRANK ARNOLD
b. May 9, 1938,
Sydney, New South Wales, Australia

WonderWorks*: *A Waltz Through the Hills (1988)
Movies: *Lindsay's Boy* (1974), *Ripkin* (1978), *Whose Daughter Is She?* (1995, aka *Semi-Precious*)

Arnold's work in Australia includes directing episodes for the series *Castaway*, *Patrol Boat*, *Runaway Island*, and *Five Mile Creek*. This experience made him a natural for *A Waltz Through the Hills*, about two Aussie orphans (Andre Jansen, Tina Kemp) who stowaway on a ship bound for England to find their only known relative, running into Dan O'Herlihy and Ernie Dingo. *Whose Daughter Is She?* gave Stephanie Zimbalist an opportunity to portray an endless brand of motherhood guilt as a young woman who returns to the family she abandoned a decade earlier.

JACK ARNOLD
b. October 14, 1916, New Haven, Connecticut;
d. March 17, 1992, Woodland Hills, California

Movies: *The House Next Door* (1963), *Think Pretty* (1964), *McNaughton's Daughter* (1976, directed some scenes, credited solely to Jerry London), *Sex and the Married Woman* (1977), *Marilyn: The Untold Story* (1980, co-directed with John Flynn, Lawrence Schiller)

Arnold's varied career includes creature features of the 1950s (*Creature from the Black Lagoon*, *Tarantula*), "Blaxploitation" features from the 1970s (*Black Eye*, *Boss Nigger*), westerns, and sitcoms.

His one TV movie as sole director, *Sex and the Married Woman*, starred Joanna Pettet as an author who tattles in print on her neighbors' flings. It conforms with a career built on exploitation and is nicely performed by Keenan Wynn, Fannie Flagg, F. Murray Abraham, Jayne Meadows, and Nita Talbot.

LARRY ARRICK

***NET Playhouse*:** *The Journey of the Fifth Horse* (1966, co-directed with Earl Dawson)

Arrick directed Mel Shapiro's play about adultery, *The Lay of the Land* (1996) starring Ed Begley Jr. and Sally Kellerman. *The Journey of the Fifth Horse* is a footnote in Dustin Hoffman's ascendancy to stardom, but also an important production in the rise of *NET Playhouse* as a cultural light on American TV. The play was adapted by Ronald Ribman from Ivan Turgenev's novel, *The Diary of a Superfluous Man*, and follows the venal plan by a publishing house reader to sell the diary of a writer whose dying directive is to destroy it. Susan Anspach, Michael Tolan, and Charlotte Rae also starred in this public-TV benchmark.

ISAAC ARTENSTEIN

***American Playhouse*:** *Break of Dawn* (1988)

Artenstein, who's also a producer, directed the documentary short *Tijuana Jews* (2005). *Break of Dawn* was a biopic about early Los Angeles radio personality Pedro Gonzales (Oscar Chavez) in the 1920s and 1930s, when he supported disenfranchised people, including Mexican American workers. *Break of Dawn* also featured Maria Rojo, Tony Plana, Pepe Serna, and Kamala Lopez-Dawson.

KAREN ARTHUR
b. August 24, 1941, Omaha, Nebraska

***Hallmark Hall of Fame*:** *Shadow of a Doubt* (1991), *The Lost Child* (2000), *The Locket* (2002)
Movies/Miniseries: *Charleston* (1979), *Return to Eden* (1984, mini, co-directed with Kevin James Dobson), *Victims for Victims: The Theresa Saldana Story* (1984), *A Bunny's Tale* (1985), *The Rape of Richard Beck* (1985, aka *Broken Badge*, aka *Violated*), *Crossings* (1986, mini), *Evil in Clear River* (1988), *Bridge to Silence* (1989), *Project: Tin Men* (1990), *Blue Bayou* (1990), *Fall from Grace* (1990), *Bump in the Night* (1991), *The Secret* (1992), *The Jacksons: An American Dream* (1992), *The Disappearance of Christina* (1993), *Against Their Will: Women in Prison* (1994, aka *Caged Seduction: The Shocking True Story*), *Love and Betrayal: The Mia Farrow Story* (1995), *Dead by Sunset* (1995, mini), *Journey of the Heart* (1997), *True Women* (1997), *The Staircase* (1998), *Labor of Love* (1998), *A Will of Their Own* (1998, mini), *The Song of the Lark* (2000), *Passion and Prejudice* (2001), *Christmas Blessing* (2005, aka *Miracle of the Heart*)

Arthur has been one of the hardest working TV movie directors for more than two decades. She won an Emmy Award in 1985 for directing an episode of *Cagney & Lacey*, called "Heat." Her reputation sprung from *The Mafu Cage*, the cult film based on an Eric Wesphal play. Arthur's film starred Lee Grant and Carol Kane as eccentric sisters living with an ape in a dilapidated mansion.

In Arthur's first TV movie, Delta Burke played a post–Civil War belle trying to hang onto the ownership of the family's South Carolina mansion in *Charleston*. She shared the direction on *Return to Eden*, which plays like a tarted-up Jackie Collins mess, Aussie-style, as a bride (Rebecca Gilling) is thrown to the crocodiles by her two-timing groom (James Reyne), recovers with a plastic surgeon's help, and becomes a chic model bent on revenge. Arthur then directed Theresa Saldana playing herself in the story of the attack on her by a stalker, and the actress's efforts to aid other attack victims. *A Bunny's Tale*, starring Kirstie Alley, was based on magazine writer Gloria Steinem's famous 1963 stint as a Playboy bunny.

The Rape of Richard Beck top-lined Richard Crenna in his Emmy Award–winning performance as a streetwise cop who's dismissive to the needs of rape victims until he himself is the victim of a sexual attack.

The director's other Emmy attention-getting project was *The Jacksons: An American Dream*, following the musical family's rise from Gary, Indiana, environs to American legend. The epic received four nominations, including for outstanding miniseries. Arthur also examined another brand of American entertainment with *Fall from Grace*, a relatively sturdy and probing look at the rifts in the very public marriage of televangelists Jim and Tammy Faye Bakker, helped by the excellent performances of the superbly cast Kevin Spacey and Bernadette Peters. In a similar public-scandal vein was Arthur's one-sided movie about the Mia Farrow/Woody Allen scandal, with Patsy Kensit playing the actress.

Arthur has been at her best directing women in strong roles, particularly with Lindsay Wagner fight-

ing neo-Nazis in *Evil in Clear River*, Lee Remick and Marlee Matlin as mother and deaf daughter at great odds over the younger woman's ability to raise her own offspring in *Bridge to Silence*, Alfre Woodard as an investigating attorney journeying to New Orleans in *Blue Bayou*, Meredith Baxter as the alcoholic mother of a pedophile's victim in *Bump in the Night*, Judith Light as a victimized prison inmate in *Against Their Will*, Cybill Shepherd as the mother of an autistic child in *Journey to the Heart*, Frances Fisher as a New England professor jilted by an ex-con for a younger woman in *Passion and Prejudice*, Mercedes Reuhl as a woman searching for her birth parents among the Navajo in *The Lost Child*, and the whole cast of *True Women*, including Angelina Jolie, Annabeth Gish, Dana Delaney, and Julie Carmen.

True Women was a period piece about the female side of writer Janice Woods Windle's family. The strength of character that the director was able to exhibit via her excellent cast also worked well for another period piece, this time from much more illustrious prose, Willa Cather's *Song of the Lark*, starring Alison Elliott with Maximilian Schell. Arthur's career track of illuminating the saga of women might have had a theme too large for its miniseries canvas for *A Will of Their Own*, an attempt to "chronicle women's lives in the 20th century" with Faye Dunaway, Lea Thompson, Ellen Burstyn, Diana Scarwid, and Sonja Braga.

Arthur presided over one of Kirk Douglas's best late-career efforts in *The Secret*. Despite working in a profession in which talented women tend to stand out, Arthur has maintained a relatively low profile.

WILLIAM ASHER
b. August 8, 1921, New York City

Movies: *Charley's Aunt* (1983), *I Dream of Jeannie . . . 15 Years Later* (1985), *Return to Green Acres* (1990)

Among Asher's first directing stints were the feature *Leather Gloves* (1948), and TV's *Racket Squad* in 1950. He directed on such series as *Make Room for Daddy*, *General Electric Theatre*, *I Love Lucy*, and *The Twilight Zone*. His lasting contribution is as the guiding force behind the central beach-flick canon, the cut-rate but big-hit Annette Funicello/Frankie Avalon flicks for American International Pictures, beginning with the archetypal *Beach Party* (1963).

His TV movies were all throwbacks. His version of Brandon Thomas's *Charley's Aunt* brought together Charles Grodin, Anne Francis, Efrem Zimbalist Jr., Joyce Bulifant, and Vincent Gardenia.

AL ASHTON
b. June 25, 1957, Birmingham, England

Movie: *White Goods* (1994, co-directed with Robert W. Young)

Ashton is an actor and writer. He co-directed a show about two pals (Lenny Henry, Ian McShane) who win prize money from a TV quiz show and argue over how to spend it.

DAVID ASHWELL

Movie: *You Ruined My Life* (1987)

Soliel Moon Frye plays a spoiled teen niece of a Las Vegas casino owner (Allen Garfield), who hires a blackjack cheater and math professor (Paul Reiser) to school the kid so she can get into a posh Eastern university while he romances uncle's assistant (Mimi Rogers). This was a Disney doozy that might as well have followed the tenet of whatever happens in Vegas, stays in Vegas.

JOHN ASTIN
b. March 30, 1930, Baltimore, Maryland

Movies: *Operation Petticoat* (1977), *Rosetti and Ryan: Men Who Love Women* (1977)

A toothsome and quirky actor, Astin has always been as notable for his second marriage, to Patty Duke, and latterly for the son from that combine, actor Sean Astin, than his own acting and directing careers. He played Gomez Addams in the original *The Addams Family*, and his TV movie performing includes Jerry Paris's unforgettable *Evil Roy Slade* (1972).

Astin's occasional directing stints have included several episodes each of *Night Gallery* and *Murder, She Wrote*. His TV movies are the remake of Blake Edwards's 1959 submarine comedy, *Operation Petticoat*, starring himself and Jackie Cooper, and a pilot about womanizing lawyers, starring Tony Roberts and Squire Fridell.

MICHAEL ATTENBOROUGH
b. February 13, 1950, England

Special: *The Importance of Being Earnest* (1985, co-directed with Michael Lindsay-Hogg)

Sir Richard Attenborough's son Michael is the nephew of famed naturalist David Attenborough, nephew of actor Gerald Sim, and former husband of actress Jane Seymour. Rosamund Greenwood and Wendy Hiller starred

in Attenborough and Michael Lindsay-Hogg's version of the Oscar Wilde classic. The show aired in America on PBS's *Great Performances*.

DAVID ATTWOOD
b. August 28, 1952, Sheffield, England

Movies/Miniseries: *The Real Eddy English* (1989, mini), *The Fortunes and Misfortunes of Moll Flanders* (1996), *Shot Through the Heart* (1998), *Summer in the Suburbs* (2000), *Fidel* (2002, mini), *The Hound of the Baskervilles* (2002), *On Thin Ice* (2003, aka *Breaking Through*), *May 33rd* (2004), *To the Ends of the Earth* (2005, mini)

Attwood directed episodes of the British series *Tales from Sherwood Forest* and *Brookside*, among others, and the culture-clash features *Wild West* (1992) with Naveen Andrews and *Saigon Baby* (1995) with Kerry Fox.

Alex Kingston is quite striking as Moll Flanders in Attwood's faithful interpretation of Daniel Dafoe's classic source material. This miniseries aired in America on PBS's *Masterpiece Theatre*. Eugene Roache and Vincent Perez square off as friends who became enemies in the Sarajevo battles in *Shot Through the Heart*. *Fidel* pointedly described the pitfalls in the progression of Communism in Cuba in Attwood's epic miniseries and offered a remarkable portrayal of Castro in Victor Huggo Martin's performance.

Diane Keaton offered one of her more offbeat portrayals in *On Thin Ice* as Patsy McCardle, a single mother trying to make ends meet who turns to dealing crystal meth, then becomes addicted. Richard Roxburgh tried Sherlock Holmes with Ian Hart as Watson in Attwood's *The Hound of the Baskervilles*. Perhaps Attwood's best achievement to date is the adaptation of William Golding's trilogy of the sea into *To the Ends of the Earth* with all of its seaborne tribulations portrayed by Sam Neill, Charles Dance, Benedict Cumerbatch, Cheryl Campbell, and others.

RAY AUSTIN
b. December 5, 1932, London, England

Movies: *Tales of the Gold Monkey* (1982), *The Return of the Man from U.N.C.L.E.* (1983, aka *The 15 Years Later Affair*), *The Zany Adventures of Robin Hood* (1984), *The Return of the Six-Million Dollar Man and the Bionic Woman* (1987)

Austin's first TV direction was on *The Saint* in 1962, and he stayed mostly in series TV: *Hawaii Five-O*, *Barnaby Jones*, *Quincy*, *Hart to Hart*, *Airwolf*, *JAG*, etc. His TV movies were mostly series-derivative, although anything calling itself *The Zany Adventures of Robin Hood* and starring a 50-year-old George Segal in the title role should have been poked with a stick for signs of life.

ROGER AVARY
b. August 23, 1965, Flin Flon, Manitoba, Canada

Movie: *Mr. Stitch* (1996)

Avary won an Academy Award for co-writing *Pulp Fiction* (1994) with his former Manhattan Beach, California, video-store clerk-mate, Quentin Tarantino. Avary writes the projects he directs, which have included the features *Killing Zoe* (1994) and *The Rules of Attraction* (2002). *Mr. Stitch* starred Rutger Hauer as a modern-day Dr. Frankenstein, sewing up a brand new being from used parts of both men and women. Trouble is, the "monster" finds itself attracted to Nia Peeples.

HY AVERBACK
b. October 21, 1920, Minneapolis, Minnesota; d. October 14, 1997, Los Angeles

Movies/Miniseries: *Columbo: Suitable for Framing* (1971), *Columbo: A Stitch in Crime* (1973), *Richie Brockelman: The Missing 24 Hours* (1976), *The Love Boat II* (1977), *The Magnificent Magical Magnet of Santa Mesa* (1977, aka *The Adventures of Freddy*), *The New Maverick* (1978), *A Guide for the Married Woman* (1978), *Pearl* (1978, mini), *The Night Rider* (1979), *She's in the Army Now* (1981), *The Girl, the Gold Watch & Dynamite* (1982)

From the 1950s, Averback's directing career included the series *The Real McCoys* and *The Dick Powell Show*. His features encompassed *Where Were You When the Lights Went Out?* (1968), *I Love You, Alice B. Toklas* (1968), and *Suppose They Gave a War and Nobody Came?* (1970).

The *Richie Brockelman* escapade was a writing collaboration from Steven Bochco and Stephen J. Cannell, after the character, a fledgling private eye, was introduced on *The Rockford Files* as a potential partner for James Garner's Jim Rockford. This was the spin-off movie pilot for the short-lived series starring Dennis Dugan. Like Averback's big promising titles, it was a pregnant idea that came into the world without much creative follow-through. Averback continued traditions with the successful long-form TV projects he directed, including bringing back Garner and Jack Kelly for the initial reconstitution of the old *Maverick* series (CBS, 1957–1962).

Michael Burns plays a nerdy inventor in *Magnificent Magical Magnet . . .*, Cybill Shepherd an expectant

adulterer in *A Guide for the Married Woman*, and David Selby a masked New Orleans crime-fighter by night in *The Night Rider*. *She's in the Army Now* had the great foresight to put Jamie Lee Curtis, Melanie Griffith, Kathleen Quinlan, and Julie Carmen in uniform, but the show was just another service comedy. *Pearl* was Averback's big production, a depiction of Pearl Harbor before, during, and after the Japanese attack on December 7, 1941. Robert Wagner and Angie Dickinson led a cast including Dennis Weaver, Brian Dennehy, and Tiana Alexander, an associate of *Pearl* scenarist Stirling Silliphant.

JON AVNET
b. November 17, 1949, Brooklyn, New York

Movies/Miniseries: *Between Two Women* (1986), *Uprising* (2001, mini)

A well-known producer or executive producer of more than 50 films and TV productions, Avnet's features include *Risky Business* (1983), *Less Than Zero* (1987), and *Things You Can Tell Just by Looking at Her* (2000). He also produced the TV movies *Burning Bed* (1984), *Poodle Springs* (1998), and *A House Divided* (2000). As a director, his features include *Fried Green Tomatoes* (1991), *Up Close and Personal* (1996), and *Red Corner* (1997).

The two TV productions Avnet directed are significant achievements. *Between Two Women* featured an Emmy Award–winning performance by Colleen Dewhurst as an aging mother who can't let go of her domineering ways, especially with her daughter-in-law, played by Farrah Fawcett. And *Uprising* was a superbly told mosaic of the brutal events before and during the Nazi attempts to clear Jewish resistance forces out of the Warsaw ghetto in World War II. The ensemble delivered strong work by Leelee Sobieski, Donald Sutherland, and Jon Voight.

MARIO AZZOPARDI
b. 1950, Malta

Movies: *Stargate SG-1: Children of the Gods* (1997), *Total Recall 2070: Machine Dreams* (1999), *The Time Shifters* (1999, aka *Thrill Seekers*), *On Hostile Ground* (2000), *Loves Music, Loves to Dance* (2001, aka *Mary Higgins Clark's Loves Music, Loves to Dance*), *Stiletto Dance* (2001), *Stork Derby* (2002)

Azzopardi's action/adventure directing included on *Wiseguy*, *Booker*, *Matrix*, *Sliders*, and other series. His work in and out of sci-fi is mixed. *Loves Music* follows the dangerous on-line dating of Patsy Kensit, looking through the ads for her late friend's killer. *Stiletto Dance* is a provocative title grafted onto an Eric Roberts thriller about a crooked nuclear arms deal. *Stork Derby* is based on the odd actual 1926 facts of a deceased Toronto man who bequeathed his fortune to the woman in the city who would bear the most children in the decade after his death. Depression Era women desperately gave over 10 years of child-bearing to win the money. Megan Follows played the lone female reporter covering the drawn-out story.

B

KEVIN BACON
b. July 8, 1958, Philadelphia, Pennsylvania

Movie: *Losing Chase* (1996)

Bacon's films as an actor include *Diner* (1982), *Tremors* (1990), *JFK* (1991), *A Few Good Men* (1992), *The River Wild* (1994), *Murder in the First* (1995), *Apollo 13* (1995), *Sleepers* (1996), and *Mystic River* (2003). Bacon's other directing credit is the theatrical film *Loverboy* (2005)

Helen Mirren's remarkable title performance drives *Losing Chase*, an analysis of a marriage and life after the character's sudden re-assessment of her upper-middle-class existence on Martha's Vineyard, seeing its artificiality. That view and her bitterness eventually change after a "Mother's Helper" (Kyra Sedgwick, Bacon's actual wife) is brought into the family to help her cope. Both actresses and Beau Bridges as Chase's husband, Richard, striving to restore family unity, deliver fine performances in this Showtime presentation. Mirren won a Golden Globe for her work and Bridges was nominated; Mirren also was nominated for a Cable ACE Award and writer Anne Meredith won for her sensitive script.

JOHN BADHAM
b. August 25, 1939

Movies: *The Impatient Heart* (1971), *No Place to Run* (1972, credited solely to Delbert Mann), *Isn't It Shocking?* (1973), *The Godchild* (1974), *The Gun* (1974), *The Law* (1974), *Reflections of Murder* (1974), *The Keegans* (1976), *The Jack Bull* (1999), *The Last Debate* (2000), *My Brother's Keeper* (2002), *Obsessed* (2002), *Footsteps* (2004), *Evel Kneivel* (2004)

Starting with premium series TV—*The Bold Ones*, *Night Gallery*, *Nichols*, and *Police Story*—Badham quickly became one of the top directors of the movie-of-the-week era. *Isn't It Shocking?* was a quirky, black-humored look at a small town where the senior citizens are dying of electrocution. Adept pacing, droll humor, and a superb cast led by Alan Alda as the sheriff combined to give the piece a jolt. *The Godchild* was a new take on the old chestnut theme of *Three Godfathers*, and contained an overbearing Jack Palance performance that worked for the piece. *The Gun* followed the changing ownership of a handgun in much the same way that the overcoat passes through different hands in Julian Duvivier's *Flesh and Fantasy* (1943) and a $20 bill later did in Keva Rosenfeld's *Twenty Bucks* (1993).

The Law was Badham's early-career tour-de-force, winning the Emmy Award for outstanding drama or comedy special out of practically nowhere, and garnering a nomination for direction. Today, it plays like a good episode of *Law & Order*, but in its day its portrayal of a sensational trial surrounding the torture and murder of a pro football player and the inner-workings of the legal system combined for an eye-opener for American television audiences. *Reflections of Murder* was a good retooling of the wife/mistress murder collaboration from Henri Georges-Clouzot's *Les Diaboliques* (1955), with Tuesday Weld and Joan Hackett conspiring to bump off Sam Waterston. Badham left TV for a lucrative two decades in features, where he found waiting audiences with *Saturday Night Fever* (1977), *Dracula* (1979), *Blue Thunder* (1983), *Stakeout* (1987), and *Point of No Return* (1993), among other films. Badham returned to TV movies with a western, *The Jack Bull*.

REZA S. BADIYI
b. April 17, 1930, Tehran, Iran

Movies: *The Eyes of Charles Sand* (1972), *Joe Dancer: The Big Trade* (1981), *The Big Black Pill* (1981), *Of Mice and Men* (1981), *Murder 1, Dancer 0* (1983), *Police-*

woman Centerfold (1983), *White Water Rebels* (1983), *Blade in Hong Kong* (1985), *Trade Winds* (1993, mini, co-directed with Charles Jarrott, Tony Wharmby), *In the Heat of the Night: A Matter of Justice* (1994), *Cagney & Lacey: Together Again* (1995), *Moment of Truth: Eye of the Stalker* (1995)

Before directing his first *Get Smart*, in 1965, Badiyi was an assistant director on Herk Harvey's no-budget cult favorite, *Carnival of Souls* (1962), and an assistant to Robert Altman on *Nightmare in Chicago* (1964). He gained experience on *Mission: Impossible*, *Mannix*, and *Banyon* while directing *Trader Horn* (1973), the remake of a jungle-rot oldie with Rod Taylor and back-lot ferns. Badiyi's series work includes *S.W.A.T.*, *Starsky and Hutch*, *Tenspeed and Brownshoe*, *Hart to Hart*, *Baywatch*, *Star Trek: Deep Space Nine*, *La Femme Nikita*, etc.

Badiyi's association with Robert Blake on *Baretta* led to four TV movies, including three featuring Blake's post-*Baretta* incarnation, private eye Joe Dancer. The fourth was Badiyi's most ambitious project, an adaptation of John Steinbeck's *Of Mice and Men*, for which E. Nick Alexander retooled Eugene Solow's screenplay for the 1939 Lewis Milestone film. Blake and Randy Quaid played the drifters, George and the mentally challenged Lennie, to fine effect.

DEREK BAILEY
b. June 18, 1934, Belfast, Northern Ireland

Movie: *The Big Picnic* (1996)

The director of many operas for British TV, Bailey also directed presentations of ballet, documentaries, and the drama, *The Big Picnic*, featuring Ashley Jensen and Morag Hood.

NORMA BAILEY
b. 1949, Winnipeg, Manitoba, Canada

Movies: *For Those Who Hunted the Wounded Down* (1996), *The Sheldon Kennedy Story* (1999), *Secret Cutting* (2000), *The Stalking of Laurie Show* (2000), *Stolen Miracle* (2001), *Cowboys and Indians: The J. J. Harper Story* (2003), *Ladies Night* (2005)

Bailey made documentaries in her native Canada, including *Nose and Tina* (1980), about a prostitute and her boyfriend. The filmmaker followed up 15 years later with *The True Story of Linda M.* (1995), which further followed "Tina's" life and family in and out of an alcohol rehabilitation clinic.

Fact-based Canadian movies have been Bailey's main territory. Sheldon Kennedy was an actual National Hockey League player who testified in a sexual abuse case against the coach of his teen-aged years, J. J. Harper was a First Nations chief who was shot and killed in 1988 by a Winnipeg policeman. While the films' stories are centrally about an abuse victim and a member of an ostracized underclass, Bailey strives for honesty and even-handedness, reflecting her documentary director's sensibilities. Bailey was nominated for a Directors Guild of America Award for *Cowboys and Indians: The J. J. Harper Story*, and won a Gemini Award for the 57-minute *Daughters of the Country: "Ikwe"* (1987).

BILL BAIN
b. 1930, Australia; d. February 22, 1982

***Armchair Theatre*:** *The Importance of Being Earnest* (1967)
***Wednesday Play*:** *All Out for Kangaroo Valley* (1969)
***Play for Today*:** *Name for the Day* (1980)
Miniseries: *Upstairs, Downstairs* (1974, mini, co-directed with Cyril Coke, Christopher Hodson, Raymond Menmuir, Herbert Wise), *The Duchess of Duke Street* (1978, mini, co-directed with Cyril Coke, Simon Langton, Raymond Menmuir)

Bain became an integral member of the creative team of *Upstairs, Downstairs* for the entire four-year run of that storied show. Bain won an Emmy Award for the 1975 episode, "A Sudden Storm," with Angela Baddeley, Gordon Jackson, and the rest of the downstairs staff on a seaside holiday. Bain also directed episodes of *Public Eye*, *Undermined*, *Redcap*, *The Avengers*, *Mystery and Imagination*, *Armchair Theatre*, *Manhunt*, *The Rivals of Sherlock Holmes*, *Callan*, *New Scotland Yard*, *Elephant Boy*, *Enemy at the Door*, and others. Bain directed the feature *What Became of Jack and Jill?* (1972, aka *Romeo and Juliet*).

Bain's version of Oscar Wilde's *The Importance of Being Earnest* marked one of *Armchair Theatre*'s more extravagant events, running 90 minutes with a cast including Susannah York, Ian Carmichael, Pamela Brown, and Patrick Macnee. Because of the great international success of *Upstairs, Downstairs* as well as *The Duchess of Duke Street*, Bain's work has been seen by more people than most of his U.K. contemporaries, whose work is by and large more plural and varied.

ROY (WARD) BAKER
b. December 19, 1916, London, England

Movies/Miniseries: *The Spy Killer* (1969), *Foreign Exchange* (1970), *Danger UXB* (1979, mini, co-directed

with Douglas Camfield, Ferdinand Fairfax, Henry Herbert, Simon Langton, Jeremy Summers), *The Flame Trees of Thika* (1981, mini), *The Masks of Death* (1984, aka *Sherlock Holmes and the Masks of Death*), *Minder: An Officer and a Car Salesman* (1988)

Baker began in films in the 1930s as an assistant director; he worked for Alfred Hitchcock on *The Lady Vanishes* (1938) and Carol Reed on *Night Train to Munich* (1940). His feature directing began in 1947 and includes *Don't Bother to Knock* (1952), *Inferno* (1953), *A Night to Remember* (1958), *The Vampire Lovers* (1970), *The Vault of Horror* (1973), and *The Monster Club* (1980). Baker directed multiple episodes of the two major early classic British espionage series to make a mark on American TV, *The Avengers* and *The Saint*. Baker also directed episodes of *The Human Jungle*, *Gideon's Way*, *The Baron*, *The Irish RM*, *The Minder*, and others.

Baker's first two TV movies were both espionage melodramas starring Robert Horton, Jill St. John, and Sebastian Cabot in exercises dreamed up by novelist Jimmy Sangster. *The Spy Killer* and *Foreign Exchange* possessed both suspense and sensible plotting. *Danger UXB*, about the bomb defusers in London during the Battle of Britain, was shown as a *Masterpiece Theatre* entry in America. *The Masks of Death* found Holmes and Watson retired, but returning for an investigation into a series of murders. Peter Cushing and John Mills refreshed the roles, with help from Anne Baxter, Ray Milland, Gordon Jackson, and Anton Diffring.

The Flame Trees of Thika was John Hawkesworth's adaptation of Elspeth Huxley's novel about a teen girl's coming of age in pre–World War I Kenya. Her parents carve a coffee plantation out of the wilderness, as she absorbs the vicissitudes of nature, race relations, and sexuality. Holly Aird starred as the author's alter ego, Elspeth Grant, with Hayley Mills and David Robb as her parents, Sharon Maughan as her free-spirited friend and mentor, and Ben Cross. The show received three British Academy of Film and TV Arts Award nominations, including for Ian Wilson's cinematography.

WORD (CHARLES WILLIAM) BAKER
b. March 21, 1923, Honey Grove, Texas; d. October 31, 1995, Paris, Texas

Play of the Week (NY)**:** *The Grass Harp* (1960, co-directed with Hal Gerson)

Baker was the original director of *The Fantasticks*, the longest-running musical show in theatrical history, debuting off Broadway in 1960 (starring Jerry Orbach). *The Grass Harp* was based on the Truman Capote story (and play written with Virgil Thomson) about small-town life in the South, starring Lillian Gish, Carmen Matthews, Russell Collins, and Jonathan Harris. Charles Matthau directed a 1995 feature based on the Capote original.

RALPH BAKSHI
b. October 29, 1938, Haifa, Palestine (now Israel)

Movie: *Cool and the Crazy* (1994)

Bakshi's animation features include *Fritz the Cat* (1972), *Heavy Traffic* (1973), *Coonskin* (1975), *The Lord of the Rings* (1978), *American Pop* (1981), and *Cool World* (1992). In his only live-action, feature-length effort, Bakshi directed Alicia Silverstone and Jared Leto as a married couple in the doldrums, with her best friend (Jennifer Blanc) convincing her to cheat with a dangerous dude (Matthew Flint). Bakshi also wrote this Showtime film.

PETER BALDWIN
b. January 11, 1931, Winnetka, Illinois

Movies: *The Harlem Globetrotters on Gilligan's Island* (1981), *Lots of Luck* (1985), *A Very Brady Christmas* (1988)

A veteran of hundreds of episodes on more than 70 different shows, Baldwin was a sitcom veteran of the first order. He directed *The Andy Griffith Show*, *The Dick Van Dyke Show*, *Petticoat Junction*, *The Mary Tyler Moore Show*, *The Partridge Family*, *Sanford and Son*, *Happy Days*, *Love Boat*, *Full House*, *Get a Life*, *Grace Under Fire*, *Sabrina the Teenage Witch*, etc. Baldwin won an Emmy Award in 1989 for *The Wonder Years*, and received two other Emmy nominations, for *The Mary Tyler Moore Show* in 1972 and *The Wonder Years* in 1991. Baldwin directed the homage *The American Film Institute Comedy Special* (1987) and the feature *Meet Wally Sparks* (1997), starring Rodney Dangerfield.

In *Lots of Luck*, Annette Funicello wins the lottery, causing all sorts of problems in her family, including for mechanic hubby Martin Mull. Baldwin's forays into feature-length TV are derivative and title-defined. But anyone who directed Gabe Kaplan and Richard Deacon in *The Hoboken Chicken Emergency* (1984), an hour-long installment on *WonderWorks*, gets marks for pluckiness.

WILLIAM BALL
b. April 29, 1931, Chicago, Illinois; d. July 30, 1991, Los Angeles County, California

Theatre in America**:** *Cyrano de Bergerac* (1974, co-directed with Bruce Franchini), *The Taming of the Shrew* (1976, co-directed with Kirk Browning)

Ball's *Cyrano* was a superbly done version of the Rostand classic with Peter Donat in the title role, Marsha Mason as Roxanne, and Marc Singer, Kathryn Grant, Paul Shenar, Roger Aaron Brown, and Earl Boen. Ball directed the stage production of *The Taming of the Shrew* by the American Conservatory Theatre in San Francisco, and Kirk Browning filmed it. Fredi Olster played Katherina and Singer was Petruchio, with Harry Hamlin, Boen, and others.

JOHN BANAS

Miniseries: *Emma: Queen of the South Seas* (1988, mini), *Mirror, Mirror* (1995, mini, co-directed with Sophia Turkiewicz)

Banas, a veteran of the Australian/New Zealand TV industry, wrote episodes of such series as *Water Rats*, *Angel Files*, *Blue Heelers*, *All Saints*, and other series. *Emma* was the adaptation of Geoffrey Dutton's novel starring Barbara Carrera with Hal Holbrook and E. G. Marshall. *Mirror, Mirror* was a 20-episode children's serial about time travel through a mirror.

BOB BANNER
b. August 15, 1921, Ennis, Texas

***Producers' Showcase*:** *Rosalinda* (1956)

Banner won an Emmy Award for best direction of 1957 for *The Dinah Shore Chevy Show* and was nominated for producing *My Sweet Charlie* (1970) and *A Special Sesame Street Christmas* (1979). Primarily, he was a producer of TV movies and variety specials. *Rosalinda*, the adaptation of Johann Strauss's *Die Fledermaus*, starred Cyril Ritchard and Jean Fenn on NBC.

NORBERTO BARBA
b. September 12, 1963, The Bronx, New York

Movies: *Apollo 11* (1996, aka *Apollo 11: The Movie*), *Lost in the Bermuda Triangle* (1998, aka *Reunion: Journey Beyond the Bermuda Triangle*), *Terror in the Mall* (1998)

Barba directed the features *Blue Tiger* (1994), starring Virginia Madsen, and *Solo* (1996) with Mario Van Peebles, and episodes of *New York Undercover*, *Resurrection Blvd.*, *CSI: Miami*, *CSI: New York*, *Law & Order: Special Victims Unit*, *Law & Order: Criminal Intent*, and others.

Apollo 11 followed on the afterburners of the success of Ron Howard's feature *Apollo 13* (1995), stepping back in time to 1969 for that giant step for mankind on the moon, featuring Xander Berkeley as Buzz Aldrin and Jeffrey Nordling as Neil Armstrong. *Terror in the Mall* had a group of unlucky folks in the retail trap during a flood that creates poisonous gas seepage and a script that creates a killer among them. Rob Estes and David Soul were in the slop.

ERNIE BARBARASH

Movie: *Stir of Echoes 2: The Homecoming* (2007)

Barbarash directed the features *Cube Zero* (2004) and *They Wait* (2007). In the sequel to David Koepp's *Stir of Echoes* (1999), Barbarash presents Rob Lowe as an Iraq War returnee who sees specters of the dead.

PARIS BARCLAY
b. June 30, 1956, Chicago Heights, Illinois

Movies: *America's Dream* (1996, co-directed with Bill Duke, Kevin Rodney Sullivan), *The Cherokee Kid* (1996), *The Big Time* (2002), *The Street Lawyer* (2003)

Barclay directed episodes of *Silk Stalkings*, *Diagnosis Murder*, *Clueless*, *Sliders*, *NYPD Blue*, *ER*, *The West Wing*, *Law & Order*, *The Shield*, *Lost*, *House M.D.*, *Cold Case*, *Dirt*, *Monk*, and other series. Barclay threw in with the writing and acting Wayans brothers for the feature *Don't Be a Menace to South Central While Drinking Your Juice in the Hood* (1996). Barclay won Emmy Awards for directing *NYPD Blue* in 1998 and 1999 and received nominations both years as a producer of that nominee for outstanding drama series. He received another Emmy nomination for best direction for *The West Wing* in 2002. Barclay won a Directors Guild of America Award for *NYPD Blue* in 1999. He was also nominated for DGA honors for *ER* in 1997, *The West Wing* in 2001, 2002, and 2003, and *House M.D.* in 2004.

Consisting of a trio of mini-films about the black experience in mid-twentieth-century America, *America's Dream* won two CableACE's for Danny Glover, as producer of the best special and as best actor, and for writers Ron Stacker Thompson and Ashley Tyler. Barclay's segment was *Reunion*, written by Maya Angelou, about a girl who became a jazz pianist after a childhood of being forbidden to touch the piano in the home of the white folks who employed her family. Lorraine Toussaint starred. *America's Dream* also starred Wesley Snipes, Carl Lumbly, and Jasmine Guy.

The Cherokee Kid put comedian Sinbad in the Old West, where the tangles involved James Coburn, Burt Reynolds, Gregory Hines, A Martinez, Ernie Hudson, and Barclay himself. *The Big Time* was a pilot film for a series that didn't fly about the salad days of TV production

in 1948 Manhattan. Dylan Baker, Molly Ringwald, and Christopher Lloyd starred. *The Street Lawyer* was another promising pilot that didn't get picked up. It starred Mario Van Peebles and Hal Holbrook in the adaptation of a John Grisham novel about a high-priced attorney who quits his firm to take cases representing the disenfranchised. Barclay, who produced most of his TV movies, also tried a pilot called *Dead Lawyers*, which offended members of the bar, about unscrupulous attorneys who, in the hereafter, are offered chances to redeem themselves by arguing pro bono cases on behalf of cheated clients.

MIKE BARKER
b. November 29, 1965, England

Movies: *The Tenant of Wildfell Hall* (1996), *Lorna Doone* (2000)

Barker directed the features *The James Gang* (1997); *Best Laid Plans* (1999), starring Reese Witherspoon; *To Kill a King* (2003), with Tim Roth; *A Good Woman* (2004), with Helen Hunt and Scarlett Johansson; and *Butterfly on a Wheel* (2007, aka *Shattered*), with Pierce Bronson.

The adaptation of Anne Bronte's novel by Janet Barron, *The Tenant of Wildfell Hall* stars Tara Fitzgerald as a mystery woman arriving in a small village who remains aloof until a neighbor coaxes out her story of marital discord as she hides away from her verbally abusive husband. The piece, which co-starred Rupert Graves, Kenneth Cranham, and Toby Stephens, was nominated for four British Academy of Film and TV Arts Awards and won a Peabody Award.

R. D. Blackmore's classic romantic novel of rural seventeenth century England, *Lorna Doone*, was adapted by Adrian Hodges and starred Amelia Warner in the title role of the beautiful daughter of a lawless wild-lands family. Barbara Flynn and Richard Coyle portray the Ridds, whose farm is at the mercy of the devil-may-care Doones. Barker's cast included Peter Vaughan and Michael Kitchen.

NEEMA BARNETTE
b. December 14, 1949, New York City

***American Playhouse*:** *My Name Is Zora!* (1990)
Movies/Miniseries: *Better Off Dead* (1993), *Scattered Dreams* (1993, aka *Scattered Dreams: The Kathryn Messenger Story*), *Sin & Redemption* (1994), *Run for the Dream: The Gail Devers Story* (1996), *Close to Danger* (1997), *Miracle's Boys* (2005, mini, co-directed with LeVar Burton, Ernest R. Dickerson, Bill Duke, Spike Lee)

Barnette directed episodes of *What's Happing Now!*, *Hooperman*, *Frank's Place*, *The Redd Foxx Show*, *China Beach*, *A Different World*, *The Cosby Show*, *7th Heaven*, *Diagnosis Murder*, *Gilmore Girls*, and others. Barnette directed the features *Spirit Lost* (1996); *Civil Brand* (2002), with LisaRaye; *All You've Got* (2006), starring Ciara; and *Super Sweet 16: The Movie* (2007).

Ruby Dee starred in her own adaptation of her play about Zora Neale Hurston, the African American playwright whose works were performed during the Harlem Renaissance and were reflective of her experiences in Eatonville, Florida. Hurston's works include *Their Eyes Were Watching God* and *Of Mules and Men*. Barnette's superb cast is led by Dee and features Louis Gossett Jr., Paula Kelly, Flip Wilson, Roger E. Mosley, Beah Richards, and Lynn Whitfield.

Mare Winningham received a CableACE nomination for her performance as a woman on death row who insists on following through with her execution. The assistant district attorney (Tyra Ferrell), who successfully prosecuted her, campaigns years later to appeal the execution. In *Scattered Dreams*, Tyne Daly and Gerald McRaney play Florida sharecroppers in 1951 when Barnette's film insists that the state's antiquated system and backwater attitudes keep them poor and outside the law. Cynthia Gibb portrays a rape victim in *Sin & Redemption*. Charlayne Woodard portrayed Olympian Gail Devers for Barnette, supported by Gossett and Kelly.

In *Close to Danger*, Lisa Rinna portrays a college coed typist who discovers that the mystery novelist (Rob Estes) for whom she's working is planning on carrying out his fictional murder in real life. *Miracle's Boys* starred the trio of Sean Nelson, Pooch Hall, and Julito McCullum in the adaptation of Jacqueline Woodson's novel as orphaned half-black, half-Puerto Rican brothers in Harlem who learn to rely on each other. This six-part miniseries attracted the participation of an array of "name" African American directors: Spike Lee, Bill Duke, LeVar Burton, and Ernest Dickerson.

PETER BARNES
b. January 10, 1931, London, England; d. July 1, 2004, London, England

Movies: *Spirit of Man* (1989), *Nobody Here But Us Chickens* (1989), *Bye Bye Columbus* (1991), *Hard Times* (1994)

Primarily a writer, Barnes wrote the play *The Ruling Class*, which he adapted for Peter Medak's 1972 film starring Peter O'Toole. Barnes has written several teleplays for standard adventures that Hallmark Entertainment remounted, including *Merlin* (1998), *Alice in Wonderland*

(1999), *Noah's Ark* (1999), and *Arabian Knights* (2000). Barnes has written scripts directed by Robert Tronson, Norman Panama, Mike Newell, Malcolm Clarke, David Hugh Jones, John Irvin, and others.

Barnes has written all of the pieces that he has directed. Both *Spirit of Man* and *Nobody Here But Us Chickens* are omnibus collections of his playlets, the latter trio about people with disabilities. *Bye Bye Columbus* starred Daniel Massey as Christopher Columbus. *Hard Times* was an austere presentation of the Dickens novel with Alan Bates, Bob Peck, Harriet Walter, and Bill Paterson.

DOUGLAS BARR
b. May 1, 1949, Cedar Rapids, Iowa

Movies: *Conundrum* (1996, aka *Frame by Frame*), *Ed McBain's 87th Precinct: Heatwave* (1997), *Perfect Body* (1997), *Cloned* (1997), *Vanished without a Trace* (1999), *Half a Dozen Babies* (1999, aka *Life's Little Struggle*), *Switched at Birth* (1999, aka *Mistaken Identity*, aka *Two Babies: Switched at Birth*), *Love Lessons* (2000, aka *A Time to Decide*), *For Love of Olivia* (2001), *Sex, Lies & Obsession* (2001), *This Time Around* (2003), *Beautiful Girl* (2003), *Perfect Romance* (2004), *Confessions of an American Bride* (2005), *For the Love of a Child* (2006), *To Be Fat like Me* (2007), *The Note* (2007)

As a character actor, Barr had recurring roles on *The Fall Guy*, *The Wizard*, and *Designing Women*, and played roles in features including Wes Craven's *Deadly Blessing* (1981), Patrick Read Johnston's *Spaced Invaders* (1990), and Strathford Hamilton's *Temptation*. Barr co-wrote this last film and wrote some of his own projects, including the feature *Dead Badge* (1995). Barr's TV movies were often considerations of either detective work or families with kids in crises. Occasionally, these themes overlapped in the same film.

In *Conundrum*, police detectives Marg Helgenberger and Michael Biehn try to break a Vietnamese gambling racket when suddenly his wife is brutally murdered. An Olympic hopeful gymnast (Amy Jo Johnson) turns anorexic in *Perfect Body*. Elizabeth Perkins discovered her recently deceased son had been cloned, and another version can be had at the fertility clinic in *Cloned*. Shelley Long becomes obsessive with finding her kidnapped girl in *Vanished without a Trace*.

Half a Dozen Babies deals with parents who deliver sextuplets. In *Switched at Birth*, which failed to break any new ground with innovative titling in the switched-at-birth genre, the moms are played by Melissa Gilbert and Rosanna Arquette. In *Love Lessons*, Patty Duke plays a 50-year-old woman who discovers she's pregnant. Harry Hamlin enacts a sex addict in *Sex, Lies & Obsession*, endangering his marriage to Lisa Rinna. *For Love of Olivia* starred Louis Gossett Jr. as a black Southern lawyer in the 1960s running for office and keeping secrets. *This Time Around* is a junior high school vengeance fantasy realized a decade later.

Beautiful Girl is about a lively girl (Marissa Jaret Winokur) with a great singing voice who enters a beauty contest, and the upshot just might be that inner beauty wills out. Kathleen Quinlan aims to get her daughter to stop thinking of her irresponsible ex-husband in *Perfect Romance*. *Confessions of an American Bride* was another wedding movie. *To Be Fat Like Me* portrayed a charade by a fit teen wearing a fat suit to a nearby high school to gauge the reactions based on her size.

BRUNO BARRETO
b. March 15, 1955, Rio de Janeiro, Brazil

Movie: *The Heart of Justice* (1993)

Barreto's features include *Dona Flor and Her Two Husbands* (1976) with Sonja Braga, *A Show of Force* (1990) with Amy Irving, *Carried Away* (1996) starring Dennis Hopper and Irving, *Four Days in September* (1997) with Alan Arkin, *One Tough Cop* (1998) with Stephen Baldwin, *View from the Top* (2003) starring Gwyneth Paltrow and Christina Applegate, and other films. The brother of director Fabio Barreto, Bruno has worked in his native Brazil, Hollywood, and Europe.

The Heart of Justice finds Eric Stoltz investigating a seemingly unfathomable killing, which leads him to interviews with a wealthy family whose beautiful daughter (Jennifer Connelly) captures his fancy. Among the fine cast are Hopper, Vincent Price, Dermot Mulroney, Hawthorne James, William H. Macy, Felicity Huffman, Bradford Dillman, Harris Yulin, and Joanna Miles. Declan Quinn's dark cinematography and Barreto's stylish direction make this a rather effective TV noir.

ARTHUR BARRON

NET Playhouse*: *The Wright Brothers (1971)

Barron directed the features *Jeremy* (1973) with Robby Benson and *Brothers* (1977) with Bernie Casey. For PBS's *American Short Story*, Barron adapted and directed Ambrose Bierce's short story *Parker Alderson, Philosopher* (1974) starring Darren O'Connor, Colleen Dewhurst, Harris Yulin, and Salome Jens, as well as Henry James's *The Jolly Corner* (1975) with Fritz Weaver and Jens.

James Keach played Orville and his brother, Stacy, was Wilbur in *The Wright Brothers*, which Barron wrote,

produced, and directed on North Carolina locations, including Kitty Hawk.

STEVE BARRON
b. May 4, 1956, Dublin, Ireland

Miniseries: *Merlin* (1998, mini), *Arabian Nights* (2000, mini), *DreamKeeper* (2003, mini)

Barron directed the features *Electric Dreams* (1984), *Teenage Mutant Ninja Turtles* (1990), *Coneheads* (1993), *The Adventures of Pinocchio* (1996), *Rat* (2000), and others. Barron also directed several episodes of *Jim Henson's The Storyteller* and videos by Culture Club, Michael Jackson, and others.

Merlin was an all-star treatment about the legendary wizard who enables King Arthur to achieve his destiny by extracting Excalibur and forging the legend of Camelot. Barron's creative visuals enhanced this spectacular version from Hallmark Entertainment. Sam Neill played the title role with Paul Curran as Arthur, and Helena Bonham Carter, John Gielgud, Miranda Richardson, James Earl Jones, Martin Short, Isabella Rossellini, Billie Whitelaw, Rutger Hauer, Nicholas Clay, and others. The show was nominated for 15 Emmy Awards, and won 4, all for design elements. The nominations included those for outstanding miniseries, directing, writing (David Stevens, Peter Barnes, Edward Khmara), cinematography (Sergei Kozlov), music (Trevor Jones), and three instances of acting (Neill, Short, Bonham Carter). Barron was also nominated for a Directors Guild of America Award for his work.

Barron, writer Barnes, and the Hallmark production team went after another elusive classic with *Arabian Knights*, and achieved a level of magical charm with this imaginatively realized classic tale. Mili Avital starred as the storytelling Scheherezade, with Jason Scott Lee as Aladdin, Alan Bates, Dougray Scott, John Leguizamo, Tcheky Karyo, Alexi Sayle, Vanessa Mae, and Burt Kwouk. It was nominated for five Emmys, including outstanding miniseries.

DreamKeeper was an unusual road movie for a Dublin son and an ABC miniseries without star power. The potency was evident within the story's journey, about an aging South Dakota Native American (August Schellenberger) who asks his grandson (Eddie Spears) to drive him to a powwow in Albuquerque, New Mexico, and along the way imparts to the kid stories of their culture. Among the players are Tantoo Cardinal, Nathan Lee Chasing His Horse, Gary Farmer, Scott Grimes, Al Harrington, and Floyd "Red Crow" Westerman. Again, a Barron production won an Emmy Award for best special visual effects.

MARIANO BARROSO
b. December 26, 1959, San Just Desvern, Barcelona, Spain

Movie: *In the Time of the Butterflies* (2001)

Barroso's features include *My Soul Brother* (1994), *Ecstasy* (1996), *Washington Wolves* (1999), and *Kasbah* (2000). *In the Time of the Butterflies*, based on Julia Alvarez's book, told the story of the four Mirabel sisters in the Dominican Republic and their opposition in the 1950s to the regime of General Rafael Trujillo. For their collusion in a 1960 overthrow plot, three of the sisters were found dead at the bottom of a cliff off Santo Domingo's northern coast. Salma Hayek starred as Minerva Mirabel, with Mia Maestro as Maria Teresa Mirabel, Lumi Cavazos as Patria Mirabel, and Pilar Padilla as Dede Mirabel. Edward James Olmos played Trujillo with Pedro Armendariz Jr. as Captain Pena and Marc Anthony as Lio.

CHRISTOPHER BARRY

Movies/Miniseries: *Ann Veronica* (1964, mini), *Broome Stages* (1966, mini), *St. Ives* (1967, mini), *The Canforth Practice* (1974), *Nicholas Nickleby* (1977, mini), *Poldark* (1977, mini, co-directed with Paul Annett, Kenneth Ives)

Barry directed episodes of *Z Cars* and *Doctor Who*, among other British series: *Smugglers Bay*, *The Newcomers*, *Paul Temple*, *All Creatures Great and Small*, *Juliet Bravo*, etc. *Ann Veronica* was an adaptation of H. G. Wells's novel starring Rosemary Nicols. *Broome Stages* was a centuries-long look at a theatrical family. *St. Ives* was a three-hour adaptation of the Robert Louis Stevenson story. Barry's main achievements were *Poldark* and a well-mounted adaptation by Hugh Leonard of Charles Dickens's *Nicholas Nickleby*, starring Nigel Havers in the title role.

IAN BARRY

Movies/Miniseries: *Whose Baby* (1986), *Body Surfer* (1989, mini), *Ring of Scorpio* (1990), *Inferno* (1998), *The Christmas Wish* (1998), *Airtight* (1999), *Going Home* (2000), *The Christmas Secret* (2000, aka *The Flight of the Reindeer*), *The Diamond of Jeru* (2001, aka *Louis L'Amour's The Diamond of Jeru*, co-directed with Dick Lowry), *Miss Lettie and Me* (2002), *Mermaids* (2003), *Secret Santa* (2003)

Barry started out in the Australian film industry and occasionally returned after Hollywood success, which ad-

visedly includes several Christmas movies. Angela Punch McGregor starred in the succinctly titled *Whose Baby*. Comeuppance is the desserts for ornery drug trafficker Jack Scalia in *Ring of Scorpio* as three women (Catherine Oxenberg, Caroline Goodall, Linda Cropper) who he deceived and dragged into his business scheme to get out of it.

Barry directed Jason Robards in the actor's final feature-length project, *Going Home*, in which he played the father of thriving professional Sherry Stringfield. She's advised to go live with dad to give him some family companionship in his final years because he's begun mailing packages to his long-dead son. The piece relies on Robards's iconography as a crusty coot to carry the day.

The Diamond of Jeru was an old-fashioned jungle adventure top-lined by Billy Zane in the search for diamonds by boat up an uncharted Borneo river. *Miss Lettie and Me* refers to the contentious friendship between Mary Tyler Moore and a kid (Holliston Coleman) in the Deep South, with Burt Reynolds straying onto the scene. Unlike other shows entitled *Mermaids*, Barry's film is about three mermaids (Sarah Laine, Nikita Ager, Erika Heynatz) who track their father's killer.

MICHAEL BARRY

Miniseries: *The Rise and Rise of Cesar Birotteau* (1965, mini), *The Heart of Midlothian* (1966), *Rosmersholm* (1968)

Honore de Balzac's *Cesar Birotteau* starred Morris Perry. *The Heart of Midlothian* starred Gay Hamilton. Ann Jellicoe's adaptation of Henrik Ibsen's *Rosmersholm* starred Peggy Ashcroft with Angela Baddeley, John Laurie, Kurt Wigert, and Mark Dignam.

HALL BARTLETT
b. November 27, 1922, Kansas City, Missouri; d. September 7, 1993, Los Angeles, California

Movie: *Love Is Forever* (1983)

Bartlett didn't work that often, but when he did, it usually was in multiple capacities. His films as a writer/director/producer include his one TV movie, which was his final project, as well as *Changes* (1969), *Jonathan Livingston Seagull* (1973), and *The Children of Sanchez* (1978). Bartlett also directed *Zero Hour* (1957), starring Sterling Hayden in the source picture for the shenanigans in *Airplane!* (1980), the film initiating the Zucker brothers joke-a-minute genre.

Love Is Forever, about an Australian journalist's search through Cambodia for a lost love, was an embattled production that led to a falling out between Bartlett and star Michael Landon, contretemps that became fodder for the entertainment press. The film was less memorable than the squabbles.

RICHARD BARTLETT
b. 1922, U.S.; d. June 11, 1994, Havre de Grace, Maryland

***American Playhouse*:** *Ollie Hopnoodle's Haven of Bliss* (1988)

Bartlett was a writer, producer, director, and actor making low-budget westerns in the 1950s, and independent films in the early 1970s. His films as a director include *The Lonesome Trail* (1955) with Wayne Morris, *Two-Gun Lady* (1956) with Peggy Castle, and *Joe Dakota* (1957) with Jock Mahoney. Bartlett also directed on *77 Sunset Strip*, *Riverboat*, *Bonanza*, and *Laredo*.

Bartlett directed two shows for PBS's *American Playhouse* based on the writings of Jean Shepherd. Bartlett created the Midwestern backyard world of postwar youth, which Shepherd had made famous over the Chicago radio airwaves, for the hour-long presentation of *The Great American Fourth of July and Other Disasters* (1982), starring Matt Dillon as the teen-aged Ralphie. The feature-length *Ollie Hopnoodle's Haven of Bliss* took the family on vacation, with Jerry O'Connell as Ralphie and James B. Sikking as "the Old Man." For both pieces, Bartlett concentrated on Shepherd's fascination for wringing humor from minutiae.

JOHN BARTON
b. November 26, 1928, London, England

Movies/Miniseries: *War of the Roses* (1965, mini, co-directed with Peter Hall), *All's Well That Ends Well* (1968, co-directed with Claude Whatham)

Barton's *War of the Roses* starred Dame Peggy Ashcroft, Ian Holm, David Warner, and Donald Sinden.

PAOLO BARZMAN

Movies/Miniseries: *The Saint: The Big Bang* (1989), *For Better and for Worse* (1993), *Models in Paradise* (1995, mini), *Models in Paradise—Season II* (1996, mini), *You Belong to Me* (2001, aka *Mary Higgins Clark's You Belong to Me*), *All Around Town* (2002, aka *Mary Higgins Clark's All Around Town*)

The *Models in Paradise* miniseries are explained by their titles, and the Mary Higgins Clark adventures afforded Lesley Anne Down and Nastassja Kinski,

respectively, detective-style starring roles in popular adventures. *For Better and for Worse* starred Patrick Dempsey and Kelly Lynch as poor boy and rich girl undecided about a wedding until a Roman Catholic publicity stunt drags the pope into the conflict as the potential cleric for the vows.

FRED BARZYK

NET Playhouse*: *America, Inc. (1970)
Visions*: *The Phantom of the Open Hearth (1976, co-directed with David R. Loxton), *Charlie Smith and the Fritter Tree* (1978, co-directed with David R. Loxton)
Specials: *Between Time and Timbuktu: A Space Fantasy* (1972), *The Lathe of Heaven* (1980, co-directed with David R. Loxton), *Countdown to Looking Glass* (1984), *Jenny's Song* (1988)

A director/producer associated with WGBH-TV in Boston, Barzyk was persistent in translating the works of humorist Jean Shepherd as well as difficult science-fiction material to TV. Among his short works was Shepherd's *The Star-Crossed Romance of Josephine Cosnowski* (1983) for *American Playhouse* with Jeff Yonis and Katherine Kamhi in the title role, and the adaptation of Arthur Miller's playlet, *The Ryan Interview* (2000), starring Ashley Judd as a bored journalist and Eddie Bracken as her 100-year-old subject.

His only long Shepherd work as a director was *The Phantom of the Open Hearth* with David Elliott as Ralphie amid the pains of his teen years and James Broderick as his father. Barzyk was a producer on two other translations of Shepherd's pieces directed by Richard Bartlett: *The Great American Fourth of July and Other Disasters* (1982) and *Ollie Hopnoodle's Haven of Bliss* (1988). Shepherd played roles in all of these adaptations, including *America, Inc.*, a travelogue that includes Ellis Island and protests in Washington, D.C.

On *Visions*, the same experimental PBS forum that presented *Open Hearth*, Barzyk co-directed the ambitious *Charlie Smith and the Fritter Tree*, the ruminations of a 137-year-old ex-slave in a Texas nursing home, written by Charles Johnson and starring Richard Ward in the title role with Glynn Turman, Morgan Freeman, Richard A. Dysart, Tex Hill, and Clifton Powell.

Between Time and Timbuktu: A Space Fantasy was more about bringing the work of Kurt Vonnegut Jr. to TV than anything else. It followed an astronaut shot through space, traveling in "the Chrono-Synclastic Infidibulum," making infinite copies of himself. The script by David Odell uses the possibilities to include portions of Vonnegut's short story "Harrison Bergeron" in the collection *Welcome to the Monkey House*, the novel *Cat's Cradle*, and the play, *Happy Birthday, Wanda June*. Franklin Cover played Tex Pirandello, with Ariana Chase as Wanda June, Bill Hickey, Kevin McCarthy, Hurd Hatfield, and Susan Sullivan.

The Lathe of Heaven was the adaptation of Ursula K. Le Guin's cult novel about a man who is able to transfer his dreams into waking reality and, terrified by the possibilities, tries to use drugs to stifle the tendency. Bruce Davison had one of his better early roles in this experimental show. (Philip Haas later made a feature from the material in 2002 with Lukas Haas.) *Countdown to Looking Glass* uses a Middle Eastern conflict to ignite a nuclear war between the USSR and the United States. A Cold War–era novelty, Barzyk's pkiece starred Michael Murphy, Scott Glenn, Helen Shaver, Eric Sevareid, Nancy Dickerson, and Eugene McCarthy.

KATHY BATES
b. June 28, 1948, Memphis, Tennessee

Great Performances*: *Talking With (1995)
Movies: *Dash and Lilly* (1997), *Fargo* (2003), *Ambulance Girl* (2005)

Bates won the Academy Award for best actress for *Misery* (1990) and was nominated for supporting actress for *Primary Colors* (1998) and *About Schmidt* (2002). She was nominated for six Emmy Awards, five times as an actress, including for *The Late Shift* (1996), *Annie* (1999), and *Warm Springs* (2005). She also has won two Golden Globes and many other awards. She has directed episodes of *NYPD Blue*, *Homicide: Life on the Street*, and *Six Feet Under*.

Talking With was a showcase for six actresses performing material by the pseudonymous "Jane Martin": Bates, Beverly D'Angelo, Marcia Gay Harden, Celeste Holm, Frances McDormand, and Mary Kay Place. *Fargo* was a pilot film shot in 1997, based on the Coen brothers' feature of the same name, which won an Oscar for McDormand; the piece starred Edie Falco in McDormand's "Marge" role from the original, and was shelved for seven years.

Bates received one of nine Emmy nominations for *Dash and Lilly*. Her direction of the biographical movie about the relationship between pulp mystery writer Dashiell Hammett and playwright Lillian Hellman was remarkable on all counts, for its period-piece aspects, casting, and performances, as well as overall rhythm and scope. Sam Shepard and Judy Davis were superb in the title roles. Both received Emmy nominations, as did Bebe Neuwirth as Dorothy Parker.

OTTO BATHURST

Miniseries: *Five Days* (2007, mini, co-directed with Simon Curtis), *Criminal Justice* (2008, mini, co-directed with Luke Watson)

Bathurst directed episodes of *Teachers*, *Hustle*, and other series. *Five Days* received great acclaim as a police procedural about a single mother's kidnapping in suburban London. Janet McTeer, Edward Woodward, Patrick Malahide, and Hugh Bonneville were in the ensemble.

ROY BATTERSBY

***Play for Today*:** *Better Than the Movies* (1972), *The Operation* (1973), *Leeds United!* (1974)
Movies: *Yellowbacks* (1990), *The Black Candle* (1991), *Escape from Kampala* (1991, co-directed with Roger Bamford), *Olly's Prison* (1993), *The Moth* (1997, aka *Catherine Cookson's The Moth*), *Doomwatch: Winter Angel* (1999)

Battersby directed the documentaries *The Body* (1970) and *The Palestinian* (1977), both narrated by Vanessa Redgrave. Battersby directed on the series *Home and Away*, *King of the Ghetto*, *Unnatural Causes*, *Eurocops*, *Between the Lines*, *Cracker*, *A Touch of Frost*, and others. Battersby directed the features *Winter Flight* (1984) with Sean Bean, *Mr. Love* (1985) with Barry Jackson, and the terrorist thriller *Red Mercury* (2005) about Muslims making a bomb in a London flat.

The Operation featured Maurice Roeves and George Lazenby. *Leeds United*, based on a teleplay by Colin Welland, told the fact-based story of a textile workers strike in the title city. *Yellowbacks* was a particularly gritty crime melodrama about an underground London police force starring Tim Roth, Janet McTeer, Imelda Staunton, Ciaran Hinds, Bill Paterson, and Roy Marsden.

The Black Candle was a nineteenth-century period piece from a Catherine Cookson novel about a man (James Gaddas) who weds a girl (Cathy Sandford) he admires even though she has mothered an illegitimate child. *The Moth* is a more mysterious Cookson thriller, about a carpenter (Jack Davenport) in 1913 Northumbria who is accused of impregnating his cousin after he meets a ghost-like girl he calls by the title moniker. Justine Waddell co-starred.

Escape from Kampala was based on the harrowing memoir, *Escape from Ida Amin's Slaughterhouse* by Wycliffe Kato, who was the director of civil aviation in Uganda when the cruel dictator threw him into Nakasero Prison, from which many did not survive. Kato and some fellow prisoners who had been Ugandan Army officers managed a daring escape, traveling through the inhospitable countryside to Nairobe, Kenya. John Matshikiza played Kato.

GIACOMO BATTIATO
b. 1943, Verona, Italy

Movie/Miniseries: *Martin Eden* (1979, mini), *Blood Ties* (1986)

A director of mostly Italian features, Battiato was in charge of a mostly American cast in a miniseries about La Cosa Nostra manipulation that was aired on American TV in a shortened version as *Blood Ties*. Brad Davis starred as an American who's asked to go to Sicily to influence a Sicilian judge to call off a local probe of the Mafia. Battiato's home-country work includes *Stradivari* (1989) starring Anthony Quinn as the violin maker.

CRAIG R. BAXLEY
b. October 20, 1949, Los Angeles, California

Movies/Miniseries: *Raven: Return of the Black Dragons* (1992), *Revenge on the Highway* (1993, aka *Silent Thunder*), *A Family Torn Apart* (1994, aka *Sudden Fury: A Family Torn Apart*), *Deconstructing Sarah* (1994), *The Avenging Angel* (1995), *Shadow-Ops* (1995), *Twisted Desire* (1996), *Twilight Man* (1996), *Silencing Mary* (1998, aka *Campus Justice*), *Chameleon II: Death Match* (1999), *Storm of the Century* (1999, mini, aka *Stephen King's Storm of the Century*), *A Touch of Hope* (1999), *Rose Red* (2002, mini, aka *Stephen King's Rose Red*), *The Glow* (2002), *Sniper II* (2002, aka *Sniper 2*), *The Diary of Ellen Rimbauer* (2003), *Kingdom Hospital* (2004, mini, aka *Stephen King's Kingdom Hospital*), *The Triangle* (2005, mini), *The Lost Room* (2006, mini, co-directed with Michael W. Watkins), *Aces 'N Eights* (2008)

An actor and stunt man who became Warren Beatty's stunt double, Baxley performed stunts on pictures directed by Don Siegel, Peter Bogdanovich, Alan J. Pakula, Richard Fleischer, Hal Ashby, Norman Jewison, Michael Anderson, Steven Spielberg, Colin Higgins, Walter Hill, Arthur Hiller, Gus Trikonis, Daniel Petrie, and others. Baxley graduated to stunt coordinator and/or second unit director on *Harry O*, *The Dukes of Hazzard*, *Hunter*, 82 episodes of the *The A Team*, and on John McTiernan's original *Predator* (1987) starring Arnold Schwarzenegger. Baxley took his action-genre expertise to the director's chair for nine more installments of the George Peppard–fronted *The A Team*, and directed the features *Action Jackson* (1988), *I Come in Peace* (1990, aka *Dark*

Angel), *Stone Cold* (1991), *Deep Red* (1994), *Bad Day on the Block* (1997), and *Left Behind: World at War* (2005). Baxley directed several effective TV interpretations of Stephen King's fiction.

Raven: Return of the Black Dragons was the successful pilot for the martial arts-oriented series starring Jeffrey Meek supported by Lee Majors and Tamlyn Tomita. In *Revenge on the Highway*, Stacy Keach searches Nevada's truck stops for the trucker he believes purposely ran over his son.

A teen boy finds his parents murdered in their home in *A Family Torn Apart*, but the kid seems to know more than he is telling to the police. This engrossing film was distinguished by Baxley's incremental outlay of events, building on the mystery provided in Michael Bombeck's script, which won a Writers Guild of America Award. John Galecki and Neal Patrick Harris played the teen boys, and Gregory Harrison starred with Linda Kelsey, Lisa Banes, and John M. Jackson.

Deconstructing Sarah was another mystery piece, starring Rachel Ticotin as the friend of the title girl (Sheila Kelley), an executive, whose nighttime identity of "Ruth" took over, urging her into dive bars to find drunks for sleazy sex. Jenifer Lewis, Dwier Brown, and Caroline Williams were featured.

Charlton Heston played Brigham Young in *Avenging Angel*, a tale of the Mormon Old West set in St. George, Utah. Tom Berenger plays Miles Utley, a Morman bodyguard for the church elder, who has to go renegade to track assassins, then uncovers a potential land swindle involving the church. This was a solid sagebrush saga for TNT, even as it was a semi-sideswipe at a brand of faith that became a 1990s punching bag. Baxley's cast included James Coburn as the mysterious Porter Rockwell, Leslie Hope, Fay Masterson, Kevin Tighe, Jeffrey Jones, and Andrew Prine.

Shadow-Ops prefigured by a decade the actual general media fascination with the Blackwater paramilitary protection group operating in Iraq. The parallels are obvious in Baxley's film about an elite commando unit for hire made up of retirees, cast-offs, and recruits from American espionage organizations that parachutes into Cuba to retrieve a stolen weapon capable of a biological epidemic. Adam Baldwin, Assumpta Serna, Terrence Howard, and Leslie Hope were featured.

Baxley was in the director's chair for two Melissa Joan Hart vehicles. He shot *Twisted Desire* in Charleston, South Carolina, for the story of a teen girl (Hart) who uses her wiles to convince a love-deluded ex-con to murder her parents. In *Silencing Mary*, Hart plays a college newspaper reporter whose roommate is raped and killed by the big-shot athlete on campus. In *Twilight Man*, Tim Matheson plays a well set-up young executive who is suddenly diagnosed with health issues, is shipped off for a brain operation, and finds his girlfriend killed in an accident. *Bad Day on the Block* starred Charlie Sheen as a firefighter with violent personal issues.

A Touch of Hope starred Anthony Michael Hall as Dean Kraft in the adaptation of his autobiography written with his wife, Rochelle Kraft, about his experiences as a hands-on healer. This unique spiritual story, shot in Canada, co-starred CCH Pounder and Fay Masterson as Rochelle.

Storm of the Century crossed Baxley's skills with Stephen King's for miniseries length. This King-formula horror entry is a 240-minute portrait of village about to be hit with a gigantic storm while it's being held hostage by a diabolical demon. The crew was spot-on as the piece won an Emmy Award for the sound effects, and was nominated for visual effects. Colm Feore played the demon, Andre Linoge, and the cast included Jeffrey DeMunn, Casey Siemaszko, and Deborah Farentino.

Baxley's affinity for relating King's tales informed *Rose Red*, a King teleplay that loosely follows events in Shirley Jackson's novel, *The Haunting of Hill House*, which was made into features both entitled *The Haunting* by Robert Wise in 1963 and Jan De Bont in 1999. Individuals with psychic powers convene in a classic old dark house, called Rose Red, to uncover secrets of the past, which include those of former owner Ellen Rimbauer. The show received an Emmy Award for its art direction. Involved were Nancy Travis, Julia Campbell, Matt Keeslar, David Dukes, Judith Ivey, and Julian Sands. *The Diary of Ellen Rimbauer* followed.

Kingdom Hospital was a 13-part miniseries loosely based on Lars von Trier's Danish-language miniseries *Riget* (1994) and *Riget II* (1997), about a state-of-the-art hospital haunted by the ghosts of children. Baxley's miniseries, written by King, is set in a Lewiston, Maine, clinic and uses a nineteenth-century fire that killed many children as the basis for the haunting. The stars who were admitted, shocked, or bedeviled included Andrew McCarthy and Diane Ladd.

In *The Glow*, a pair of New York City newlyweds (Dean Cain, Portia de Rossi) become the quarry of all-too-friendly senior citizens. *Sniper 2* brought Baxley back to old action stuff and Tom Berenger back as a former Marine sharpshooter, who first appeared in Luis Llosa's *Sniper* (1993). *The Lost Room* was a hotel room that turns out to be a portal to another universe.

Triangle was an umpteenth try to spin a fiction around the Bermuda Triangle mystery as several folks who have been impacted or fascinated by the Atlantic Ocean phenomena gather to decipher its meaning. A shipping magnate has been losing cargo vessels, and assembles the

experts. The writing pedigree was a story by Dean Devlin and Bryan Singer scripted by Rockne S. O'Bannon. This 240-minute collaboration of the BBC and the Sci-Fi Channel starred Eric Stoltz, Sam Neill, Lou Diamond Phillips, Bruce Davison, Catherine Bell, Lisa Brenner, and Marius Weyers. The show won an Emmy Award for special visual effects.

ROGER BEATTY
b. January 24, 1933, Los Angeles, California

Special: *Plaza Suite* (1987, co-directed with Kenny Solms)

Beatty worked in the Carol Burnett camp, and directed episodes of *Mama's Family* and *The Tim Conway Show* as well as Conway's *Dorf* golf-satire videos, performed with Harvey Korman. With Korman, Beatty directed the Emmy-winning comedy special, *Carol, Carl, Whoopi, and Robin* (1987). Among the cast for Beatty's run-through of the omnibus Neil Simon piece were Burnett, Hal Holbrook, Dabney Coleman, Richard Crenna, and Tim Conway Jr.

WILLIAM BEAUDINE
b. January 15, 1892, New York City; d. March 18, 1970, Canoga Park, California

Movies: *Moochie of the Little League* (1959, Disney), *Moochie of Pop Warner Football* (1960, Disney)

A virtual living history of American films, B features, and early TV, William Washington "One Shot" Beaudine directed at least 365 movies and 120 TV shows, with some estimates running to more than 500 films and more than 200 TV programs. Beaudine wrote at least 26 produced screenplays, and his experience was at all levels. He was D. W. Griffith's assistant director on *The Birth of a Nation* (1915) and *Intolerance* (1916), and ended his career with the barely fathomable, bargain-basement, genre crossover items of *Billy the Kid vs. Dracula* (1966) and *Jesse James Meets Frankenstein's Daughter* (1966). For TV, Beaudine directed at least 15 episodes apiece of *Lassie* and *The Adventures of Rin Tin Tin*, and also directed episodes of *Racket Squad*, *Adventures of Wild Bill Hickock*, *TV Reader's Digest*, *Treasury Men in Action*, *Circus Boy*, *Broken Arrow*, *Naked City*, and *Rescue 8*.

Kevin Corcoran starred as Montgomery "Moochie" Morgan in the sports adventures for the Disney anthology series. Alan Hale Jr. and Frances Rafferty co-starred in both the baseball and football sagas.

GABRIELLE BEAUMONT
b. July 4, 1942, London, England

***Hammer House of Mystery & Suspense*:** *The Corvini Inheritance* (1986)

Movies: *Death of a Centerfold: The Dorothy Stratten Story* (1981), *Secrets of a Mother and Daughter* (1983), *Gone Are the Dayes* (1984), *Glitter* (1984, co-directed with Kim Friedman, Alan Rafkin, Robert Scheerer), *One Last Chance* (1990), *Riders* (1993, aka *Jilly Cooper's Riders*), *Moment of Truth: Cradle of Conspiracy* (1994), *The Other Woman* (1995), *Beastmaster: The Eye of Braxus* (1996), *Diana: A Tribute to the People's Princess* (1998)

Beaumont directed episodes of *The Dukes of Hazzard*, *Hart to Hart*, *Archie Bunker's Place*, *Knots Landing*, *Dynasty*, *The Waltons*, *M*A*S*H*, *Hotel*, *Remington Steele*, *Miami Vice*, *Dirty Dancing*, *Law & Order*, *Doogie Howser, M.D.*, *Beverly Hills 90210*, *Melrose Place*, *Pacific Palisades*, *Baywatch*, and the various series in the *Star Trek* TV canon, including *Star Trek: Voyager*. Her features include *The Godsend* (1980), *He's My Girl* (1987), and *Fatal Inheritance* (1993). Beaumont was nominated for an Emmy Award for directing a 1986 episode of *Hill Street Blues*, and was nominated for a Directors Guild of America Award for a 1990 episode of *L.A. Law*.

Death of a Centerfold: The Dorothy Stratten Story predated Bob Fosse's more famous feature about the same events, *Star 80* (1983), by two years. Beaumont's film starred Jamie Lee Curtis as the title *Playboy* model, a naive Canadian girl whose promoter husband, Paul Snider, murdered her, then committed suicide. This tragic Hollywood tale is notable for the performances of Curtis, Mitch Ryan as Hugh Hefner, and Bruce Weitz as Snider.

Secrets of a Mother and Daughter is a love triangle with both women (Katharine Ross, Linda Hamilton) vying for the affections of Michael Nouri. *Cradle of Conspiracy* is another drama of mother/daughter friction with Dee Wallace Stone as an overbearing control freak and Danica McKellar as her pressure-cooker daughter, who's ripe for the predations of an unscrupulous boyfriend (Kurt Deutsch). Harvey Korman plays a detective hiding a family of mob witnesses before the trial in *Gone Are the Dayes*. Beaumont's *Riders* is a soap opera amongst the horsy set. Divorcee Jill Eikenberry and her kids can't stand dad's new girlfriend (Laura Leighton) in *The Other Woman*. *Beastmaster: The Eye of Braxus* proved that Marc Singer, Tony Todd, and Casper van Dien made it to the gym regularly.

Diana: A Tribute to the People's Princess focuses on her final year, including her affair with surgeon Dodi

Al Fayed, before the fatal auto accident in August 1997 in Paris. Amy Seccombe played her and Lisa Eichhorn co-starred.

CLARE BEAVAN

Movies: *Daphne* (2007)

Beavan has worked on biographical projects concerning Olga Korbut, Laurence Olivier, and others. *Daphne*, featuring Geraldine Somerville, was a dramatization of a point in Daphne Du Maurier's life when she went on hiatus from her marriage to General Boy Browning to flirt in New York with Gertrude Lawrence (Janet McTeer) and publisher's wife Ellen Doubleday (Elizabeth McGovern).

MIKE BECKHAM

Movie: *Tiny Revolutions* (1981)

Beckham shared in the Emmy Award for best news and documentary for *Rx for Survival: A Global Health Challenge* (2005). Beckham's documentaries include *War in the Falklands* (2002) and *Almost History: The USS Cole* (2006). Beckham wrote and directed *Tiny Revolutions*, in which Freddie Jones plays a Czech professor who is jailed for collecting antigovernment jokes.

GUY NORMAN BEE

Movies: *The Last Ride* (2004)

Bee was a cameraman on *Titanic* (1996), *The Replacement Killers* (1998), *Crazy in Alabama* (1999), and other features and has worked on films or shows directed by Charles Haid, Zalman King, Steve Miner, Mimi Leder, Jim Cameron, Paul Thomas Anderson, Antoine Fuqua, Frank Oz, Nick Castle, Kevin Rodney Sullivan, Rob Bowman, John Carpenter, and others. Bee has directed episodes of *ER*, *Law & Order: Special Victims Unit*, *Las Vegas*, *Alias*, *Wanted*, *Veronica Mars*, *Criminal Minds*, *Jericho*, *Kyle XY*, and other shows. *The Last Ride* presents a family divided as Dennis Hopper plays an ex-con recruiting his grandson into a revenge plot against nemesis Fred Ward, who put him away years ago and raised Hopper's son (Will Patton).

GREG BEEMAN
b. 1962, Honolulu, Hawaii

Movies: *Little Spies* (1986), *The Richest Cat in the World* (1986), *Problem Child 3: Junior in Love* (1995), *Under Wraps* (1997), *Brink!* (1998), *Horse Sense* (1999), *Miracle in Lane 2* (2000), *The Ultimate Christmas Present* (2000), *A Ring of Endless Light* (2002)

Largely a house director for Disney, Beeman has worked steadily since the mid-1980s, splitting time between feature-length projects for the Mouse and series all over the tube, including *Eerie, Indiana*, *Nash Bridges*, *JAG*, *Smallville*, *Heroes*, and others. Beeman produced more than 100 episodes of *Smallville*. *Brink!* was set in the world of ice skating, and *Under Wraps* had to do with the re-animation of a mummy on Halloween. *A Ring of Endless Light* featured one of James Whitmore's last performances, as the dying grandfather of a teen dolphin researcher.

JEFF BEESLEY
b. Moose Jaw, Saskatchewan, Canada

Movies: *Everybody's Doing It* (2002), *The Risen* (2003), *Try to Remember* (2004, aka *Mary Higgins Clark's Try to Remember*)

Beesley directed the documentary *Percy, Me & Bobby McGee* (1994) and the feature *Borderline Normal* (2000) with Stephanie Zimbalist. Beesley directed multiple episodes of *Renegadepress.com* and *Corner Gas*. *Everybody's Doing It* is a teen peer-pressure item. *The Risen* follows the woozy life of a woman who comes back to life after being declared clinically dead. In *Try to Remember*, all the witnesses in a 15-year-old murder case start dying off, and Gabrielle Anwar is the detective assigned to the baffling case. Beesley filmed the piece in his native Moose Jaw.

CHARLES BEESON

Movies/Miniseries: *Blood and Peaches* (1995), *The Pale Horse* (1997, aka *Agatha Christie's Pale Horse*), *Cider with Rosie* (1998), *Second Sight* (1999), *Thursday the 12th* (2000), *A Likeness in Stone* (2000), *Stranded* (2002), *Trial & Retribution VII* (2003, aka *Trial & Retribution: Suspicion*), *The Commander: Virus* (2005), *The Commander: Blackdog* (2005), *Four Minutes* (2005)

A former unit production manager and assistant director, Beeson directed episodes of *EastEnders*, *The Bell*, *Growing Pains*, *Casualty*, *Band of Gold*, *Inspector Morse*, *Kavanagh QC*, *Afterlife*, *Close to Home*, *Supernatural*, and other series.

Alma Cullen adapted Agatha Christie's *The Pale Horse*, in which a sculptor becomes the suspect in a priest's murder, leading to a more mysterious series of deaths that prove to be related. Colin Buchanan starred

with Jayne Ashbourne, Jean Marsh, and Michael Byrne. *Cider with Rosie*, which was seen in America on *Masterpiece Theatre*, is Laurie Lee's memoir adapted by John Mortimer, starring Juliet Stevenson and Dashiell Reece (boy) and Joe Roberts (teen) splitting the role of Laurie, who narrated the piece himself. Clive Owen starred in *Second Sight*, about a detective disguising his fading vision while working a trying case. A *Rashomon*-brand of story is told in *Saturday the 12th* from various points of view and a cast including Ciaran Hinds, Elizabeth McGovern, Barry Jackson, and Peter Vaughan. *Stranded* was a reworking of *Swiss Family Robinson*. Lynda La Plante's *Trial & Retribution VII* began with a woman's disappearance and the discovery of a severed hand. Amanda Burton presides as *The Commander* on a couple of tough cases in *Prime Suspect* territory.

Four Minutes is the story of Roger Bannister, who made running history when he broke the four-minute mile marker. Jamie Maclachlan played Bannister, and Christopher Plummer and Amy Rutherford co-starred. Michael D. Ornstein won the Eddie Award from the American Cinema Editors for a movie that's a marvelous look at the sport as well as a compelling biopic. James Chressanthis's cinematography received an Emmy Award nomination.

ALAN J. W. BELL

Movies/Miniseries: *The Hitch Hiker's Guide to the Galaxy* (1981, mini, aka *The Hitchhikers Guide to the Galaxy*), *Uncle of the Bride* (1985), *Big Day at Dream Acres* (1987), *Lost for Words* (1999)

Bell directed episodes of *Ripping Yarns*, *There's a Lot of It About*, *The Hello Goodbye Man*, *The Clairvoyant*, *Dogfood Dan and the Carmarthen Cowboy*, 60 installments of *The Last of the Summer Wine*, and others.

In *The Hitchhiker's Guide to the Galaxy*, an earthling and his alien friend and various space cadets take a picaresque trip through the solar systems. The miniseries was based on the BBC Radio series by Douglas Adams, which was derived from his title novel and one other fiction, *The Restaurant at the End of the Universe*. Simon Jones played Arthur Dent with David Dixon as Ford Perfect. This cult item won three technical honors from the British Academy of Film and TV Arts.

Michael Aldridge played *Uncle of the Bride*, one Seymour, who organizes the bachelor party, loses the groom down a hole in moors, and gets him to the church on time in one of his inventions, a self-propelled wheelbarrow. In *Big Day at Dream Acres*, Aldridge returns as Uncle Seymour, who, with two pals, is persuaded by a tramp to steal a donkey and fix the "Donkey Derby."

Lost for Words is the sequel to Richard Loncraine's award-winning *Wide-Eyed and Legless* (1993), an autobiographical adventure by Deric Longden about the entry of a second woman into his marriage. In *Lost for Words*, Pete Postlethwaite plays Longden, faced this time with the dilemma of putting his mother in a home. Thora Hird co-starred with Penny Downie. Hird won the BAFTA Award for best actress and Postlethwaite and the drama itself received nominations.

MARTIN BELL

Movies: *Hidden in America* (1996), *Brotherhood of Murder* (1999)

Bell directed the documentary *Streetwise* (1984) and the feature *American Heart* (1992) starring Jeff Bridges in one of his best performances as a father and ex-con scraping together a living as a window washer. *Streetwise* won the Special Jury Prize and the Sundance Film Festival.

Hidden in America, written by Peter Silverman and Michael de Guzman, concerned a widower with kids who is too proud to take handouts, even after he loses his job, and his daughter suffers from malnutrition. Beau Bridges inhabited one of his most powerful and effective parts. Bell's show, like *Streetwise* and *American Heart*, sought to portray marginalized people eeking out an existence in a society that rarely notices them. The director's take on malnutrition in the nation of plenty dovetailed to causes espoused over the years by the Bridges brothers. The show received Emmy Award nominations for Beau Bridges, Frances McDormand, and the cinematography of James R. Bagdonis. *Hidden in America* received a Golden Globe nomination for best TV movie. Bridges also received a Screen Actors Guild nomination. The writers received a Writers Guild of America Award nomination. Jena Malone, Alice Krige, Jeff Bridges, Josef Sommer, Shelton Dane, and Pixie Bigelow co-starred.

Brotherhood of Murder also concerned a man who can't make a living to sufficiently care for his family. He joins a white supremacist cult, then turns against its racist dogma. William Baldwin starred with Kelly Lynch, and Peter Gallagher as the racist.

EARL BELLAMY
b. March 11, 1913, Minneapolis, Minnesota; d. November 30, 2003, Albuquerque, New Mexico

Movies: *The Pigeon* (1969), *The Trackers* (1971), *The Desperate Mission* (1971, aka *Joaquin Murrieta*), *Flood!* (1976), *Fire!* (1977), *Desperate Women* (1978), *The*

Castaways on Gilligan's Island (1979), *Valentine Magic on Love Island* (1980)

From the late 1940s with *The Lone Ranger*, Bellamy directed more than 1,600 TV episodes for series including: *The Lineup*, *Lassie*, *Jungle Jim*, *Wagon Train*, *M Squad*, *Perry Mason*, *Rawhide*, *The Virginian*, *Daniel Boone*, *McHale's Navy*, on down to *The Six-Million Dollar Man*, *Love Boat*, and *Fantasy Island*.

Bellamy directed two TV movies with Sammy Davis Jr., two for disaster-epic producer Irwin Allen, and two saccharine daiquiris set on titular islands. TV movies were a sideline for Bellamy, a top generalist of the trade. Still, *The Pigeon* was a pilot for an unsold series in which Davis played an eager-to-please private eye. It's interesting if only to gauge what the TV industry felt America was ready for at the time in a series starring a black man without a white foil (the previous *I Spy* had the Cosby/Culp duo). If anything, Bellamy's series, TV movies and features—including the low-budget westerns *Seminole Uprising* (1955), *Stagecoach to Dancers' Rock* (1962), and *Incident at Phantom Hill* (1966)—show him to be infinitely adaptable with limited resources. He was one of the most in-demand freelancers of the network era.

DONALD P. BELLISARIO
b. August 8, 1935, Cokeburg, Pennsylvania

Movies: *Airwolf* (1984), *Three on a Match* (1987)

Bellisario is a writer/producer who occasionally directs. He created the series *Airwolf*, *Magnum, P.I.*, *Tales of the Gold Monkey*, *Quantum Leap*, *JAG*, *Tequila & Bonetti*, *First Monday*, and *Navy NCIS: Naval Criminal Investigative Service*. A former U.S. Marine Corps sergeant who had served with Lee Harvey Oswald, Bellisario's works often center on an ex-serviceman. He worked in Hollywood for such writers/producers as Glen A. Larsen and Stephen J. Cannell. Bellisario wrote episodes of such series as *Black Sheep Squadron* and *Battlestar Galactica*. Bellisario was nominated for six Emmy Awards as a producer of one of the nominees for outstanding drama series, three for *Magnum, P.I.*, and three for *Quantum Leap*. Bellisario wrote and directed the feature *Last Rites* (1988), starring Tom Berenger as a priest using the Catholic Church to protect a Mafia widow from assassins. Bellisario directed episodes of most of the shows he created, including nine installments of *JAG*.

Airwolf was the show about a super-helicopter used to combat criminals and international foes. In the pilot film, Jan-Michael Vincent, Ernest Borgnine, and Alex Cord star. In *Three on a Match*, a trio (Patrick Cassidy, Bruce A. Young, David Hemmings) escape from a Louisiana prison farm. An NBC project, it was one of Bellisario's pilots that didn't fly.

JACK BENDER

Movies: *In Love with an Older Woman* (1982), *Two Kinds of Love* (1983), *Shattered Vows* (1984), *Letting Go* (1985), *The Midnight Hour* (1985, aka *In the Midnight Hour*), *Deadly Messages* (1985), *Side by Side* (1988), *Tricks of the Trade* (1988), *Charlie* (1989), *My Brother's Wife* (1989), *The Dreamer of Oz: The L. Frank Baum Story* (1990), *The Perfect Tribute* (1991), *Love Can Be Murder* (1992), *Armed and Innocent* (1994), *Gambler V: Playing for Keeps* (1994), *Family Album* (1994, aka *Danielle Steel's Family Album*), *A Face to Die For* (1996, aka *The Face*), *Sweet Dreams* (1996), *Friends 'Til the End* (1997), *Killing Mr. Griffin* (1997, aka *Killing Griffin*), *A Call to Remember* (1997), *The Tempest* (1998), *It Came from the Sky* (1999), *My Little Assassin* (1999), *The David Cassidy Story* (2000), *The Lone Ranger* (2003)

Bender's series work includes episodes of *Eight Is Enough*, *Falcon Crest*, *Fame*, *The Paper Chase*, *Northern Exposure*, *Profiler*, *Ally McBeal*, *Judging Amy*, *Joan of Arcadia*, *Alias*, *The Sopranos*, and *Lost*. His features include *Child's Play 3* (1991), and *Lone Justice 2* (1995). Bender won an Emmy Award for the outstanding drama series of 2005 by sharing in the producing chores for *Lost*. He was nominated for a British Academy of Film and TV Arts Awards for the same series in 2007. He was nominated for Emmys for directing the *Seoul Mates* episode of *Northern Exposure* in 1992, and episodes of *Lost* in 2006 and 2007.

Bender became a TV movie director at the height of the relationship dissection era. *In Love with an Older Woman* has John Ritter falling for Karen Carlson. In *Two Kinds of Love*, Ricky Schroeder faces a dying mother (Lindsay Wagner), a distant father (Peter Weller), and puberty. Bender presided over the convent and vestibule for the sticky *Shattered Vows*, in which Valerie Bertinelli plays a 16-year-old nun who can't quite shake her attraction for Father Tim (David Morse).

Ritter still loves his dead wife in *Letting Go*, Kathleen Beller messes too much with a ouija board in *Deadly Messages*, and a small town has a cemetery wake-up call on Halloween in *The Midnight Hour*. In another installment of bringing back the geezers, Bender assembled Milton Berle, Sid Caesar, Danny Thomas, and Morey Amsterdam for the haberdasher's comedy, *Side by Side*.

Bender's women's thrillers had Cindy Williams finding her husband dead in a brothel, Shirley Jones suddenly in charge of the bail-bond business, Mel Harris fending off her brother-in-law's advances, and Jaclyn Smith as a private eye haunted by dreams. Bender later handled Smith in a Danielle Steel adaptation, Brooke Shields in a Sidney Sheldon fiction, Yasmine Bleeth with a new face, Tiffani Thiessen coming out of a coma, and Shannen Doherty causing friction in a rock band,

which is as south as the TV-diva-in-distress spiral went in the 1990s.

Bender's collaborations with Ritter reached their apex with *The Dreamer of Oz,* a biopic based on the life of novelist L. Frank Baum, who wrote *The Wizard of Oz*. Richard Matheson wrote the screenplay, and the cast included Annette O'Toole, Rue McClanahan, and Charles Haid.

The Perfect Tribute starred Jason Robards as Abraham Lincoln on his way to deliver the Gettysburg Address. A curio for Civil War buffs, it was written by Dennis Scott Brown based on a fictional short story by Mary Raymond Shipman Andrews entitled *Lincoln Got No Applause at Gettysburg: The Perfect Tribute*. Lukas Haas co-starred as the boy and the cast included Campbell Scott, Jose Ferrer, Ed Flanders, Katherine Helmond, and Jeanne Tripplehorn.

A Call to Remember starred Blythe Danner as a Holocaust survivor who has begun a new life with a new family in the United States, only to understand that one of her children from her pre–World War II life actually survived, too, and is being sent to live with her. Joe Mantegna and David Zegers co-starred. Danner received a CableACE nomination for her performance.

Armed and Innocent imagined the *Home Alone* scenario without the comedy but with two intruders killed by a boy. *The Tempest* is a reconstitution of the Shakespeare play with rudimentary dialogue replacing poetry and Civil War Mississippi the setting; Peter Fonda starred as Gideon Prosper. Bender wrote *It Came from the Sky*, about a child who conjures two characters, "cookie saints," to save his parents' marriage. Ritter and JoBeth Williams played the parents, with Zegers as the boy, and Bleeth and Christopher Lloyd as the cookie saints. *My Little Assassin* starred Joe Mantegna as Fidel Castro and Gabrielle Anwar as both a teen in 1959 during the Cuban revolution and in 1981 as a woman who returns to Havana. Mantegna, certainly out on a limb here, stayed firmly in character and provided a fascinating portrait. Old TV shows provided the fodder for *The David Cassidy Story* and *The Lone Ranger*.

DAVID BENEDICTUS
b. September 16, 1938, London, England

***Wednesday Play*:** *Catch as Catch Can* (1964), *Ape and Essence* (1966)

Francis Ford Coppola adapted Benedictus's novel, *You're a Big Boy Now*, into the 1966 film starring Tony Bill. Benedictus also adapted C. A. Jones's novel, *Little Sir Nicholas*, into a miniseries directed by Andrew Morgan. Benedictus directed on the series *Moonstrike*. *Catch as Catch Can*, starring Robert Helpmann, was based on a Jean Anouilh play. *Ape and Essence* was John Finch's adaptation of Aldous Huxley's novel starring Alec McCowen in the story of New Zealand scientists who investigate the British Isles 80 years after a nuclear holocaust.

RICHARD BENJAMIN
b. May 22, 1938, New York City

Movies: *The Pentagon Wars* (1998), *The Tourist Trap* (1998), *The Sports Pages* (2001), *Laughter on the 23rd Floor* (2000), *The Goodbye Girl* (2004, aka *Neil Simon's The Goodbye Girl*), *A Little Thing Called Murder* (2006)

Benjamin won an Emmy Award for acting in *He & She* (1967) and a Golden Globe as best supporting actor in *The Sunshine Boys* (1977). His features as an actor include *Goodbye, Columbus* (1969), *Catch-22* (1970), and *Diary of a Mad Housewife* (1970); as a director, he made *My Favorite Year* (1982), *Racing with the Moon* (1984), and *City Heat* (1984) among others.

The Pentagon Wars was designed to make the military look foolish for incredible over-spending on defense gadgets. A Congressional investigation brings absurd answers, and the cast makes it bitter fun, including Kelsey Grammer, Cary Elwes, John C. McGinley, and Olympia Dukakis. *The Tourist Trap* was a TV knock-off of the *National Lampoon's Vacation* movies. *The Sports Pages* consisted of two unconnected segments, *The Heidi Bowl*, about the 1968 AFL game that was interrupted by NBC in the fourth quarter to air Delbert Mann's *Heidi* as fans became furious, especially after they found out that the Oakland Raiders scored two touchdowns in the final seconds to defeat the New York Jets. The other piece was *How Doc Waddems Finally Broke 100*, starring Grammer and Bob Newhart as Doc.

Benjamin's luck with Neil Simon projects is middling. *Laughter on the 23rd Floor* recalled the director's *My Favorite Year*, about a writer on a team of comedy scribes for a manic Sid Caesar–type of TV star. *Laughter* was more to the point about writing for Caesar's *Your Show of Shows* with Nathan Lane, Saul Rubinek, Mark-Linn Baker, and Mackenzie Astin among the ensemble. Benjamin's remake of *The Goodbye Girl* starred Hallie Kate Eisenberg.

DEREK BENNETT

***ITV Play of the Week*:** *The Apple Cart* (1962), *The Catching Complaint* (1966), *The Division* (1967)
***Play for Today*:** *Hot Fat* (1974)
Movie: *Napoleon and Love* (1972, mini, co-directed with Jonathan Alwyn, Reginald Collin, Don Leaver), *Sorrell and Son* (1984, mini), *Missing Persons* (1990)

Bennett directed 11 episodes of *Upstairs Downstairs* over a four-year period. He also directed episodes of *It's Dark Outside, Hadleigh, If It Moves, File It, Beryl's Lot, The Sandbaggers, Rumpole of the Bailey*, and others.

George Bernard Shaw's *The Apple Cart* starred Frank Thornton. *The Catching Complaint* was a Fay Weldon piece with Derek Godfrey. The director's participation in *Napoleon and Love* aided that stepping stone for Ian Holm. *Sorrell and Son* was another adaptation of the Warwick Deeping novel about a father making sacrifices to boost his son's life, starring Richard Pasco and Peter Chelsom. *Missing Persons* was the pilot film for Patricia Routledge's series, *Hetty Wainthropp Investigates*.

EDWARD BENNETT
b. 1950, Cambridge, Cambridgeshire, England

Movies/Miniseries: *A Woman at War* (1991), *Bye Bye Baby* (1992, co-directed with Jack Rosenthal), *You, Me + It* (1993, mini), *Bambino Mio* (1994), *An Evil Streak* (1999), *Second Sight: Hide and Seek* (2000)

Bennett directed the features *Ascendancy* (1982) and the documentary *Four Questions about Art* (1979). Bennett directed episodes of *Inspector Morse, Bergerac, Poirot, Dalziel and Pascoe, Waking the Dead, Monarch of the Glen, The Inspector Lynley Mysteries*, and others.

A Woman at War starred Martha Plimpton as a young Jewish woman in Brussels who is determined to follow through on her studies when the Nazis occupy Belgium. She gradually turns her attention to aiding the underground resistence forces. Eric Stoltz co-starred in this excellent character study. *Bye Bye Baby* is another World War II piece, about a Jewish boy in the British Navy. From the pen of Jack Rosenthal, it starred Ben Chapin. *Bambino Mio* starred Julie Walters and George Corraface in a drama written by Colin Welland. *An Evil Streak* is a strange family drama about a young woman (Rosalind Bennett) who has been led along a morally questionable course from time to time by her godfather (Trevor Eve), who continues his devious manipulations in her adulthood by favoring her toward an extramarital affair.

RICHARD C. BENNETT
b. April 24, 1923, Milwaukee, Wisconsin

Movie: *Harper Valley PTA* (1978, co-directed without credit by Ralph Senensky)

Bennett had been an assistant director on films directed by Alex Segal, Garson Kanin, Ted Post, Francis Ford Coppola, Burt Kennedy, William A. Graham, Roy Huggins, and Fielder Cook. Bennett directed episodes of *Alias Smith and Jones, Barnaby Jones, Toma, Harry O, The Waltons, Emergency!, ABC Afterschool Specials*, and others. *Harper Valley PTA* was based on the Bobbi Gentry song and gave Barbara Eden a sassy role in a none-too-taxing movie. Ronny Cox, Nanette Fabray, and John Fiedler co-starred, and Woody Harrelson strolled through.

RODNEY BENNETT

***The Complete Dramatic Works of William Shakespeare*:** *Hamlet, Prince of Denmark* (1980)
***Play for Today*:** *John David* (1982)
Movies/Miniseries: *Murder Must Advertise* (1973, mini, aka *Lord Peter Wimsey: Murder Must Advertise*), *Madame Bovary* (1975, mini), *North and South* (1975, mini), *Rebecca of Sunnybrook Farm* (1978, mini), *The Lost Boys* (1978, mini, aka *J. M. Barrie and The Lost Boys*), *The Legend of King Arthur* (1979, mini), *Sense and Sensibility* (1981, mini), *Stalky & Co.* (1982, mini), *Dombey & Son* (1983, mini), *Edwin* (1984), *Love Song* (1985), *Monsignor Quixote* (1985), *Anything More Would Be Greedy* (1989, mini)

Bennett directed episodes of *Trial, Dead of Night, Doctor Who, Rumpole of the Bailey, Tales of the Unexpected, The Darling Buds of May, Doctor Finlay*, and other series. Bennett was nominated with writer Christopher Neame for a British Academy of Film and TV Arts Award for best single drama for *Monsignor Quixote*, and for the BAFTA special "Flame of Knowledge" Award with producer Ken Riddington for *The Legend of King Arthur*.

Madame Bovary was a superb adaptation of the Gustav Flaubert novel by Giles Cooper, starring Francesca Annis and Tom Conti. The miniseries received Emmy nominations for outstanding limited series and Joan Ellacott's costumes, and a BAFTA nomination for Annis. *North and South* was a four-part miniseries for the BBC starring Patrick Stewart, and had nothing to do with the American Civil War miniseries of the same name. *The Lost Boys* deals with author J. M. Barrie's relationship with five sibling orphan boys, for whom he wrote *Peter Pan*. The piece was nominated for four BAFTA Awards, including for Ian Holm's performance as Barrie.

Bennett and screenwriter Andrew Davies kept *The Legend of King Arthur* as close to the historical record as possible. Richard Austin played Arthur as a child and Andrew Burt enacted him as an adult. Felicity Dean played Queen Guinevere, with support from Patsy Kensit and Maureen O'Brien.

Having been selected to direct *Hamlet* for the BBC's grand Shakespearean project, Bennett placed Derek Ja-

cobi on the battlements as the title Dane, and surrounded him with Claire Bloom as Gertrude, Patrick Stewart as Claudius, Lalla Ward as Ophelia, Eric Porter as Polonius, Ian Charleson as Fortinbras, and Patrick Allen as the ghost of Hamlet's father. Bennett's version has an ardent following, and is for many the best interpretation yet, despite other versions directed by Laurence Olivier, Ralph Nelson and Michael Benthall, John Gielgud, Philip Saville, Tony Richardson, David Giles, Celestino Coronada, Franco Zeffirrelli, Kevin Kline, and others.

Bennett's *Sense and Sensibility*, adapted from Jane Austen's fiction by Alexander Barron, starred Irene Richard, Tracey Childs, and Bosco Hogan. Barron also adapted for Bennett, Rudyard Kipling's *Stalky & Co.*, which aired in America on A&E. *Dombey & Son* was one of the Dickens novels nearer the fringe, for which Bennett employed Julian Glover and Barnaby Buik in the title roles and also cast Lysette Anthony, Hetty Baynes, Emrys James, and Patricia Donovan.

Edwin was a minor event due to the involvement of Alec Guinness, interpreting a John Mortimer script. Guinness plays a retired judge who finally has the time and increasing curiosity to decipher his wife's possible infidelity and determine the biological father of his son. Speaking in asides to the camera, Sir Alec commands this sneaky enterprise with the sort of wry nature that made his best comedies English classics. Renee Asherson and Paul Rogers co-starred.

Edwin led to another and more widely known collaboration between Bennett and Guinness, *Monsignor Quixote*, which Neame adapted from Graham Greene's novel about the theological and personal discussions of two aging friends, one the title priest. Guinness plays the cleric with Leo McKern as Sancho, Ian Richardson as the bishop, and Graham Crowden, Maurice Denham, and Anton Lesser. The show's two BAFTA nominations were for best single drama, which veers into character comedy, and Guinness for best actor.

Anything More Would Be Greedy was another revisitation with school chums a decade after graduation. Bennett forged a strong career, saving the crowning jewels for last with his *Hamlet* and pair of Guinnesses.

RICK BENNEWITZ
b. November 10, 1936; d. January 9, 1999, Los Angeles

Hollywood Television Theatre*: *For the Use of the Hall (1975, co-directed with Lee Grant)
Visions*: *Pennsylvania Lynch (1976, co-directed with Jeff Bleckner), *Scenes from the Middle Class* (1976), *Iowa* (1977), *You Can Run, But You Can't Hide* (1980)

Bennewitz directed episodes of *Land of the Lost*, *Santa Barbara*, and *Valley of the Dolls*, and 47 installments of *Sunset Beach*. Bennewitz won two Daytime Emmys for directing *Santa Barbara*. Bennewitz was a cameraman on PBS shows directed by George C. Scott and Glenn Jordan. Bennewitz was credited as "technical director" on two public TV productions: Burt Brinckerhoff's *Steambath* (1973) on *Hollywood Television Theatre*, and David Sheehan's *Pippin: His Life and Times* (1981).

For the Use of the Hall, which starred Susan Anspach and Barbara Barrie in Oliver Hailey's play, was blocked by Lee Grant, with the camera shots called by Bennewitz. *Pennsylvania Lynch* starred Tom Atkins and Lelia Goldoni. *Scenes from the Middle Class* was an omnibus piece, partially performed by Thalmus Rasulala and Mary Alice. *Iowa* was written by Murray Mednick and featured Carol Fox, Bethel Leslie, and Warren Stevens.

MICHAEL BENTHALL
d. September 6, 1974

Producer's Showcase*: *Romeo and Juliet (1956, co-directed with Clark Jones)
Du Pont Show of the Month*: *Hamlet (1959, co-directed with Ralph Nelson)

Benthall was nominated for a Tony Award for directing *Coco* (1970), the only stage musical starring Katharine Hepburn. Benthall also directed the actress in her only Shakespearean role on stage, *As You Like It* (1950). He directed several Shakespearean successes on Broadway in the 1950s, including in 1951 the pairing of Laurence Olivier and Vivien Leigh in both *Caesar and Cleopatra* and *Antony and Cleopatra*. Benthall's *Romeo and Juliet* were John Neville and Claire Bloom. Neville was also his *Hamlet* with Barbara Jefford as Ophelia.

BRUCE BERESFORD
b. August 16, 1940, Sydney, New South Wales, Australia

Movie: *And Starring Pancho Villa as Himself* (2003)

Beresford was nominated for Academy Awards for directing *Breaker Morant* (1980) and *Tender Mercies* (1983). He directed the Academy Award–winning best picture *Driving Miss Daisy* (1989). Beresford's features include *The Fringe Dwellers* (1986), *Crimes of the Heart* (1986), *Black Robe* (1991), *A Good Man in Africa* (1994), *Paradise Road* (1997), *The Contract* (2006), and others.

And Starring Pancho Villa as Himself was based on fact, relating the Mexican revolutionary's dabbling

with Hollywood. To secure funding for his cause Villa partnered with film pioneer D. W. Griffith to film his exploits. The task fell to Frank Thayer, who shot reels capturing the man's great charm and brutality. This is one that, if it weren't true, wouldn't be believable. Larry Gelbart wrote the screenplay, and Antonio Banderas was on point as Villa, and Eion Bailey played Thayer. Nine Emmy Award nominations resulted, including for outstanding movie/miniseries, Banderas, Gelbart, and Peter James's cinematography. The cast included Colm Feore as Griffith, Alan Arkin, Jim Broadbent, Michael McKean, and Saul Rubinek. Gelbart won a Writers Guild of America Award and Banderas received a Golden Globe nomination.

RICK BERGER

Movie: *The Sitter* (1991)

Berger, who had directed a 1987 episode of *Alfred Hitchcock Presents*, adapted Charlotte Armstrong's book about a young woman (Kim Myers) who pushes her mother down the stairs, then believes the child she is babysitting is her own daughter.

ROBERT BERLINGER

Movies: *See Jane Date* (2003), *The Dukes of Hazzard: The Beginning* (2007)

Berlinger directed episodes of *The Golden Girls*, *Empty Nest*, *Cybill*, *Pauly*, *Rude Awakening*, *Veronica's Closet*, *The King of Queens*, *Arli$$*, *Sports Night*, *Titus*, *The West Wing*, *Dharma & Greg*, *Two and a Half Men*, *The Bernie Mac Show*, *Rodney*, *Gilmore Girls*, *Pepper Dennis*, and others. Berlinger was nominated for a Directors Guild of America Award for a 1997 episode of *3rd Rock from the Sun*. He helmed more than three dozen episodes of that John Lithgow series.

In *See Jane Date* Charisma Carpenter plays a girl sifting New York dates to bring back the perfect boyfriend to impress a former high school rival. *The Dukes of Hazzard* movie was a prequel to the series. Jonathan Bennett and Randy Wayne play the Dukes in Berlinger's throwback movie, with Sherilyn Fenn as Lulu.

LEE H. BERNHARDI

ABC Theatre*: *Judgment: The Trial of Julius and Ethel Rosenberg (1974, co-directed with Stanley Kramer), *Judgment: The Court-Martial of the Tiger of Malaya—General Yamashita* (1974, co-directed with Stanley Kramer), *Judgment: The Court-Martial of Lieutenant William Calley* (1975, co-directed with Stanley Kramer)

Bernhardi directed episodes of *Barney Miller*, *Fish*, *What's Happening!!*, *One of the Boys*, *Night Court*, *Webster*, and other sitcoms. He aided Kramer in the producer/director's deal with ABC to present docu-drama-like presentations of actual notable court cases (*See* STANLEY KRAMER).

MELVIN BERNHARDT
b. Buffalo, New York

NBC Live Theatre*: *Mister Roberts (1984)

Bernhardt directed episodes of the soap operas *Another World* and *One Life to Live* and a 45-minute version of Paul Zindel's play, *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* (1966) on NET's *New York Television Theatre* starring Eileen Heckert and Barbara Dana. Bernhardt won a Tony Award for directing Hugh Leonard's *Da* (1978) and was nominated for directing Beth Henley's *Crimes of the Heart* (1982). Bernhardt's version of Joshua Logan's *Mister Roberts*, set aboard a minesweeper during World War II, and made famous by Henry Fonda on stage and film, this time starred Robert Hays as Roberts, Kevin Bacon as Pulver, Charles Durning as the captain, and Howard Hesseman as Doc.

ADAM BERNSTEIN
b. May 7, 1960, Princeton, New Jersey

Movie: *Bad Apple* (2005)

Bernstein has directed episodes of *Homicide: Life on the Street*, *Law & Order: Criminal Intent*, *Oz*, *Ed*, *Rescue Me*, *Scrubs*, and others. He has directed unsuccessful if offbeat pilots, such as *The Johnny Chronicles* and *Weiner Park*, as well as *Pryor Offences* (2004), a Showtime short with Eddie Griffin as Richard Pryor. Bernstein was nominated for a Directors Guild of America Award for the pilot episode of *30 Rock*.

In the comic *Bad Apple*, Chris Noth starred as an undercover FBI agent trying to infiltrate the mob while he's falling for an informant's sister. Mercedes Ruehl, Elliott Gould, and Colm Meaney were involved.

WALTER BERNSTEIN
b. August 20, 1919, Brooklyn, New York

Movie: *Women & Men 2: In Love There Are No Rules* (1991, co-directed with Mike Figgis, Kristi Zea)

Bernstein was nominated for an Academy Award for the screenplay of Martin Ritt's *The Front* (1976) starring Woody Allen. Bernstein was nominated for a British Academy of Film and Television Arts Award for writing, with Colin Welland, for John Schlesinger's *Yanks* (1979). Bernstein was nominated for an Emmy Award for writing Joseph Sargent's *Miss Evers' Boys* (1997). Bernstein, a blacklisted writer after the House Un-American Acitivies Committee hearings in the 1950s, wrote the screenplays for *The Magnificent Seven* (1960), *Fail-Safe* (1964), *Semi-Tough* (1977), *An Almost Perfect Affair* (1979), and other films. Bernstein wrote and directed one feature, a remake, *Little Miss Marker* (1980), starring Walter Matthau. *Women & Men 2: In Love There Are No Rules* is the umbrella title for a trio of stories by Carson McCullers, Irwin Shaw, and Henry Miller.

JEFF BERRY, aka Jeff Barry

Movie: *Ladies and the Champ* (2001)

Berry was a producer on the films *Jack Frost* (1998), *Unbeatable Harold* (2005), and *Cult* (2006). Berry wrote and directed the Disney item *Ladies and the Champ*, starring Marion Ross and Olympia Dukakis as a pair of retirees who decide to train a punk (David DeLuise) into being a prizefighter.

JOHN BERRY
b. September 6, 1917, New York City; d. November 29, 1999, Paris, France

Movies: *Sparrow* (1978), *Angel on My Shoulder* (1980), *Honeyboy* (1982), *Sister, Sister* (1982)

Berry was an actor in Orson Welles's film of a stage play the impresario mounted, *Too Much Johnson* (1938); the only copy of the film is believed to have been destroyed in a 1970 fire in Madrid, Spain. Berry traveled a long and varied path as a writer, actor, producer, and director. His films as a director include *From This Day Forward* (1946), *Caught* (1949, credited solely to Max Ophuls), *He Ran All the Way* (1951), *Maya* (1966), *Claudine* (1974), *Thieves* (1977), and *Boseman and Lena* (2000). Berry was blacklisted by Hollywood during the 1950s when the House Un-American Activities Committee ran roughshod through the film community. Afterward, he directed Italian films and episodes of *Seaway* and *East Side/West Side*.

Sparrow was an unsuccessful pilot for a detective series that co-starred Lillian Gish. *Angel on My Shoulder* starred Peter Strauss as a criminal who dies and is given one last chance before he's sent to Hades: Help a judge redeem himself. This was the remake of Archie Mayo's 1946 film of the same name starring Paul Muni and Anne Baxter. Barbara Hershey co-starred with Richard Kiley, Seymour Cassel, and Janis Paige. In *Honeyboy*, co-written by Berry, Erik Estrada played an East Los Angeles prizefighter who stumbles over the usual fight-film pitfalls, which include racism, mob influence, and a girl, this time Morgan Fairchild.

Sister, Sister was a collaboration between the director, poet Maya Angelou, and Diahann Carroll, whom Berry had directed to an Academy Award nomination as *Claudine*. The piece told the story of three African American sisters in Montgomery, Alabama: Carroll as Carolyne, the oldest, fussiest, and most outwardly moral, even though she is carrying on an affair with the preacher; Rosalind Cash as Frieda, the middle sister with attitude, who returns from Detroit with a teenage son; and Irene Cara as Sissy, the youngest, who wants to pursue an ice-skating career. This family drama co-starred Paul Winfield (director/actor), Lamont Johnson, and Robert Hooks.

TONY BICAT

Play for Today*: *A Cotswold Death (1982)
Movies/Miniseries: *Lost Belongings* (1987), *The Laughter of God* (1990, aka *Married to Murder*), *An Exchange of Fire* (1993)

Bicat wrote and directed the mystery *A Cotswold Death*, starring Ian Richardson as the inspector, and co-starring Brian Cox, Timothy Spall, Edward Hardwicke, Daphne Heard, and Robert Flemyng. Peter Firth and Amanda Donahoe starred in the thriller *The Laughter of God*. Tom Wilkinson, Georgina Cates, and Frank Finlay were in the ensemble of *An Exchange of Fire*.

COLIN BICKLEY

Movie: *Anna's Dream* (2002)

Bickley acted in the series *Step by Step*. In PAX TV's *Anna's Dream*, Lindsay Felton plays a girl who becomes a paraplegic after a gymnastics accident. Bickley directed the movie with the accent on the pragmatic day-to-day life of a wheelchair student as well as the concerns and reactions of her family and friends. Richard Thomas and Connie Sellecca play Anna's parents.

ROBERT BIERMAN

Movies/Miniseries: *Apology* (1986, aka *Apology for Murder*), *Frankenstein's Baby* (1990), *Clarissa* (1991,

mini), *Murder in Mind* (1994), *The Moonstone* (1996), *The Blonde Bombshell* (1999, mini)

Bierman directed the features *Vampire's Kiss* (1989), featuring one of Nicolas Cage's bravest performances, and Alan Plater's adaptation of George Orwell's *Keep the Aspadistra Flying* (1997, aka *A Merry War*), starring Helena Bonham Carter. Bierman was nominated for a British Academy of Film and TV Award for best serial for *Clarissa*. His *The Rocking Horse Winner* (1983), based on the D. H. Lawrence novella, received a BAFTA nomination for best short film. He directed episodes of *Rockface*, *The Bill*, *Murder in Suburbia*, and *The Inspector Lynley Mysteries*.

In *Apology*, an artist publicly solicits apologies to help her craft her next sculpture, but a serial killer calls and confesses. Lesley Ann Warren starred, with Peter Weller as the police detective on the case. Bierman's way-out noodling with one of the all-time horror legends for *Vampire's Kiss* could have frightfully led to *Frankenstein's Baby*, in which a Dr. Eve Frankenstein (Yvonne Bryceland) helps a husband (Nigel Planer) become the world's first pregnant man.

Samuel Richardson's eighteenth-century novel, *Clarissa Harlowe*, received a sumptuous adaptation under Bierman's care, as Saskia Wickham starred as the title lass whose social-climbing family arranges her marriage to a despicable aristocrat. She's saved by the dashing Lovelace (Sean Bean), who turns out to be not so dashing after all. The miniseries was nominated for five BAFTA honors in all. Bierman, whose first wife died, married Wickham and had two daughters with the actress.

For the investigation of a killing at a trendy therapy clinic, *Murder in Mind* brought together Trevor Eve, Charlotte Rampling, and Anna Massey. *The Moonstone* is the Wilkie Collins chestnut, with Antony Sher as Sergeant Cuff trying to find the title jewel. *The Blonde Bombshell* presented the life of starlet Diana Dors, with Keeley Hawes playing the teen years and Amanda Redman thereafter.

TONY BILL
b. August 23, 1940, San Diego, California

Movies: *Love Thy Neighbor* (1984), *Next Door* (1994), *One Christmas* (1994, aka *Truman Capote's One Christmas*), *Beyond the Call* (1996), *Oliver Twist* (1997), *A Chance of Snow* (1998), *Rescuers: Stories of Courage: Two Families* (1998, co-directed with Tim Hunter), *Harlan County War* (2000), *Whitewash: The Clarence Brandley Story* (2002)
Hallmark Hall of Fame: *Pictures of Hollis Woods* (2007)

Bill has forged overlapping careers as a writer, director, producer, and actor in both features and TV. His features as an actor began with his role as Frank Sinatra's younger brother, learning the ring-a-ding-ding, in *Come Blow Your Horn* (1962). Bill had a recurring role on *Dr. Kildaire*, and acted in more than 50 movies and shows, including for such directors as Bud Yorkin, Alan Cooke, Francis Ford Coppolla, Robert Butler, Steven Spielberg, John Sturges, Warren Beatty, Sydney Pollack, Carol Reed, Curtis Hansen, Tim Burton, Walter Grauman, Paul Wendkos, Robert Day, Gary Nelson, Marek Kanievska, and Sinatra, too (*None But the Brave*, 1965). With Michael and Julia Phillips, Bill produced director George Roy Hill's Academy Award–winning best picture, *The Sting* (1973). Bill directed the features *My Bodyguard* (1980), *Five Corners* (1987), *Untamed Heart* (1993), and others. He directed episodes of *Faerie Tale Theatre*, *Chicago Hope*, *Felicity*, *Monk*, and others.

Bill humorously plumbed suburbia's bitter depths in *Love Thy Neighbor*, in which Penny Marshall and John Ritter portray neighbors with the same dilemma: Their spouses have run off with other mates. Bill showed how nitpicky things could get in *Next Door*, with neighbors James Woods and Randy Quaid feuding, at first, over a sprinkler. Lucinda Jenney and Kate Capshaw played the wives.

The director managed to cast Katharine Hepburn in a Christmas story from the pen of Truman Capote. Julie Harris, Henry Winkler, Swoosie Kurtz, and a few others were rounded up for the occasion. In an unusual and well-acted drama, Sissy Spacek starred in *Beyond the Call*, straining her marriage to Keith (Arliss Howard) by taking up the cause of a former childhood beau (David Strathairn), a Vietnam War vet who is accused of killing a policeman.

Why there was a need to make an American version of *Oliver Twist*, and why Bill was the choice to do so, may be questions better left unanswered. Alex Trench played the title role, Elijah Wood enacted the Artful Dodger, Richard Dreyfuss gave Fagin a try, the show was well decked out, and Bing Sokolsky received an American Society of Cinematographers Award nomination for his work. *Rescuers* told true stories of Christians aiding Jews during the Holocaust, with Bill's portion, *We Are Circus*, starring Daryl Hannah and Tim Matheson. *A Chance of Snow* starred JoBeth Williams and Michael Ontkean as a separated couple who bump into each other at the Minneapolis Airport during a blizzard and reevaluate their split.

Harlan County War was based on events that occurred in the early 1970s in the eastern Kentucky coalfields, where the United Mine Workers urged poorly paid miners to picket unethical coal operators to achieve safe conditions. These events were famously captured in Barbara Koppel's Academy Award–winning documentary, *Harlan County, USA* (1976). Bill's film takes up

the families' side of the issue as wives picket in place of their husbands. Holly Hunter starred as the wife of a miner nearly killed in a cave-in and the daughter of a black-lung victim from years in the mines. The actress's performance boosted the piece, and she received nominations for an Emmy and Golden Globe. Ted Levine and Stellan Skarsgard co-starred.

The actual case of Clarence Brandley showed racism corrupting the legal system in 1981 Texas. Brandley was a black high school janitor in Conroe, Texas, who was sentenced to death after being convicted of raping and murdering a 16-year-old white girl. The case was overturned on appeal after he spent nine years on death row. Brandley then unsuccessfully sued various state agencies for child support back-payments. Courtney B. Vance starred as Brandley. Abby Mann wrote the script.

KEVIN BILLINGTON
b. June 12, 1934, England

***The Complete Dramatic Works of William Shakespeare*:** *Henry VIII* (1979)

Movies/Miniseries: *And No One Could Save Her* (1973), *The Good Soldier* (1981), *Outside Edge* (1982), *Reflections* (1984), *The Deliberate Death of a Polish Priest* (1986), *Heartland* (1989), *A Time to Dance* (1992, mini)

Billington's initial features were to-the-point and well performed: *Interlude* (1968) with Oskar Werner and Barbara Ferris in an extra-marital affair, and *The Rise and Rise of Michael Rimmer* (1970) with Peter Cook as a corporate climber. Then came *The Light at the Edge of the World* (1971) with Yul Brynner and Kirk Douglas fighting over a lighthouse, *Voices* (1973), and *Reflections* (1984).

And No One Could Save Her starred Lee Remick in her TV movie debut as an American newlywed who becomes distraught when her husband disappears after boarding a flight to Ireland. Billington's Henry VIII was John Stride, with Claire Bloom as Katharine of Aragon, Timothy West as Cardinal Woolsey, Ronald Pickup, and Julian Glover. *The Jail Diary of Albie Sachs* (1981) was a short antiapartheid piece starring Peter McEnery as the Cape Town lawyer.

The Good Soldier was a faithful rendition of Ford Madox Ford's novel about his belated realization that his vacation friends of years ago and his wife were all having sexual escapades at a German spa while he was the unawares title character. Jeremy Brett, Susan Fleetwood, Robin Ellis, Vickery Turner, Pauline Moran, and John Ratzenberger co-starred in Julian Mitchell's adaptation.

Outside Edge is a community comedy about a Saturday cricket game. *The Deliberate Death of a Polish Priest* starred Brian Cox, Stuart Wilson, and Derek Newark, while Anthony Hopkins and Jane Horrocks were in *Heartland*. Ronald Pickup had some of his finest hours in *A Time to Dance*, Melvyn Bragg's adaptation of his own novel about a 50-plus banker who takes up with an unscrupulous teenage girl (Dervla Kirwan), causing him and his family great grief.

BRUCE BILSON
b. May 19, 1928, New York City

Movies: *The Girl Who Came Gift-Wrapped* (1974), *Dead Man on the Run* (1975), *The New Daughters of Joshua Cabe* (1976), *B.J. and the Bear* (1978), *Dallas Cowboys Cheerleaders* (1979), *Pleasure Cove* (1979), *The Ghosts of Buxley Hall* (1980), *Gidget's Summer Reunion* (1985)

Bilson directed action-adventures and sitcoms, including *Bonanza*, *Bewitched*, *Gidget*, *The Ghost and Mrs. Muir*, *The Brady Bunch*, *Love, American Style*, *The Rookies*, *M*A*S*H*, *When Things Were Rotten*, *The Love Boat*, *Simon & Simon*, *Spenser: For Hire*, *Touched by an Angel*, and others.

Bilson's career was built and sustained on mass-market entertainment of the most professionally polished and easily digested sort. He fit in and did the job well, as his series credits more than attest. Bilson's most challenging TV movie was the thriller *Dead Man on the Run*, starring Peter Graves as a federal investigator whose murder probe uncovers a political assassination plot in New Orleans. Bilson's other TV movies amount to a lot of puffy plots, cute reactions, and blow-dried hair. From Karen Valentine's pristine presentation in his first one, to the Dallas Cowboys Cheerleaders' workouts to his return to Gidget's haunts for his swan song, they all had the sheen and sheerness of both lingerie and an old suit.

ANTONIA BIRD
b. 1959, London, England

Movies/Miniseries: *Thin Air* (1988, mini), *The Men's Room* (1991, mini), *A Masculine Ending* (1992), *Safe* (1993), *Care* (2000), *Rehab* (2003), *The Hamburg Cell* (2004), *Spooks: The Special* (2005), *Cracker* (2006)

Bird won the British Academy of Film and TV Arts Awards for best single drama for both *Safe* and *Care*. She was nominated for the BAFTA's Alexander Korda Award for best British film for *Priest* (1994). Both *Safe*, about homelessness in London, and *Care*, about childhood sexual abuse, were core TV presentations about

prescient social problems of the times. Bird takes on epic social themes and executes them better than nearly all of her contemporaries.

BILL BIXBY
b. January 22, 1934, San Francisco; d. November 21, 1993, Century City, California

Movies/Miniseries: *Barbary Coast* (1975), *Rich Man, Poor Man* (1976, credited solely to David Greene, Boris Sagal), *Three on a Date* (1978), *W*A*L*T*E*R* (1984), *The Incredible Hulk Returns* (1988, credited solely to Nicholas Corea), *The Trial of the Incredible Hulk* (1989), *The Death of the Incredible Hulk* (1990), *Another Pair of Aces: Three of a Kind* (1991), *Baby of the Bride* (1991), *The Woman Who Loved Elvis* (1993)

Bixby became a household name as the star of the series *My Favorite Martian*, *The Courtship of Eddie's Father*, *The Magician*, and *The Incredible Hulk*. He was nominated for Emmy Awards for his performances in *Eddie's Father*, a guest spot on *The Streets of San Francisco*, and in support in *Rich Man, Poor Man*. Bixby guest-starred on many series and appeared in the features *Ride Beyond Vengeance* (1966), *Doctor, You've Got to Be Kidding* (1967), *Clambake* (1967), and *Speedway* (1968). Bixby acted in productions directed by Billy Wilder, David Miller, David Swift, Bernard McEveety, Norman Taurog, Daniel Petrie, William A. Graham, Jeannot Szwarc, Burt Brinckerhoff, Melville Shavelson, Robert Day, and others. Bixby began directing on *Mannix* in 1967, and subsequently directed his own series and others, including *Charlie's Angels*; *Kate McShane*; *Goodnight, Beantown*; and *Sledgehammer!*

Barbary Coast was well dressed and cast, receiving an Emmy nomination for the art direction in recreating San Francisco in its wild and woolly days. William Shatner, Dennis Cole, John Vernon, Neville Brand, and Lynda Day George starred. *Three on a Date* concerned a Hawaiian vacation by four couples who won the trip on a TV game show. In the mix were June Allyson, Didi Conn, Ricky Nelson, and Patrick Wayne. *W*A*L*T*E*R* was an attempt to carry the popularity of Radar O'Reilly on *M*A*S*H* over into civilian life, where he joins the police force and his activities include breaking up a fight between strippers. Gary Burghoff again played Walter "Radar" O'Reilly and the cast included Victoria Jackson and Noble Willingham. *Another Pair of Aces* is another western with Willie Nelson, Kris Kristofferson, Rip Torn, and Jan Severance, too. In *Baby of the Bride*, Rue McClanahan gets pregnant at age 53. *The Woman Who Loved Elvis* is a marital comedy with Roseanne Barr and Tom Arnold.

MALCOLM BLACK

NET Playhouse*: *Next Time I'll Sing to You (1967)

Malcolm Black was an occasional actor. *Next Time I'll Sing to You* was a performance of James Saunders's play based on *The Hermit Disclosed*, Raleigh Trevelyan's 1960 biography of Alexander James Cameron of Great Canfield, Essex, England, who lived the last 35-plus years of his life as a hermit in a field hut. Black directed the filming of the play by the Center Theatre Group of Los Angeles, and the cast included Nigel McKeand, Patrick Horgan, Rubert Casper, and Carol Booth.

NOEL BLACK
b. June 30, 1937, Chicago, Illinois

Movies: *Mulligan's Stew* (1977), *The Other Victim* (1981), *Prime Suspect* (1982), *Quarterback Princess* (1983), *Happy Endings* (1983), *Deadly Intentions* (1985), *Promises to Keep* (1985), *My Two Loves* (1986), *A Time to Triumph* (1986), *Conspiracy of Love* (1987), *The Town Bully* (1988), *Meet the Munceys* (1988), *The Eyes of the Panther* (1990)

Black was nominated for an Academy Award for best animated short film for *Skaterdater* (1965). He directed episodes of *Hawaii Five-O*, *Kojak*, *Amy Prentiss*, *Switch*, *McCloud*, *Nightmare Classics*, and others. Black's features include the cult favorite, *Pretty Poison* (1968), starring Tuesday Weld, as well as *Cover Me, Babe* (1970), *Jennifer on My Mind* (1971), *Mirrors* (1978, aka *Marianne*), *A Man, a Woman and a Bank* (1979), and *Private School* (1983) with Phoebe Cates. On PBS's *American Short Story*, Black directed Sherwood Anderson's *I'm a Fool* (1976) starring Ron Howard, Amy Irving, and Dennis Hopper, as well as Ring Lardner's *The Golden Honeymoon* (1980) starring James Whitmore and Teresa Wright. Black also directed an hour-long version of Ray Bradbury's *I Sing the Body Electric*, called *The Electric Grandmother* (1982), for an NBC special starring Maureen Stapleton and Edward Herrmann. It was nominated for an Emmy Award for outstanding children's special. Black's direction of the adaptations of short stories for TV has been his career-long strong suit. For PBS's *American Playhouse*, he also directed an hour-long version of Hortense Callisher's *The Hollow Boy* (1991), starring Alexis Arquette, with Jerry Stiller and Kathleen Widdoes as his adoptive, Jewish parents, who promote his musical talent.

Lawrence Pressman plays a football coach who adds four orphans to his family of three kids in *Mulligan's Stew*. William Devane can't cope with the rage after his wife (Jennifer O'Neill) is raped in *The Other Victim*.

Mike Farrell plays *Prime Suspect*, which has nothing to do with the British miniseries starring Helen Mirren as a policewoman; Farrell's insurance man is suspected in a series of rapes and his friends, family, and co-workers marginalize him. In *Happy Endings* John Schneider and Catherine Hicks played characters recently separated from their spouses, and recently moved next-door to each other.

Quarterback Princess starred Helen Hunt as a teen who wants to play for her high school football team. In *Deadly Intentions*, a newlywed realizes that her physician husband isn't the wonderful guy he at first appeared to be. In *A Time to Triumph*, Patty Duke becomes the family breadwinner after her husband is crippled, joins the Army, and becomes a helicopter pilot.

Promises to Keep was a family project as Robert Mitchum plays a man who deserted his young family three decades ago, and realizes that he is dying, bringing him back to the brood for uneasy reacquaintances. Robert's son, Christopher Mitchum, plays the son, and Christopher's son, Bentley Mitchum, plays the grandson. Tess Harper, Claire Bloom, and Paul Mantee were also rounded up, and Black filmed the movie near the Mitchum home in Santa Barbara County, California.

The writing combination of Reginald Rose and Rita Mae Brown produced *My Two Loves*, which starred Mariette Hartley as a widow whose grieving after a year gives way to a new life in which the comfort of friend Lynn Redgrave leads to a lesbian affair. Well acted and unconventional, the film co-starred Sada Thompson, Barry Newman, and Robert Sean Leonard.

After the divorce of her parents, a teen (Drew Barrymore) decides to break her mother's rules and visits with her grandfather (Robert Young) in *A Conspiracy of Love*. In *The Town Bully*, the title character is eliminated through a conspiracy of neighbors, but a special prosecutor (Bruce Boxleitner) is brought in to determine what happened. *Meet the Munceys* was a family drama pilot that never went series, written by Chris Carter.

DAVID BLAIR

Movies/Miniseries: *Donovan Quick* (1999), *Vicious Circle* (1999), *Second Sight* (1999, aka *Split Second*), *Anna Karenina* (2000, mini), *The Key* (2003, mini), *Malice Aforethought* (2005), *Whatever Love Means* (2006)

Blair directed episodes of *Strathblair*, *Takin' Over the Asylum*, *A Mug's Game*, *The Lakes*, *The Street*, and *The Time of Your Life*. His features include *Tabloid* (2001) with Mary Elizabeth Mastrantonio and *Mystics* (2002) with David Kelly. Blair won British Academy of Film and TV Arts Awards for best serial/series for *Takin' Over the Asylum* in 1995 and *The Street* in 2007, and was nominated for *The Lakes*, and for best single drama for *Donovan Quick*.

Donovan Quick, based on a script by Donna Franceschild, concerns a Don Quixote–type of dreamer (Colin Firth) and the woman (Katy Murphy) who loves him while she's caring for an aging grandmother and mentally challenged brother. Blair shared in the BAFTA nomination with Franceschild and producer Sue Austen. *Vicious Circle* results when a criminal (Ken Stott) is too successful and plans another job. Clive Owen and Helen McCrory starred in *Second Sight*. McCrory also starred in the title role of Blair's sumptuously mounted version of *Anna Karenina*, which won a BAFTA Award for best sound, and received nominations for cinematography (Ryszard Lenczewski) and production design (Rob Harris).

The Key profiles a Scottish working-class family through the twentieth century, detailing the social, political, and modernized changes in Glasgow. In *Malice Aforethought*, Ben Miller plays Dr. Bickleigh, who's fed up with the yowling of his wife and finally finds a lover for whom he would bump her off. Barbara Flynn, Peter Vaughan, and Kate O'Toole co-star. *Whatever Love Means* dramatized the relationship between Prince Charles (Laurence Fox) and Camilla Parker-Bowles (Olivia Poulet). Richard Johnson played Mountbatten.

LESLIE (Les) BLAIR
b. October 23, 1941, Manchester, England

***Play for Today*:** *Blooming Youth* (1973), *Bet Your Life* (1976), *Beyond the Pale* (1981)
***ITV Playhouse*:** *It's Only a Game* (1981)
***Screen One*:** *Filipina Dreamgirls* (1991)
Movies/Miniseries: *Law & Order* (1978, mini), *Number One* (1985), *Honest, Decent & True* (1986), *London's Burning: The Movie* (1986), *Leave to Remain* (1988), *The Accountant* (1989), *News Hounds* (1990), *Merrihill Millionaires* (1993), *Bliss* (1995), *Jump the Gun* (1997), *Stand and Deliver* (1998)

A writer and occasional producer, Blair won back-to-back British Academy of Film and TV Arts Awards for best single drama for *The Accountant* and *News Hounds*, and was nominated for the same honor for *London's Burning: The Movie*. He directed two episode of *The Nation's Health*. He directed the special *Tracey Ullman: A Class Act* (1992) and the features *Bad Behaviour* (1993) with Stephen Rea, and the Johannesburg-set *Jump the Gun* (1997).

Blair wrote and directed *Blooming Youth* and *Bet Your Life*, his first two programs on *Play for Today*. Blair's

British *Law & Order* was an analytical view of criminal prosecution from the pen of G. F. Newman from the vantage points of the police, prosecutor, criminal, and prison system. *Number One*, also by Newman, starred Bob Geldof with Alfred Molina, Alison Steadman, and future director Tony Scott in a small part. *Honest, Decent & True* used an original script by Blair and featured Gary Oldman, Richard E. Grant, and Derrick O'Connor.

London's Burning: The Movie wasn't designed as a pilot, it just received such good notices and large viewership that ITV converted it into a series. This drama about London firefighters from the pen of Jack Rosenthal featured an ensemble including Mark Arden, Rupert Baker, Sean Blowers, Katharine Rogers, and James Marcus. The show's BAFTA nominations included those for sound and film editing. Blair shared the best single drama nomination with producer Paul Knight.

Molina offers one of his best performances in *The Accountant*, the title character who's hampered by his honesty, and is harried by a variety of problems, not the least of which is trying to help a friend collect a 3,000-pound debt, involving him with gangsters, and his son's approaching bar mitzvah. Geoffrey Case wrote the screenplay and shared in the BAFTA win with Blair and Knight. Molina was nominated for a BAFTA for best actor, and won the best actor honor from the Royal Television Society. Co-starring were Tracie Hart and Georgia Mitchell. Blair wrote a script about British journalism, *News Hounds*, featuring an ensemble including Christopher Fulford, Alex Knight, Nigel Pegram, Leonard Webster, and Adrian Edmundson. Blair shared the BAFTA win for best single drama with producer Sarah Curtis.

Filipina Dreamgirls concerned an excursion by a group of single Welshmen to Manila to find sex, romance, and possible marriage with single Filipinas. Andrew Davies's script takes in the relationships and attitudes of all involved. The girls want to escape poverty. The men want beautiful girls, but the choices are somewhat limited. The tour operator (Bill Maynard) shows contempt for the Welshmen, who include David Thewlis and Charlie Drake. The girls include Grace Amilbangsa, Angie V. Cantero, and Roxanne Silverio. *Merrihill Millionaires* starred John Bowler, and *Stand and Deliver* is about stand-up comics.

GERALD BLAKE
b. December 3, 1928, London, England; d. April 5, 1991

***Play for Today*:** *The Factory* (1981), *Tishoo* (1982), *Whistling Wally* (1982)

Movies/Miniseries: *Rupert of Hentzau* (1964, mini), *Curtain of Fear* (1964, mini), *The Man in the Mirror* (1966, mini), *Death Is a Good Living* (1966, mini), *The Secret Agent* (1968, mini), *Girl in a Black Bikini* (1967, mini), *The Spanish Farm* (1968, mini), *The Elusive Pimpernel* (1969, mini), *The Edwardians* (1972, mini, co-directed with John Howard Davies, James Cellan Jones, Alan Clarke, Robert Knights), *The Dragon's Opponent* (1973, mini)

Blake directed episodes of *Coronation Street*, *Z Cars*, *Dr. Finlay's Casebook*, *199 Park Lane*, *Legend of Death*, *The Expert*, *Out of the Unknown*, *The Onedin Line*, *The Menace*, *Dial M for Murder*, *The Survivors*, *Quiller*, *Doctor Who*, *Blakes 7*, *Nanny*, *Mr. Palfrey of Westminster*, and other series.

In *Rupert of Hentzau*, Anthony Hope's sequel novel to *The Prisoner of Zenda*, hero Rudolph (George Baker) returns to save the queen (Barbara Shelley) from another evil plot by the title villain. Baker starred in the *Curtain of Fear*. *The Man in the Mirror* was also a thriller, while espionage was the game for Leonard Rossiter in *Death Is a Good Living* and Nigel Green in *The Secret Agent*. Anton Rogers starred as Sir Percy in *The Elusive Pimpernel*. *Mr. Rolls and Mr. Royce* starred Robert Powell as Rolls and Michael Jayston as Royce in their auto pioneering exploits under the multi-profile umbrella title of *The Edwardians*, most of which which aired in America on *Masterpiece Theatre*. *The Factory* was Blake's most prominent *Play for Today* offering, starring Rossiter and Ray Winstone.

MICHAEL BLAKEMORE
b. June 18, 1928, Sydney, Australia

***Great Performances*:** *Tales from the Hollywood Hills: The Old Reliable* (1988)

A stage director, writer, and occasional actor, Blakemore's features as a director were *Privates on Parade* (1992) and *Country Life* (1994), starring Greta Scacchi, Sam Neill, and Kerry Fox in an *Uncle Vanya*–like story converted to the Outback. Blakemore wrote and directed the documentary *A Personal History of the Australian Surf* (1981) featuring him playing his own father. Blakemore was also John Boorman's assistant director on *Catch Us If You Can* (1965) and the stage director for the antecedents to the TV versions of Peter Wood's *Long Day's Journey Into Night* (1973) with Laurence Olivier, and Chris Hunt's PBS version of *Kiss Me Kate* (2003).

Tales from the Hollywood Hills series of specials were based on classic short stories set in Los Angeles and/or the film business by great literary masters: William Faulkner, F. Scott Fitzgerald, Gavin Lambert, et al. The series was a BBC-like attempt to highlight American

literature (Rob Thompson, Leon Ichaso, and Paul Bogart were other participating directors). *The Old Reliable*, based on a P. G. Wodehouse story, starred Lynn Redgrave, Lori Laughlin, and Rosemary Harris.

COREY BLECHMAN

Movies: *The Three Wishes of Billy Grier* (1984), *Prince for a Day* (1995)

Blechman directed episodes of *Hotel* and *Shannon's Deal*, and wrote two productions about mentally challenged men, *Bill* (1981), a TV movie with Mickey Rooney, and *Dominic and Eugene* (1986), a feature with Tom Hulce.

Primarily a writer, Blechman directed two of his scripts about wish-fulfillment. *The Three Wishes of Billy Grier* concerns a boy, played by Ralph Macchio, who has a disease that ages him rapidly as he seeks the title hopes, including love with a woman. *Prince for a Day* is a modern-day Disney riff on Mark Twain's old chestnut, *The Prince and the Pauper*.

JEFF BLECKNER
b. August 12, 1943, Brooklyn, New York

***Visions*:** *Pennsylvania Lynch* (1976, co-directed with Rick Bennewitz)
***American Playhouse*:** *Concealed Enemies* (1984, mini)
***Hallmark Hall of Fame*:** *The Russell Girl* (2008)
Movies/Miniseries: *When Your Lover Leaves* (1983), *Brotherly Love* (1985), *Do You Remember Love* (1985), *Fresno* (1986, mini), *Terrorist on Trial: The United States vs. Salim Ajami* (1988, aka *Hostile Witness*, aka *In the Hands of the Enemy*), *My Father, My Son* (1988), *Favorite Son* (1988, mini, aka *Target: Favorite Son*), *Last Wish* (1992), *In Sickness and in Health* (1992, aka *Hearts on Fire*), *In the Best of Families: Marriage, Pride & Madness* (1994, aka *Bitter Blood*), *A Father for Charlie* (1995, aka *High Lonesome*), *Serving in Silence: The Margarethe Cammermeyer Story* (1995), *The Beast* (1996), *On Seventh Avenue* (1996), *The Advocate's Devil* (1997), *The Blackout Effect* (1998, aka *747*), *Rear Window* (1998), *Runaway Virus* (2000), *Flowers for Algernon* (2000, aka *Charlie*), *The Beach Boys: An American Family* (2000), *Black River* (2001), *The Music Man* (2003), *NTSB: The Crash of Flight 323* (2004), *Have No Fear: The Life of Pope John Paul II* (2005)

Bleckner was nominated for a Tony Award for best director for David Rabe's *Sticks and Bones* (1972). Bleckner won Emmy Awards for *Hill Street Blues* in 1983 and *Concealed Enemies*, and was nominated for another episode of *Hill Street Blues* in 1981 as well as *Do You Remember Love*, *Serving in Silence*, and *The Beach Boys: An American Family*. He won Directors Guild of America Awards for *Hill Street Blues* and *The Beach Boys*, and was nominated by the DGA for *Do You Remember Love* and *The Music Man*. Bleckner's series work includes episodes of *Welcome Back, Kotter*; *Lou Grant*; *Trapper John, M.D.*; *The Stockard Channing Show*; *The Devlin Connection*; *Bret Maverick*; *Knots Landing*; *Remington Steele*; *Summerland*; *Commander in Chief*; *Boston Legal*; and *Medium*. Bleckner has delivered strong dramas and odd comedies through three decades as one of America's premier TV directors.

Among Bleckner's early projects were two on PBS, *Pennsylvania Lynch* with Tom Atkins and Lelia Goldoni, and an hour-long adaptation by A. R. Gurney of John Cheever's *O Youth and Beauty!* (1979) with Michael Murphy, Edward Herrmann, Holland Taylor, and Sigourney Weaver. The director eventually made one of the finest dramas in the history of public TV with *Concealed Enemies*, about the Alger Hiss case. The former U.S. State Department official was imprisoned for perjuring himself before a federal grand jury. Herrmann starred as Hiss, with John Harkins as Whittaker Chambers and Peter Riegert as Richard Nixon. Hugh Whitemore's script was beautiful acted by the ensemble, and Bleckner achieved the resonance of flesh-and-blood people and the feeling of history with an astute representation of the 1950s. *Concealed Enemies* won the Emmy for outstanding limited series.

Do You Remember Love concerned a woman diagnosed with Alzheimer's disease and its effects on her emotional condition and family life. Joanne Woodward's performance is the centerpiece of this thoughtful film, which also presented alternatives for families to help cope with and fight the effects of the disease. The show was a benchmark in that it helped disseminate information about Alzheimer's to a wide audience. The movie won Emmy Awards for outstanding special for Woodward, and writer Vickie Patik. It also was nominated for Emmys for Bleckner's direction, the performance of Richard Kiley as the husband, and David Shire's score. The show received Golden Globe nominations for best TV movie and Woodward's performance. Bleckner received a DGA nomination, and Patik received a Writers Guild of America Award for her script. David Rosenbloom's film editing won the Eddie from the American Cinema Editors. The show was bestowed with a Peabody Award.

Fresno was a sudsy soap opera spoof of the *Dallas*/*Dynasty* strain from MTM Enterprises, featuring dynastic control plots and sexual intrigues set in the center of the raisin industry in the title California city. The bushel of gag-masters convened for this send-up included

Carol Burnett, Charles Grodin, Dabney Coleman, Jeffrey Jones, Tom Poston, Bill Paxton, Jerry Van Dyke, Louise Latham, Gregory Harrison as the always shirtless Torch, Teri Garr as the nymphomaniacal Talon, Michael Richards and J. E. Freeman as henchmen, and the famed stage director Jose Quintero as Don Diego. Bleckner, who had directed a few nighttime soaps, pushed the buttons. Five below-the-line Emmy nominations resulted.

Judd Hirsch played dual roles in *Brotherly Love*, about a businessman whose deranged twin brother is realeased from prison and begins stalking him. Karen Carlson, Barry Primus, George Dzundza, and Josef Sommer co-starred. *Terrorist on Trial: The United States vs. Salim Ajami* issued from the famed writing partners William Link and Richard Levinson. The title character was played by Robert Davi, and the legal battle was between Sam Waterston and Ron Liebman. *My Father, My Son* was the story of Elmo Zumwalt Jr., the U.S. Navy commander during the Vietnam War, and his son, Elmo III, a lieutenant commanding swift boat forces in the Mekong Delta. Karl Malden and Keith Carradine starred as the Zumwalts. The script by Jacqueline Feather and David Seidler was nominated for a WGA Award.

Favorite Son concerns a deepening political conspiracy uncovered by an FBI investigation in the assassination of an American vice president. Robert Loggia plays the weary yet patriotic investigating agent, Nick Mancuso, a character that he carried over into a short-lived NBC series. Bleckner's miniseries has undertones of John Frankenheimer's *The Manchurian Candidate* (1962). Future director Bradford May's cinematography received an Emmy nomination. Bleckner's cast included Harry Hamlin, Linda Kozlowski, Kenneth MacMillan, Ronny Cox, John Mahoney, Mitch Ryan, Richard Bradford, and Jason Alexander.

Patty Duke starred in *Last Wish* as TV journalist Betty Rollin Edwards, who is asked by her mother, Ida, who's dying of cancer, to help her commit suicide. Maureen Stapleton co-starred as Ida, and Dwight Schultz played Betty's husband, Ed Edwards. Jerome Kass adapted Rollin's book about this very tough choice to assist in a loved one's end, including trips into the medical underground seeking aid. Bleckner's film is never maudlin, and the performances are first-rate.

Marg Helgenberger plays a home caregiver hired by a couple to help the wheelchair-bound wife, who's afflicted with multiple sclerosis, in *In Sickness and in Health*. But the husband falls in love with her. Lesley Ann Warren and Tom Skerritt play the married couple, whose solution to the triangle is much gentler than the actions in Bleckner's *In the Best of Families: Marriage, Pride & Madness*, which starred Kelly McGillis, Carradine, and Hamlin. *A Father for Charlie* featured Joseph Mazzello as a boy trying to raise his infirmed sister amid Ku Klux Klan violence in the rural South as well as interference from his bellicose and drunken father. Bleckner's cast included Louis Gossett Jr., Don Swayze, William Lucking, and Evan Rachel Wood. H. Haden Yelin's script was nominated for a WGA Award.

Serving in Silence: The Margarethe Cammermeyer Story told the actual story of a decorated female Army colonel who casually allows that she's a lesbian in an interview for an upgraded security clearance, and the service begins proceedings to discharge her. With the aid of her lover and Lambda Legal, which defends same-sex partners in legal wrangles, Colonel Cammermeyer fought the proceedings. This movie won Emmy Awards for Glenn Close as the title character, Judy Davis as best supporting actress as her lover, Diane, and teleplay writer Alison Cross. The piece was also nominated for outstanding movie, Bleckner's directing, and Geoffrey Rowland's film editing. The movie, Close, and Davis were nominated for Golden Globes. Close was nominated for a Screen Actors Guild Award, and Cross for a Writers Guild of America Award. The movie was bestowed with a Peabody Award. Bleckner's cast included William Converse-Roberts, Wendy Makenna, Susan Barnes, and Jan Rubes.

Bleckner ventured into murky waters with *The Beast*, a *Jaws*-like exercise from another Peter Benchley novel, adapted by J. B. White. The culprit may be a giant squid or a huge octopus—tentacles at any rate. William Petersen and Charles Martin Smith are on the watch at the fictional Graves Point. *On Seventh Avenue* is a soap opera of New York's fashion industry with Wendy Makkena and Faye Grant. *The Advocate's Devil* was Cyrus Nowrasteh's adaptation of Alan Dershowitz's novel about a lawyer (Ken Olin) who successfully defends a basketball star (Holt McCallany) of rape, and then realizes that he may not have been innocent.

Blackout Effect concerned the blame cast on an air traffic controller (Charles Martin Smith) for a mid-air collision between a cargo plane and passenger liner. Eric Stoltz played the investigator. Six years later, Bleckner perhaps hoped to improve on this sort of air-disaster probe with *NTSB: The Crash of Flight 323*, another thoughtful if fictional look at another crash site. The ensemble included Mandy Patinkin, Brett Cullen, Tyra Farrell, Ted McGinley, and Kevin Dunn.

Rear Window was a not uninspired remake of the 1954 Alfred Hitchcock/James Stewart classic, using Christopher Reeve as the wheelchair-bound snoop spying on his neighbors across the courtyard. The role was changed from an incidence of a broken leg to a case of permanent paralysis to reflect the actor's own condition, the result of a polo accident. Daryl Hannah and Robert Forster co-starred in this mystery, in which Reeve's voyeur suspects that a murder has occurred across the way. Reeve won a

SAG Award and and was nominated for a Golden Globe. David Shire's suspense-aiding score was nominated for an Emmy Award.

Flowers for Algernon was a return to the story that was the basis for Ralph Nelson's feature, *Charly* (1968), for which Cliff Robertson won his Academy Award playing a mentally challenged bakery worker who receives a brain operation that converts him into a genius, a condition that only lasts a short while before he returns to his original state. This time, John Pielmeier derived another script from Daniel Keyes's source novel using the original title. Matthew Modine played Charlie Gordon with support from Bonnie Bedelia, Kelli Williams, and Ron Rifkin.

Bleckner was in top form for *The Beach Boys: An American Family*, concentrating on the formative years of the Wilson brothers in the Los Angeles suburb of Hawthorne. Kirk Ellis's script sticks closely to the facts, and the casting was obviously informed by a concern for accuracy: Fred Weller (Brian Wilson), Nick Stabile (Dennis Wilson), Ryan Northcutt (Carl Wilson), Ned Vaughan (Al Jardine), and Matt Letscher (Mike Love). Kevin Dunn was superb as the boys' father, Murry Wilson, and the cast included Alley Mills and Emmanuelle Vaugier. The four-hour film received three Emmy nominations, including for outstanding miniseries. Bleckner won the DGA Award and the film editing team of Geoffrey Rowland and Bryan M. Horne won the Eddie from the American Cinema Editors.

Runaway Virus was a thriller about an impending epidemic starring Jason Beghe. *Black River* was the adaptation of a Dean Koontz novel by Daniel Taplitz, about a too perfect small town where everyone seems wonderful. Jay Mohr plays a visiting writer who initially enjoys this peaceful slice of Americana, until he realizes he can't leave; some all-knowing Big Brother is watching everyone, including Scott Hylands, Ann Cusack, and Stephen Tobolowsky.

The memory of Morton DaCosta's version of *The Music Man* (1962), with its portrayal by Robert Preston at his most irrepressible, doesn't dampen the enjoyment of this version. It's updated and more realistic than the feature, but Bleckner's concept works. Matthew Broderick played the scheming con-man, Harold Hill, who is softened by true love and the integrity of a Midwestern community. The new version received five Emmy nominations, including for Kathleen Marshall's choreography. Bleckner received another DGA nomination, and his supporting cast included Kristin Chenoweth, Victor Garber, and Molly Shannon.

Have No Fear: The Life of Pope John Paul II was another look at the life of Karol Wojtyla from his childhood years before the Nazi takeover of his native Poland, an early romance followed by his decision to enter the priesthood, the recognition of superiors for his administrative capabilities, and his ascendancy to the highest post in the Roman Catholic Church. Bleckner and cinematographer Roberto Benvenuti shot the film in Italy and Lithuania with an eclectic international cast, including Thomas Kretschmann as the adult Karol, Joaquim de Almeida as Archbishop Oscar Romero, Bruno Ganz, Jasper Harris, Charles Kay, and Sabrina Javor.

JOHN BLOCH

***Producers' Showcase*:** *Tonight at 8:30* (1954, co-directed with Otto Preminger)

Noel Coward's collection of three one-act plays starred Ginger Rogers in the debut installment of the prestigious *Producers' Showcase*. Co-starring in the playlets were Trevor Howard, Martyn Green, Estelle Winwood, Gig Young, Ilka Chase, and John Baragrey. Gloria Vanderbilt introduced the show.

JEFFREY BLOOM

Movies: *Jealousy* (1984), *Starcrossed* (1985), *The Right of the People* (1986)

Bloom is mostly known as a writer, including for three *Columbo* TV movies in the 1990s. He wrote the TV movies he directed. Bloom should also be recognized for the most undervalued dog movie ever made, *Dogpound Shuffle* (1975), about hoboes trying to get a pooch out of the Vancouver pound. He also earned kudos for *Blood Beach* (1981), a low-budget subversion of the horror genre.

Jealousy was a showcase for Angie Dickinson in three roles. *Starcrossed* featured a gender switch on John Carpenter's *Starman* (1983), with Belinda Bauer as the alien and James Spader the love interest. *The Right of the People* was a particularly tough look at the Second Amendment, depicting a city under siege from gun-toting loose cannons after a violent robbery.

GEORGE BLOOMFIELD
b. Canada, 1930, Montreal, Quebec, Canada

***WonderWorks*:** *African Journey* (1989, mini)
Movies: *Love on the Nose* (1974), *Nellie McClung* (1978), *Riel* (1979), *Wojeck: Out of the Fire* (1992), *TekWar: TekLords* (1994), *The Awakening* (1995, aka *Harlequin's The Awakening*), *Love and Murder* (2000, *Criminal Instincts: Love and Murder*), *Deadly Appearances* (2000, *Criminal Instincts: Deadly Appearances*)

Bloomfield has won five Gemini Awards, all for directing and producing the series *Due South*, out of 12 nominations. Bloomfield has intermittently written,

produced, and acted in his productions. He made a series of documentary short films in Canada before co-directing with Lorne Freed and Michael Lanham a version of *Henry V* (1966) starring Douglas Rain. Bloomfield's features include *Jenny* (1970), *To Kill a Clown* (1972), *Child Under a Leaf* (1974), *Double Negative* (1980), *Nothing Personal* (1980), *The Argon Quest* (1990, co-directed with Wayne Moss), and *Jacob Two Two Meets the Hooded Fang* (1999).

Bloomfield's work illuminated Canadian historical figures Nellie McClung and Louis Riel. Shirley Douglas portrayed the title Canadian feminist activist in the film *Nellie McClung*. Louis Riel led rebellions in Central Canada in the nineteenth century, one of which in 1873 was instrumental in the creation of the province of Manitoba, the other of which in 1885 led to his execution in Saskatchewan. Raymond Cloutier starred in *Riel* with Maury Chaykin and Lloyd Bochner.

African Journey aired on PBS's *WonderWorks* before it was split in two and released as two features, telling the story of a Canadian teen who finds friendship with an African counterpart. *Wojeck: Out of the Fire* starred John Vernon as the title missionary returned to Toronto after years in the Congo only to find a new battle in helping Guatemalan refugees in Canada. In *The Awakening*, Cynthia Geary plays a boarding house owner who joins forces with a bounty hunter (David Beecroft) to catch one of her former boarders. Wendy Crewson plays a retired police detective still haunted by the unsolved killing of her husband in *Love and Murder*. Crewson reprised the role of Joanne Kilbourn in Bloomfield's *Deadly Appearances*.

J. ROBERT (BOB) BLUM

Play of the Week (NY)**:** *Volpone* (1960, co-directed with Gene Frankel), *Archy and Mehitabel* (1960, co-directed with Ed Greenburg)

Volpone starred Kurt Kasznar, Jo Van Fleet, Lou Jacobi, and Evans Evans. *Archy and Mehitabel*, about the popular cartoon featuring a cockroach and cat, starred Tammy Grimes, Eddie Bracken, and Jules Munshin.

LEE R. BOBKER
b. July 19, 1925, Belle Harbor, Queens, New York; d. December 28, 1999, Greenwich, Connecticut

Special: *I, Leonardo: A Journey of the Mind* (1983)

Bobker produced and directed the documentaries *Psychiatric Nursing* (1958), *The Odds Against* (1966), and *The Revolving Door* (1968), all of which were nominated for Academy Awards. He also produced and directed *The Mind Benders: LSD and the Hallucinogens* (1967). Bobker was also associate producer on Frank Perry's *David and Lisa* (1962). *I, Leonardo* was a special that combined documentary elements with dramatic interludes, in which Frank Langella portrayed Leonardo da Vinci, Joseph Maher played Vasari, and Jeremy Sullivan was Machiavelli. Introduced by Walter Cronkite and narrated by Richard Burton, *I, Leonardo* was nominated for three Emmy Awards, including outstanding informational special.

PAUL BOGART
b. November 13, 1919, New York City

Play of the Week (NY)**:** *The Potting Shed* (1961), *The Sound of Murder* (1961)
NET Playhouse**:** *An Enemy of the People* (1966), *A Memory of Two Mondays* (1969)
CBS Playhouse**:** *The Final War of Olly Winter* (1967), *Dear Friends* (1967), *Secrets* (1968), *Shadow Game* (1969), *The Day Before Sunday* (1970)
Armstrong Circle Theatre**:** *Carousel* (1967), *Kiss Me, Kate* (1968)
CBS Playhouse 90**:** *Look Homeward, Angel* (1972)
Hallmark Hall of Fame**:** *The Country Girl* (1974)
Hollywood Television Theatre/Conflicts**:** *Double Solitaire* (1974)
General Electric Theatre**:** *Tell Me Where It Hurts* (1974)
Visions**:** *The War Widow* (1976)
Great Performances**:** *Tales From the Hollywood Hills: Natica Jackson* (1987, aka *Natica Jackson*, aka *Power, Money and Murder*)
Specials: *The Ages of Man* (1966), *The Three Sisters* (1966), *Mark Twain Tonight!* (1967), *Johnny Belinda* (1967), *The House Without a Christmas Tree* (1972), *Thanksgiving Treasure* (1973, aka *The Holiday Treasure*), *Easter Promise* (1975), *You Can't Take It with You* (1979)
Movies/Miniseries: *In Search of America* (1971), *Winner Take All* (1975), *The Adams Chronicles* (1976–77, mini, co-directed with Fred Coe, Barry Davis, Bill Glenn, James Cellan Jones, Anthony Page), *Fun and Games* (1980, credited to Alan Smithee), *The Canterville Ghost* (1986), *Nutcracker: Money, Madness & Murder* (1987, mini), *Broadway Bound* (1992, aka *Neil Simon's Broadway Bound*), *The Gift of Love* (1994, aka *Set for Life*), *The Heidi Chronicles* (1995)

The "other Bogart" was as accomplished at his profession as the all-time tough guy icon, Humphrey—no relation—was at his. One of the superior generalists in medium history, Bogart excelled at comedy and drama, sitcoms and miniseries, specials and movies, videotape

and film, on PBS and NBC, with adaptations and new material, at the mid-century and in the 1990s—across the board in every way. Out of 13 Emmy Award nominations, he won four, for a *The Defenders* episode in 1964, *Shadow Game*, *All in the Family* in 1978, and *The Golden Girls* in 1986. The nominations were for *The Defenders* in 1964, *Get Smart* in 1966, *Mark Twain Tonight!*, *The Final War of Olly Winter*, *Secrets*, *Look Homeward, Angel*, *The Adams Chronicles*, *All in the Family* in 1977 and 1979, *The Golden Girls* in 1986, *The Nutcracker: Money, Madness & Murder*, *Broadway Bound*, and *The Heidi Chronicles*.

Because of the Emmys for sitcoms and the fact that his feature-length productions included few aired under a TV-movie banner, Bogart has been superficially labeled a comedy or sitcom director. He is, in fact, a great sitcom director, but he is also among the greatest TV directors—by any standard.

Bogart won Directors Guild of America Awards in 1979, 1980, and 1983 for *All in the Family*. He was nominated for DGA Awards for *The Defenders* for the same two-part episode, *The Seven Hundred Year Old Gang* (1964) co-starring Martin Balsam and Jack Gilford, for which he won the Emmy; *Dear Friends*; *Secrets*; *Shadow Game*; *The House without a Christmas Tree*; the hour-long adaptation of Ann Beattie's *Weekend* (1982) with Barbara Hershey, Tony Musante, and Helen Hunt on *American Playhouse*, and *Nutcracker: Money, Madness & Murder*.

Bogart's features include *Marlowe* (1969), *Halls of Anger* (1970), *Skin Game* (1971), *Cancel My Reservation* (1972) with Bob Hope, *Class of '44* (1973), *Mr. Ricco* (1975) starring Dean Martin, *Oh God! You Devil* (1984) with George Burns, and *Torch Song Trilogy* (1988). Bogart's series credits include *Armstrong Circle Theatre*, *The U.S. Steel Hour*, *The Nurses*, *Get Smart*, *Coronet Blue*, *Lou Grant*, and *Nichols*. Bogart's early specials include hour-long versions of *Hansel & Gretel* (1958) with Red Buttons and Barbara Cook, Agatha Christie's *Ten Little Indians* (1969) with Nina Foch, *The Picture of Dorian Gray* (1961) starring George C. Scott, Stephen Sondheim's *Evening Primrose* (1966) with Anthony Perkins surreptitiously living in a department store, *The Trap of Solid Gold* (1967) on *ABC Stage 67* starring Cliff Robertson and Dustin Hoffman, and *Higher and Higher* with Alan Alda, Billy Dee Williams, and Hoffman on *Premiere*. Bogart directed the inaugural installment of PBS's *American Playhouse*, *The Shady Hill Kidnapping* (1982), an hour-long piece written by John Cheever and starring Celeste Holm and George Grizzard.

Among Bogart's first feature-length programs were British mysteries on *The Play of the Week*: Graham Greene's *The Potting Shed* with John Baragrey and Ann Harding, and *The Sound of Murder* starring Kim Hunter. Bogart supervised the videotaping of the Actors Studio version of Anton Chekhov's *The Three Sisters* bringing together the remarkable cast of Geraldine Page, Kim Stanley, Sandy Dennis, Shelley Winters, Luther Adler, Kevin McCarthy, Robert Loggia, James Olson, and Gerald Hiken. The director's versions of two Arthur Miller plays for public TV remain among the best of the playwright's filmed record and superb ensemble pieces. *An Enemy of the People* starred James Daly, Kate Reid, William Prince, and James Olson, and *A Memory of Two Mondays*, which became a staple under later PBS umbrella banners, starred Jack Warden, Estelle Parsons, George Grizzard, and Barnard Hughes.

Bogart directed John Gielgud in *Ages of Man*, a one-man performance on CBS of various Shakespearean speeches collected in 1939 by George Rylands, an Oxford University professor, to showcase the Bard's assessment of man from birth to death. Gielgud, who performed the piece in the 1950s in London and Edinburgh and other cities, won a 1959 Tony Award for the performance. He also won a Grammy Award in 1979 for the recording. But in 1966, under Bogart's direction for producers Daniel Melnick and David Susskind, *Ages of Man* won a lone Emmy Award—for outstanding dramatic program. Dick Hyman supplied the original music.

While this essentially best-show-of-the-year Emmy would be the crowning achievement of most careers, it opened the way for Bogart to step into one of the greatest directorial years in TV history. The feature-length pieces that Bogart directed in 1967 were *The Final War of Olly Winter*, *Dear Friends*, *Mark Twain Tonight!*, *Johnny Belinda*, and *Carousel*. The last two were remakes of notable American stage plays while the other three each generated Emmy attention in multiple categories, including for best direction. *Carousel* was an *Armstrong Circle Theatre* special starring Robert Goulet as Billy Bigelow, Mary Grover, and Pernell Roberts. Bogart's version of *Johnny Belinda*, Elmer Harris's play about the mute daughter of Nova Scotia farmers who is raped by local thugs, starred Mia Farrow in one of her first big roles, along with Ian Bannen, David Carradine, and Barry Sullivan.

Among the forgotten pieces of 1960s TV is Bogart's Vietnam War piece, a benchmark that has never been resurrected despite the ballyhooed pains taken by Hollywood to reassess that conflict in the 1980s. The prescience of *The Final War of Olly Winter* as a dramatic primetime feature-length show was unprecedented a scant three years after the Gulf of Tonkin Resolution. The program's complicated brand of race relations was nonexistent on TV in its era. Its central character, played by Ivan Dixon, was an African American who was a commanding officer in the U.S. Army in South Vietnam. An

accomplished director, Dixon surely had his finest acting hours as Olly Winter, a military advisor who forges a friendship with a Vietnamese woman (Tina Chen) across the language barrier after his outfit is wiped out in a Viet Cong jungle ambush. The show, Dixon, Chen, Bogart, and writer Ronald Ribman received Emmy nominations for their extraordinary work.

Bogart's experience with Gielgud on *Ages of Man* no doubt aided his deft blocking on *Mark Twain Tonight!*, the granddaddy of American one-man shows, the one that rose to TV heights via Bogart's direction of Hal Holbrook, and led to various other solo gab-fests directly to the audience by incarnations of such cultural and political icons as Teddy Roosevelt, Clarence Darrow, Harry Truman, Casey Stengel, John Kennedy, Richard Nixon, Will Rogers, et al. Holbrook culled speeches and passages from the folksy humorist's works and weaved them into this legendary show, which he performed throughout the country. The show received an Emmy Award for Dick Smith's makeup, which transformed the then 42-year-old Holbrook into Samuel Clemens at age 70. It received Emmy nominations for outstanding dramatic program, for Bogart, and Holbrook as an actor.

In *Dear Friends*, Reginald Rose's adaptation of his own play, Michael and Lois Graves decide to divorce after 15 years of marriage, and attend a dinner in which other couples ostensibly try to talk them out of it, but the conversation takes strange turns. Bogart's presentation of this provocative evening starred James Daly and Hope Lange as the Graveses, with Eli Wallach, Anne Jackson, Rosemary Harris, David Wayne, and Pernell Roberts. Bogart took home the lone Emmy for this medium benchmark in dissections of marriage and divorce. However, *Dear Friends* also received Emmy nominations for outstanding dramatic program, Wallach's and Jackson's performances, and Rose's thought-provoking script.

Kiss Me Kate was Bogart's other musical for Armstrong fronted by Goulet (and his wife, Carol Lawrence). An elaborate argument between the stars in a stage performance of Shakespeare's *The Taming of the Shrew*, this version was detested by the playwrights, Sam and Bella Spewack. Bogart's supporting cast included Jessica Walter, Marty Ingels, Jules Munshin, and Michael Callan. *Secrets* was another strong marital study for *CBS Playhouse*, this time from the pen of Tad Mosel, about a wife of two decades who learns that her husband has kept a secret from her, and she lets her speculation on what it might be get the best of her. Barbara Bel Geddes starred as Doris, with Arthur Hill as her husband, and Eileen Heckert, Barry Nelson, Barbara Hershey, and Katharine Bard in Bogart's cast.

Shadow Game, set during the Northeast blackout of 1965, followed stranded executives in a New York office building waiting out the night with a few bottles of liquor and some loosened tongues. Rivalries and veiled realities become revealed through the conversations, penned by Loring Mandel and involving the ensemble of Daniel Massey, William Shatner, Richard Dysart, William Windom, Norma Crane, Doris Roberts, Alexandra Hay, Carol Eve Rossen, and Jason Wingreen. *Shadow Game* belongs with the tradition of great dissections of postwar corporate culture that includes *Patterns* and *The Man in the Gray Flannel Suit*. The aging Massey character is resentful that Shatner is pulling away his prized clients while Windom's Art is carrying on an affair with a secretary. The show won Emmy Awards for Bogart's direction and the art direction (Jan Scott) and set design (Earl Carlson).

The Day Before Sunday was the 12th and final installment of the *CBS Playhouse* series of specials. The script by Robert Crean focused on autumnal romance as Uta Hagen portrayed an unmarried department store executive flying east to a prep-school graduation and meeting Martin Balsam's recently divorced gentleman on the plane. Farley Granger and Michael Anderson Jr. co-starred.

Bogart showed a predisposition for holiday spirit in the 1970s with a troika of specials set in the household of a 1946 Nebraska family. *The House Without a Christmas Tree* began a tradition of holiday TV visits to the Mills family, presided over by the cranky Jason Robards, with Lisa Lucas as Addie, his daughter. He refuses to carry on the family tradition of putting up a yuletide tree after his wife divorces him, but Addie insists. Bogart's *Thanksgiving Treasure* and *Easter Promise* followed, along with Joseph Hardy's *Addie and the King of Hearts* (1976), all with Robards, Lucas, and Mildred Natwick as three generations of the Mills family. Eleanor Perry wrote the first and third movies, based on Gail Rock's source novel. Perry won the Emmy for *The House Without a Christmas Tree* and Bogart was nominated.

Look Homeward, Angel used Ketti Frings's 1958 Pulitzer Prize–winning play based on Thomas Wolfe's enduring coming-of-age classic of the 1920s, about Eugene Gant leaving his hometown in North Carolina to pursue a writing career at Harvard. Directing again for producer David Susskind on the inaugural presentation for a retooled if short-lived version of specials under the dusted off banner of *CBS Playhouse 90*, Bogart cast Timothy Bottoms as Eugene and peopled the supporting cast with E. G. Marshall, Geraldine Page, Nancy Marchand, Charles Durning, Barnard Hughes, Ronny Cox, Doris Roberts, and Kathryn Walker. Ben Edwards was the art director. Bogart earned the show's single Emmy nomination.

Unlike many directors, Bogart never got swept into the movie-of-the-week phenomenon. While he stayed

aligned to CBS in the 1970s, he occasionally directed productions for the expanding PBS, and showed liberal leanings as his films depicted some social upheavals of the times. *In Search of America* remains a time-capsule paean to hippie-dippy-ness as Jeff Bridges plays a college kid who convinces his liberal parents (Carl Betz and Vera Miles) and his grandmother (Ruth McDevitt) to hop aboard a restored Greyhound bus and hit the road. Along the way are Sal Mineo, Howard Duff, Kim Hunter, Tyne Daly, Glynn Turman, and Michael Anderson Jr. *Tell Me Where It Hurts* was much better, concerning a housewife who's fed up with the homemaker role and starts a discussion group, bringing together six friends to talk about their lives, changing them in the process. Fay Kanin wrote this feminist treatise, and won two Emmys for the effort (drama writer, and writer of the year). Maureen Stapleton held down the discussion, and the cast included Rose Gregorio, Louise Latham, Paul Sorvino, Scottie MacGregor, Doris Dowling, John Randolph, and Kanin. *Winner Take All* starred Shirley Jones as a gambling addict.

Bogart was tapped as the director to launch the most ambitious undertaking attempted up to its time by PBS. *The Adams Chronicles* ranks as TV's crowning achievement during the bicentennial year, following the fame and fortunes, elaborating on the genius and social responsibilities, of U.S. Presidents John Adams and son John Quincy Adams. These 13 hour-long episodes aired over two TV seasons detail and dramatize an epic of both New England and U.S. history through the lives of the extended Adams family. George Grizzard, in his most famous role, played the elder Adams with David Birney and William Daniels sharing the lifespan of JQA. The miniseries captured four Emmys from 20 nominations over the two seasons. The wins were for Kathryn Walker's performance as Abigail Smith Adams, Sherman Yellen's writing, technical camerawork, and videotape editing. Among the nominations were those for outstanding limited series, the performances of Grizzard and Pamela Payton-Wright as Louisa Catherine, Fred Coe's direction of the episode entitled *John Quincy Adams, President*, and the writing of Tad Mosel and Roger O. Hirson. James Cellan Jones also received a DGA nomination for the third episode. The big cast included George Hearn, John Houseman, Paul Hecht, Katharine Houghton, Wesley Addy, Lisa Lucas, Jeffrey Jones, Nancy Marchand, and Nicholas Pryor.

Bogart's 1970s were otherwise occupied with *All in the Family* (97 episodes between 1975 to 1979) and adaptations of stage plays, mostly for PBS: Robert Anderson's *Double Solitaire* with Richard Crenna and Susan Clark; Clifford Odets's superbly performed *The Country Girl* with Shirley Knight, Robards, and Grizzard; Harvey Perr's drama of a lesbian relationship, *The War Widow*, with Pamela Bellwood and Frances Lee McCain; and the revival of Moss Hart and George S. Kaufman's chestnut, *You Can't Take It with You*, starring Blythe Danner, Art Carney, Mildred Natwick, Barry Bostwick, Howard Hesseman, Jean Stapleton, Tim Reid, Marla Gibbs, and Kenneth Mars.

Bogart's instance of the Alan Smithee credit, *Fun and Games*, concerned sexual harassment in the workplace, with Maxwell Gail's boss pressuring Valerie Harper's employee, then actually attacking her. The Smithee credit signals that the director experienced moral foul play from the producers. The film's credited producers were Lillian Gallo and Fay Kanin, who had won Emmys in her previous involvement with a Bogart project. The film aired on ABC. A good reason to have resurrected Oscar Wilde's *The Canterville Ghost* was John Gielgud's involvement as Sir Simon de Canterville. The young American family inheriting the Canterville castle in the U.K., where the ghost of the disgraced ancestor still haunts the battlements, was played by Andrea Marcovicci, Ted Wass, and a young Alyssa Milano. *The Gift of Love* was a down-home Andy Griffith vehicle with him as a cranky senior citizen.

Nutcracker: Money, Madness & Murder, based by William Hanley on journalist Shana Alexander's book about Frances Schreuder, is a three-part miniseries dominated by one of Lee Remick's great performances. She has never delved into so villainous a role, playing Schreuder, the actual New York City Ballet board director who was convicted in 1983 of persuading her son to murder her stingy Mormon father for his wealth. With the money, Schreuder became a showy Manhattan socialite. Nine Emmy Award nominations resulted, including one for outstanding miniseries: Bogart, Hanley, Remick, fellow performers John Glover and Elizabeth Wilson, Billy Goldenberg's score, and Theoni V. Aldredge's costumes. Bogart also received a DGA nomination for this. The cast included G. D. Spradlin, Tate Donovan, Frank Military, Linda Kelsey, Tony Musante, and Jonathan Frakes.

Natica Jackson, starring Michelle Pfeiffer, was one of PBS's ambitious but short-lived *Tales from the Hollywood Hills* series of specials based on classic short stories set in Los Angeles and the film business by great literary masters: William Faulkner, F. Scott Fitzgerald, PG Wodehouse, Gavin Lambert, et al. The series was a BBC-like attempt to highlight American literature (Rob Thompson, Leon Ichaso, and Michael Blakemore were other participating directors). *Natica Jackson*, about an aspiring actress wrecking her car into that of a married man, then having an affair with him, was adapted by Andy Wolk from a John O'Hara short story. Wolk won

a Writers Guild of America Award for the effort. The cast included Brian Kerwin, Darren McGavin, Stella Stevens, Steven Bauer, Holland Taylor, Hector Elizondo, Gail Youngs, Kenneth McMillan, Lois Chiles, and George Murdock.

Broadway Bound was the third and final installment in Neil Simon's autobiographical trilogy of plays begun in *Brighton Beach Memoirs* (directed in 1986 as a feature by Gene Saks), and continued through the service comedy/drama *Biloxi Blues* (directed as a 1988 feature by Mike Nichols). The central character, Eugene Morris Jerome, this time is played by Corey Parker as a young adult playwright. Bogart's finale was a bit tame for the cinema, even though the aging parents are amid a family-rattling break-up. The show aired on ABC. Hume Cronyn won an Emmy and was nominated for a Golden Globe for his performance as Ben. The show received five Emmy nominations in all, including for Bogart, Simon, and the performances of Anne Bancroft and Jerry Orbach. The cast included Jonathan Silverman, Michele Lee, Pat McCormick, Jack Carter, and Marilyn Cooper.

Wendy Wasserstein's Pulitzer Prize–winning play *The Heidi Chronicles* follows one woman's travelogue through a quarter century of feminist epiphanies from high school graduation during the 1960s through the Vietnam War era, John Lennon's murder, and her own relationships. Jamie Lee Curtis starred in perhaps her finest performance as Heidi. Bogart, using a script by the playwright, guided this multi-era film with dexterity. It was nominated for four Emmys and won for Tom Hulce's supporting performance as Peter Patrone. Also receiving nominations were the film for outstanding movie and Bogart. Hulce also won a CableACE and was nominated for a Golden Globe, along with the film and Curtis.

The Heidi Chronicles was a fitting career capstone for one of the most successful directors of play adaptations in the last half of the 20th century. Through four decades, Bogart's care and craftsmanship, casting and respect for the written word, the evocative visuals of his sets and the fluidity of his productions, all rank among him the finest directors in medium history.

PETER BOGDANOVICH
b. July 30, 1939, Kingston, New York

Movies: *Picture Windows* (1994, mini, co-directed with John Boorman, Jonathan Kaplan, Joe Dante, Norman Jewison, Bob Rafelson), *To Sir, with Love II* (1996), *The Price of Heaven* (1997, aka *Blessed Assurance*), *Rescuers: Story of Courage: Two Women* (1997), *Naked City: A Killer Christmas* (1998), *A Saintly Switch* (1999, aka *In Your Shoes*), *The Mystery of Natalie Wood* (2004), *Hustle* (2004)

Bogdanovich was nominated for Academy Awards for writing and directing *The Last Picture Show* (1971), for which Cloris Leachman and Ben Johnson won Oscars. Bogdanovich's films include *What's Up, Doc?* (1972), *Paper Moon* (1973), *Nickelodeon* (1976), *Saint Jack* (1979), *They All Laughed* (1981), *Mask* (1985), *Texasville* (1990), *The Thing Called Love* (1993), and *The Cat's Meow* (2001).

As a film historian, Bogdanovich brought attention to directors in a way that no working director ever has, in both mainstream and specialized periodicals, with books, and documentaries. He wrote monographs on John Ford, Orson Welles, Allan Dwan, Fritz Lang, and other directors, edited the compilation volume of conversations with directors, *Who the Devil Made It*, and guided Welles in the book-length discussion *This Is Orson Welles*. Bogdanovich directed the documentaries *The Great Professional: Howard Hawks* (1967) and *Directed by John Ford* (1971, and revised and updated with new interviews in 2007).

Bogdanovich's segment of *Picture Windows* starred Brooke Adams, Sally Kirkland, and Bogdanovich himself in the tale of a husband and wife who both stray into affairs and face the consequences. Sidney Poitier was secured for the sequel to the actor's hit *To Sir with Love* (1967), directed by James Clavell (and not to be confused with a 1974 TV remake from director Jay Sandrich starring Hari Rhodes). Poitier's teacher returns to the U.S after 30 years in London and can't resist the chance to teach inner-city kids in Chicago. Poitier's presence and ease combined with Bogdanovich's professionalism put over the piece.

Bogdanovich returned to a story of the 1950s small-town South in *The Price of Heaven*, about a young man selling funeral insurance to poor black folks. The film's evocation of themes and settings similar to those in the director's one great film, *The Last Picture Show*—a movie theatre lobby, for instance—are supplemented rather flaccidly by the race card. Grant Show stars, and some flavor is provided by Cicely Tyson, George Wendt, and Lori Laughlin.

Rescuers tells independent stories of heroic women secretly working against the occupying Nazi forces during World War II. Elizabeth Perkins starred as a Polish woman who helps Jews to survive, and Sela Ward plays a French resistance worker who hides refugees in collaboration with the Roman Catholic Church. Bogdanovich's *Naked City* follows a pair of New York City police detectives (Courtney B. Vance, Scott Glenn) who go the extra mile on a serial killer case after the FBI bows out. In *A Saintly Switch*, a pro quarterback (David Alan Grier)

and his wife (Vivica A. Fox) are in marital trouble, so their kids use some sort of old New Orleans voodoo to have their sensibilities traded so that they see close-up the complications faced by the other.

The Mystery of Natalie Wood, starring Justine Waddell as the ill-fated movie star who drowned off Santa Catalina Island, and *Hustle*, the story of baseball star Pete Rose (Tom Sizemore), both cleaved close to the facts. The Wood piece, though, produced by the late star's sister, Lana Wood, was gracefully done, a well-directed biopic with the definite sense that the actress had been manipulated by her stage mother and various men. Both shows benefited from the director's consuming fascination for celebrity, which also was the subject of *The Cat's Meow*, about an actual 1924 murder aboard the yacht of newspaper tycoon William Randolph Hearst.

Bogdanovich had been a central figure in the life of murdered starlet Dorothy Stratten, having directed her opposite Ben Gazzara in *They All Laughed*. Bogdanovich had been impersonated by Roger Rees as "Aram Nicholas" in the film about Stratten's tragic end, Bob Fosse's *Star 80* (1983). The film about Wood has more resonance than anything else Bogdanovich has done on TV. He has increased his profile as an actor in later years, including on *The Sopranos*.

JOSEPH BOLOGNA
b. December 30, 1934, Brooklyn, New York

Specials: *Bedrooms* (1984, co-directed with Renee Taylor), *It Had to Be You* (1989, co-directed with Renee Taylor)

(See RENEE TAYLOR.)

BEN BOLT
b. May 9, 1952

Play for Today*: *Rainy Day Women (1984)
Movies/Miniseries: *Never Come Back* (1990), *The Scarlet and the Black* (1993, mini), *No Man's Land* (1994, aka *Black Easter*), *Wilderness* (1996), *Getting Hurt* (1998), *Forgotten* (1998), *The Turn of the Screw* (1999), *The Whistle-Blower* (2001), *Doc Martin* (2003), *Second Nature* (2003), *Doc Martin and the Legend of Cloutie* (2003)

Bolt made the transition from directing British series, including *Bergerac*, to American series, including *Hill Street Blues* and *L.A. Law*. Bolt's features include *The Big Town* (1987) with Matt Dillon and Diane Lane.

In *Rainy Day Women*, set in an English coastal village in 1940 during British hysteria over the prospect of a Nazi invasion, several people new in town—a physician, German refugees, and three women—are suspected of the worst. Charles Dance plays an Army officer trying to save them from mob justice.

The Scarlet and the Black was a handsome adaptation of Stendahl enlivened by Ewan McGregor, Alice Krige, and Rachel Weisz. *Wilderness* plays with a she-werewolf angle and *Forgotten* places a murder investigation in the hands of a detective (Paul McGann) who might have previously committed a similar crime. Bolt tried Henry James with a new version of *The Turn of the Screw*, starring Jodhi May as the nanny. Bolt's *The Whistler-Blower* is a bank employee (Amanda Burton) whose discovery of irregularities could bring a backlash on her family. *Second Nature* is a film noir with Alec Baldwin surviving a plane crash that killed the rest of his family. The original *Doc Martin* movie starred Martin Clunes as a cuckold who flees to a coastal village, where he uncovers a local scandal.

TIMOTHY BOND
b. 1942, Ottawa, Ontario, Canada

Movies: *Till Death Do Us Part* (1982, aka *Madhouse*), *One Night Only* (1986), *First Offender* (1987), *Rapture* (1993), *TekWar: TekLab* (1994), *Night of the Twisters* (1996), *Diamond Girl* (1998, aka *Harlequin's Diamond Girl*), *Running Wild* (1998), *Sweet Deception* (1998, aka *Sweet Lies*), *Perfect Little Angels* (1998), *Eve's Christmas* (2004), *Lesser Evil* (2006), *Gospel of Deceit* (2006), *Family in Hiding* (2006), *The Secrets of Comfort House* (2006)

Bond directed the features *Deadly Harvest* (1977), *The Lost World* (1992), *Return to the Lost World* (1992), *Harlequin's Loving Evangeline* (1998), *The Shadow Men* (1998), *High Explosive* (2000), and *She* (2001). Bond has directed episodes of *Friday the 13th*, *Touched by an Angel*, *Star Trek: The Next Generation*, *Due South*, *Alfred Hitchcock Presents*, *Sliders*, and other series.

In *Rapture*, Michael Ontkean plays a computer designer with vast professional success who, after two decades, is still obsessed with the girl (Karen Allen) he had a crush on in high school. *Night of the Twisters* was a poor man's attempt to replicate something like Jan De Bont's hit feature *Twister* (1996). *The Shadow Men* portrays a family that reports an alien encounter, then is visited by investigators who turn out to be more aliens; Sherilyn Fenn and Eric Roberts starred. *Running Wild* is an elephant adventure in tropical Africa. Kate Jackson is framed for her husband's murder in *Sweet Deception* and escapes prison with the notion that she'll find the real killer. Bond directed films that imperiled Cheryl Ladd, Alison Eastwood, and Alexandra Paul. In *The Secrets*

of Comfort House, Fenn plays the proprietor of a North Woods home for battered women, but after a multiple homicide she becomes a suspect.

PETER BONERZ
b. August 6, 1938, Portsmouth, New Hampshire

Movie: *Sharing Richard* (1988)

Bonerz was a leading comic actor of the l960s who appeared in the features *Funnyman* (1967), *Medium Cool* (1969), *Catch-22* (1970), *Fuzz* (1972), and many TV productions, including Buzz Kulik's *Hallmark Hall of Fame* presentation of *A Storm in Summer* (1970) with Peter Ustinov. He has guest-starred on many sitcoms including *Sanford and Son* and *The Bob Newhart Show*, which he also directed. Bonerz also directed shows starring Mary Tyler Moore, George Burns, and many others: *You Again?*, *Wings*, *NewsRadio*, *Murphy Brown*, *Friends*, *Just Shoot Me*, etc. He helmed multiples of *ALF* and *Friends*. His features include *Nobody's Perfekt* (1981) and *Police Academy 6: City Under Siege* (1989). Bonerz won a Directors Guild of America Award for directing *Murphy Brown* in 1992 and was nominated for the same honor in 1994. He was nominated for an Emmy for directing that show in 1993.

Ed Marinaro is Richard, and sharing him in *Sharing Richard* are three friends (Eileen Davidson, Nancy Frangione, Hilary Bailey Smith) who can't seem to find but one good man to date—Richard.

PHILIP BONHAM-CARTER

Play for Today*: *The Last Term (1983)

Bonham-Carter is primarily known as a cinematographer, and was director of photography on British films directed by Jack Gold, Tristram Powell, Alan Clarke, Piers Haggard, Peter Hall, and John Mackenzie. He was director of photography on at least three installments of *Play for Today*, on which he directed his one feature-length project. *The Last Term*, written by Raymond Hitchcock, featured Adam Blackwood, Nicholas Frankau, and Christopher Villiers.

RENE BONNIERE
b. 1928, Lyon, France

Movies: *Perfect Timing* (1986), *The Halfback of Notre Dame* (1996), *Pretend You Don't See Her* (2002, aka *Mary Higgins Clark's Pretend You Don't See Her*), *Haven't We Met Before?* (2002, aka *Mary Higgins Clark's Haven't We Met Before?*)

Bonniere made many Canadian documentary films in the 1960s, then worked on the 1980s and 1990s reworkings of *Alfred Hitchcock Presents*, *The Twilight Zone*, and *The Outer Limits*. His series work also includes episodes of *Dracula: The Series*, *Kung Fu: The Legend Continues*, and *La Femme Nikita*.

In *The Halfback of Notre Dame*, the overweight son (Gabriel Hogan) of the football coach falls in love with the quarterback's French girlfriend. In Bonniere's adaptations of Mary Higgins Clark, Emma Samms enters the federal witness protection program in Minnesota in *Pretend You Don't See Her*, and Nicolette Sheridan plays scenes in flashback within flashbacks in *Haven't We Met Before?*

CLAY BORRIS
b. March 31, 1950, Campbellton, New Brunswick, Canada

Movies: *The Gunfighters* (1987), *Killer Deal* (1999, aka *Parkland*)

Borris made short films in Canada with several members of his family and forged careers as an actor and director in low-budget action films. He directed the mostly Canadian-made features *Alligator Shoes* (1981), *Prom Night IV: Deliver Us from Evil* (1992), *Someone to Die for* (1995), and *The Pawn* (1998) and episodes of such shows as *Highlander* and *Nancy Drew*.

In *The Gunfighters*, a Kansas family faces up to the nastiness of George Kennedy. *Killer Deal* is about the economic future in 1999, when the economy goes sour and the middle class gets wiped out, shoving them all into the lower-class brackets, meaning the world is full of have-nots versus the wealthy.

ROY BOULTING
b. November 21, 1913, Bray, Berkshire, England; d. November 5, 2001, Eynsham, Oxfordshire, England

Movie: *The Moving Finger* (1985, aka *Miss Marple: The Moving Finger*)

Boulting has been directing British films since 1939, alternating producing and directing credits with his twin brother, John Boulting. Roy Boulting was married and divorced five times, including to former Disney child star Hayley Mills, who was 33 years his junior and all of 20 when they cohabitated after he directed her in *The Family Way* (1966), earning him some scandal-sheet notoriety. The couple married in 1971 and divorced in 1977. Roy's credits as a director include *Thunder Rock* (1943), *Seven Days to Noon* (1950), *Run for the Sun* (1956), *Heavens*

Above! (1963), and *There's a Girl in My Soup* (1970). *The Moving Finger* is another Miss Marple exercise with Joan Hickson as Agatha Christie's intrepid sleuth, investigating a mysterious poison-pen letter writer's missives to a rural community.

JASON BOURQUE
b. September 6, 1972, Canada

Movies/Miniseries: *Under the Cover* (2002, mini), *Wildfire 7: The Inferno* (2002), *Maximum Surge Movie* (2003, aka *Game Over*), *Dark Storm* (2006)

Bourque directed some award-winning short films as well as the documentaries *Easter: The Jesus Mystery* (2003) and *Shadow Company* (2006, co-directed with Nick Bicanic), about independent soldiers operating in Iraq. Tracey Gold played a smoke-jumper in *Wildfire 7*. *Maximum Surge Movie* took existing material featuring Yasmine Bleeth shot for computer games and edited in new material by Bourque to create a plot about a computer-game creator who enters his own game's world to stop a supercomputer from taking over the whole world.

CHUCK BOWMAN

Movies: *Moment of Truth: Why My Daughter?* (1993), *Moment of Truth: Caught in the Crossfire* (1994, aka *Caught in the Crossfire*), *Moment of Truth: A Mother's Deception* (1994, aka *Moment of Truth: Cult Rescue*), *Spring Fling!* (1995), *Deceived by Trust: A Moment of Truth Movie* (1995), *Abducted: A Father's Love* (1996, aka *Fugitive from Justice*), *A Kiss So Deadly* (1996), *Into the Arms of Danger* (1997, aka *Running Wild*), *The Accident: Moment of Truth Movie* (1997, aka *The Accident*), *USMA West Point* (1998), *I Know What You Did* (1998, aka *Crimes of Passion: I Know What You Did*, aka *In Defense of Murder*), *Someone to Love Me: A Moment of Truth Movie* (1998, aka *Girl in the Backseat*, aka *Someone to Love Me*), *Quarantine* (1999), *Christy: The Movie* (2001, *Christy: Return to Cutter Camp*), *Threshold* (2003)

Bowman was a TV journalist whose directing eyeteeth were cut on such action series as *The Incredible Hulk*, *T.J. Hooker*, *The A Team*, *Riptide*, *Jake and the Fat Man*, *In the Heat of the Night*, *Walker, Texas Ranger*, and others.

Tracking Bowman's career through the title changes between reruns and media and territory releases, double titles with colons, and umbrella titles is symptomatic of TV-movie identity in the 1980s and 1990s. It has nothing to do with Bowman, it's just that his career is one of the prime examples of it. Five of these are *Moment of Truth* thriller-genre items branded and executed by producers Lawrence Horowitz and Michael O'Hara as if they were hustling ordnance into a rapidly-firing torpedo tube.

Spring Fling! attained some of the beach-movie feel of those Annette Funicello flicks, with plenty of scenery and Joyce DeWitt and Pat Harrington Jr. as the adult types. In *A Kiss So Deadly*, a co-ed's father falls in love with her roommate. *Into the Arms of Danger* follows a teen (Chandra West) escaping her problems in Salt Lake City, only to run into them again as a stripper in Seattle. In *I Know What You Did*, Roseanna Arquette plays a lawyer specializing in defending accused rapists who gets assaulted in her own home. In *Quarantine*, Nastassja Kinski plays a biologist assigned to find an antidote to a virus that was released by terrorists on an island, killing all of its inhabitants as a warning to the U.S. Government. *Threshold* is a sci-fi drama about a space crew that returns to Earth carrying seeds that sprout into aliens.

ROB BOWMAN
b. May 15, 1960, Wichita Falls, Texas

Movie: *Nightmares and Dreamscapes: From the Stories of Stephen King* (2007, mini, co-directed with Mark Haber, Brian Henson, Sergio Mimica-Gezzan, Mike Robe, Mkael Salomon)

The son of Chuck Bowman (above), Rob Bowman has been nominated four times for Emmy Awards as a producer of *The X Files*. He directed 33 episodes of that series as well as installments of *Parker Lewis Can't Lose*, *MacGyver*, *Quantum Leap*, *Baywatch*, *Star Trek: The Next Generation*, *Day Break*, and *The Lone Gunmen*. He directed the pilot for *Marlowe* (2007) starring Jake O'Mara as a retooling of Raymond Chandler's private eye, Philip Marlowe.

DON BOYD
b. August 11, 1948

Movie: *Goldeneye: The Secret Life of Ian Fleming* (1989, aka *Spymaster*)

Boyd directed the documentaries *Man God and Africa* (1992), *Full Frontal in Flip Flops* (1998), and *The Passions of Louis Malle* (2003). Boyd directed Patsy Kensit in both *Twenty-one* (1991) and *Kleptomania* (1995), and Richard Harris in a riff on *King Lear* called *My Kingdom* (2001).

Even though *Goldeneye* is fiction, it follows the basic events of Ian Fleming's life during the World War II years, when he worked as a British espionage agent, experience that led him years later to create the character of James Bond. Boyd found the middle ground between the

tongue-in-cheek escapism of the Bond films and a sense of realism to ground the facts. Charles Dance has a gleam in his eye as Fleming.

DANNY BOYLE
b. October 20, 1956, Manchester, England

Movies/Miniseries: *For the Greater Good* (1991, mini), *Mr. Wroe's Virgins* (1993, mini), *Strumpet* (2001), *Vacuuming Completely Nude in Paradise* (2001)

Boyle's generally admired features include *Shallow Grave* (1994), *Trainspotting* (1996), *A Life Less Ordinary* (1997), *The Beach* (2000), *28 Days Later* (2002), *Sunshine* (2007), and others.

For the Greater Good indicted the tabloid press as three politicos bent on reforming the British prison system have their sex lives exposed in the press. *Mr. Wroe's Virgins*, based on a Jane Rogers novel, starred Jonathan Pryce with Kathy Burke, Kerry Fox, and Minnie Driver, and was nominated for four British Academy of Film and TV Arts Awards, including best drama serial. Genna G. starred in *Strumpet* with Boyle favorite Christopher Eccleston. *Vacuuming Completely Nude in Paradise*, from the pen of Jim Cartwright, starred Timothy Spall as a rude vacuum cleaner salesman after the top-selling honor in the company, the "Golden Hoover."

STEVE BOYUM
b. September 4, 1952, California

Movies: *Johnny Tsunami* (1999), *Stepsister from the Planet Weird* (2000), *Mom's Got a Date with a Vampire* (2000), *Motocrossed* (2001), *King Solomon's Mines* (2004, mini), *La Femme Musketeer* (2004, mini), *Wild Hearts* (2006)

Boyum was a stunt man or stunt coordinator on more than 50 productions, including Hal Ashby's *Bound for Glory* (1976), Francis Ford Coppola's *Apocalypse Now* (1979), John McTiernan's *Predator* (1987), and Craig Baxley's *Action Jackson* (1988). Boyum has been second unit director on films directed by Harold Ramis, Ron Maxwell, Stephen Herek, John Irvin, and the international hit *Slumdog Millionaire* (2008).

Boyum's first four TV movies were made for Disney. H. Rider Haggard's time-honored African adventure epic, *King Solomon's Mines*, provided Patrick Swayze something to do in an otherwise listless exercise from the Hallmark group. But *La Femme Musketeer* benefited from the central performance of Susie Amy as Valentine D'Artagnan, surrounded by the likes of Gerard Depardieu, Michael York, and Nastassja Kinski. *Wild Hearts* starred Richard Thomas.

JOHN BRADSHAW
b. 1952, Stratford, Ontario, Canada

Movies: *Thou Shalt Not Kill* (2000), *Between Truth and Lies* (2006), *Obituary* (2006), *They Come Back* (2007)

An occasional writer and producer, Bradshaw's low-budget thrillers as a director include *Specimen* (1996), *Lethal Tender* (1997), *The Undertaker's Wedding* (1998), *Reaper* (2000), and *Triggerman* (2002). Josie Bissett starred as an overly ambitious newspaperwoman in *Obituary* and Mia Kershner has ghost problems in *They Come Back*.

MICHAEL BRADWELL

Play for Today*: *Hard Feelings (1984)

Frances Barber and Jenifer Landor head the cast in *Hard Feelings*, about Oxford dropouts who have collected into a commune, and the one member who gives the rest their comeuppance.

JOHN BRAHM
b. August 17, 1893, Hamburg, Germany; d. October 12, 1982, Malibu, California

Playhouse 90*: *So Soon to Die (1957)

Brahm directed more than 25 features and more than 25 TV series. The films include *Hangover Square* (1945), *The Locket* (1946), *The Brasher Dubloon* (1947), and *Hot Rods to Hell* (1967). The TV includes *Naked City*, *The Twilight Zone*, *Bonanza*, *Thriller*, and *The Virginian*. *So Soon to Die* was a thriller written by Marc Brandel and starring Richard Basehart and Anne Bancroft.

MARCO BRAMBILLA
b. 1960, Milan, Lombardy, Italy

Miniseries: *Dinotopia* (2002, mini)

Brambilla directed the features *Demolition Man* (1993) with Sylvester Stallone and Wesley Snipes, *Excess Baggage* (1997) with Alicia Silverstone, and *Destricted* (2006, co-directed with Matthew Barney). *Dinotopia* was nominated for six Emmy Awards and won for special visual effects. Simon Moore adapted James Gurney's books and Brambilla realized their world with visual wit. Two boys survive an airplane crash that kills their father, and realize that the uncharted island they're on is home to both humans and dinosaurs. Brambilla and the Robert Halmi Sr. Hallmark production team beautifully realized Gurney's books.

CHARLES BRAVERMAN
b. March 3, 1944, Los Angeles

Movies: *Brotherhood of Justice* (1986), *Prince of Bel-Air* (1986), *Final Shot: The Hank Gathers Story* (1992)

Braverman directed episodes of *St. Elsewhere*, *Crazy Like a Fox*, *Baywatch*, *Northern Exposure*, and other series. The director also made documentaries including *High School Boot Camp* (2000).

Brotherhood of Justice starred Keanu Reeves and Kiefer Sutherland as high school students fed up with gangs who form a vigilante force to police the violence, then end up as a gang themselves. Based on an actual case of high school vigilantism in Fort Worth, Texas, the film co-starred Lori Laughlin, Billy Zane, Joe Spano, and Jim Haynie. Braverman's *Prince of Bel-Air* was Mark Harmon as a pool cleaner and all-around Lothario whose lifestyle is turned upside down by Kirstie Alley. In *Final Shot*, Hank Gathers, the Loyola Marymount University basketball player who died on the court, was played by Victor Love.

CHRIS BREMBLE

Movie: *Rocket's Red Glare* (2000, aka *The Mercury Project*)

Bremble wrote the low-budget action flick *Fall Out* (1999) and wrote and directed the feature *Deep Rescue* (2005), about the crew of the space shuttle Discovery's problems after ditching into the Atlantic Ocean. In his one TV movie, Bremble directed Ryan Merriman as the teenage son of ex-astronaut Robert Wagner and Marilu Henner. The kid restores an old rocket; NASA, in a pinch, determines it's the only one to able to fly to an emergency rescue.

LEONARD BRETT

***BBC Sunday Night Theatre*:** *Julius Caesar* (1951), *Henry V* (1951, co-directed with Royston Morley)

Walter Hudd played the title role in *Julius Caesar*, with Anthonu Hawtrey as Marc Antony and Edmond Purdom as Metellus Cimber.

MARSHALL BRICKMAN
b. August 25, 1941, Rio de Janeiro, Brazil

Movie: *Sister Mary Explains It All* (2001)

Brickman and Woody Allen won Academy Awards for the screenplay of Allen's *Annie Hall* (1977) and were nominated for Allen's *Manhattan* (1979). Brickman also collaborated with Allen on the screenplays for *Sleeper* (1973) and *Manhattan Murder Mystery* (1993). Brickman directed the features *Simon* (1980), *Lovesick* (1983), and *The Manhattan Project* (1986).

The adaptation of Christopher Durang's play, *Sister Mary Explains It All* starred Diane Keaton as the arrogant nun who's attacked amid a lecture in a church on Christmas Eve by former students. Co-starring were Laura San Giacomo, Jennifer Tilly, Brian Benben, Victoria Tennant, Martin Mull, and Wallace Langham.

ALAN BRIDGES
b. September 28, 1927, Liverpool, England

***Theatre 625*:** *Miss Julie* (1965)
***Edgar Wallace Mystery Theatre*:** *Act of Murder* (1965)
***Play of the Month*:** *Days to Come* (1966), *The Male Animal* (1968), *Julius Caesar* (1969), *The Wild Duck* (1971), *King Oedipus* (1972)
***Wednesday Play*:** *Let's Murder Vivaldi* (1968), *On the Eve of Publication* (1968), *A Child and a Half* (1969), *Blood of the Lamb* (1969), *The Cellar and the Almond Tree* (1970), *Emma's Time* (1970)
***Play for Today*:** *The Lie* (1970, aka *The Largest Theatre in the World: The Lie*), *The Traitor* (1971), *Joe's Ark* (1974), *Dear Brutus* (1981)
***The Sextet*:** *Follow the Yellow Brick Road* (1972)
***Hallmark Hall of Fame*:** *Crown Matrimonial* (1974), *Brief Encounter* (1974)
***American Playhouse*:** *Pudd'nhead Wilson* (1984),
Movies/Miniseries: *The Brothers Karamozov* (1964), *The Idiot* (1966, mini), *Great Expectations* (1967, mini), *Les Miserables* (1967, mini), *Shelley* (1972), *Saturday, Sunday, Monday* (1978, aka *Laurence Olivier Presents: Saturday, Sunday, Monday*), *Rain on the Roof* (1980), *Very Like a Whale* (1981, aka *Executive Syndrome*)

Bridges's features include *Invasion* (1965), *The Hireling* (1973), *Out of Season* (1975), *Summer Rain* (1976), *Age of Innocence* (1977, aka *Ragtime Summer*), *Little Girl in Blue Velvet* (1978), *The Return of the Soldier* (1982), *The Shooting Party* (1985), and *Fire Princess* (1990). Bridges won a British Academy of Film and TV Arts Award for best drama production for *The Lie*. He was nominated for a BAFTA for best children's program for *The Tale of Little Pig Robinson* (1990), an hour-long show with Timothy Spall and Edward Fox. Among Bridges's other hour-long productions was Fred Barron's adaptation of Kurt Vonnegut Jr.'s short story, *The Displaced Person* (1985) on *American Playhouse*, which won the Emmy Award for outstanding children's program. Stan Shaw starred. Bridges won the Golden

Palm at the Cannes Film Festival for *The Hireling* and was nominated for *The Return of the Soldier*.

Bridges has been deeper into the business of literary adaptations than perhaps most of his contemporaries, even though long-form British TV directors of his time were all seemingly mining the classics. But Bridges brought to the tube versions of stories by Fydor Dostoyevsky, H. G. Wells, Victor Hugo, August Strindberg, William Shakespeare, Sophocles, Mark Twain, Charles Dickens, Henrik Ibsen, Noel Coward, J. M. Barrie, James Thurber, John Osborne, and Vonnegut. Then again, Bridges has also had success with multiple new scripts by David Mercer and Dennis Potter. A caretaker of literature, he has been also a generalist of dexterity.

On *Play of the Month*, his version of Wells's *Days to Come* featured Judi Dench, Dinsdale Landon, and Michael Gough; he imported Anthony Perkins for Thurber's *The Male Animal*; used Robert Stephens as Marc Antony with Maurice Denham as Julius Caesar supported by Frank Finlay and Edward Woodward; cast Denholm Elliott and Jenny Agutter in Ibsen's *The Wild Duck*; presided over Ian Holm as King Oedipus supported by Alan Webb and Anthony Bate.

On *Wednesday Play*, Bridges mostly helmed Mercer's original dramas, including *Let's Murder Vivaldi* with Glenda Jackson and Denholm Ellioitt; *On the Eve of Publication* with Leo McKern, Michele Dotrice, and Thorley Walters; *The Cellar and the Almond Tree* with Celia Johnson and Peter Vaughan, and *Emma's Time* with Dotrice, Ian Holm, and Vaughan.

Bridges directed Ingmar Bergman's drama of a husband and wife talking out admissions of extramarital affairs, *The Lie*, for British TV three years before the same play was directed on American TV by Alex Segal. The American version received Emmy attention yet critical pans. Bridges's version starred Frank Finlay and Gemma Jones as the married couple with simultaneous admissions of guilt. This version not only won for Bridges the BAFTA Award for best drama production, but also received a nomination for Jones's perfoermance. Paul Britten Austin translated the play from the Swedish, and the cast included Joss Ackland and Annette Crosbie.

Also on *Play for Today*, Bridges directed two Dennis Potter originals, *The Traitor* and *Joe's Ark*. The former concerns a boozy British aristocrat (John LeMesurier) who became a spy for the Soviets regaling American journalists with his stories of why he went over to the other side. The latter was about a pet shop owner (Freddie Jones) who can't understand his young daughter's terminal illness. Potter's *Follow the Yellow Brick Road* was the story of an actor in commercials who escapes the real world with drugs and eventually psychotherapy. Denholm Elliott starred as Jack Black, with Billie Whitelaw as his wife, and Michele Dotrice as his agent's wife. Potter's *Rain of the Roof* was one of the writer's "Visitation Dramas," featuring an agitation triangle of Cheryl Campbell, Ewan Stewart, and Malcolm Stoddard.

Dear Brutus was the Barrie play with Frank Finlay and Sarah Badel. Bridges's fascination for literary figures informed *Shelley*, written by John Elliot, and starring Jenny Agutter as Mary Wollstonecraft Shelley, with Robert Powell as Percy Bysshe Shelley, Peter Bowles as Byron, and Nicholas Chagrin as Polidori. *Very Like a Whale*, with its title taken from Shakespeare, was the Osborne play starring Alan Bates, Gemma Jones, and Radames Pera.

Bridges was drafted by Hallmark to direct a pair of big-star productions of British stories. Greer Garson played Queen Mary in *Crown Matrimonial*, about Edward VIII's decision to give up the throne in 1936 rather than the woman he loved. Peter Barkworth played Edward, supported by Anna Cropper and Maxine Audley in David Susskind's production. Bridges directed Richard Burton and Sophia Loren in a version of Coward's *Brief Encounter*. Ms. Loren's husband, Carlo Ponti, produced this seminal standard of extramarital affairs, set periodically in a British train station. The play had been transferred exquisitely to film in 1945 by David Lean using Celia Johnson and Trevor Howard. Aside from the star power and the views of the British countryside, Bridges's doesn't approach the power of the original.

Saturday, Sunday, Monday was Bridges's opportunity to direct Laurence Olivier in a domestic comedy/drama about two generations in an Italian family arguing generally about a missing hat with an undertow theme about suspected adultery. Olivier played the patriarch, a retired haberdasher, and the cast included Caroline Blackiston, Frank Finlay, Edward Woodward, and Clive Francis. This production preserved Olivier's stage performance of the Eduardo De Filippo play.

Pudd'nhead Wilson used Philip H. Reisman Jr.'s adaptation of Mark Twain's novel of the antebellum South about a light-skinned black baby switched at birth with a plantation owner's infant, and raised as a white boy. Ken Howard starred as the adult version of Pudd'nhead, with Lise Hilboldt, Tom Aldredge, and Steven Weber. Walter Lassally was the cinematographer for this *American Playhouse* presentation, which was filmed around Harpers Ferry, Virginia.

BEAU BRIDGES
b. December 9, 1941, Hollywood, California

Movies: *The Kid from Nowhere* (1982), *The Thanksgiving Promise* (1986), *Secret Sins of the Father* (1994)

As an actor, Bridges won Emmy Awards and Golden Globes for *Without Warning: The James Brady Story* (1991) and *The Positively True Adventures of the Alleged Texas Cheerleader-Murdering Mom* (1993) and was nominated for Emmys on seven other occasions.

He was also nominated for producing the outstanding informational special *5 American Kids—5 American Handguns* (1995). Bridges's features as an actor include *Child's Play* (1972), *Norma Rae* (1979), *The Hotel New Hampshire* (1984), and *The Fabulous Baker Boys* (1989). Bridges also directed and starred in the features *The Wild Pair* (1987) and *Seven Hours to Judgment* (1988).

Bridges starred in each of the TV movies he directed, and his father, Lloyd Bridges, co-starred in the last two. In *The Kid from Nowhere*, a Special Olympics coach (Beau Bridges) tries to convince an overly protective mother (Susan Saint James) that her boy will benefit from competing in the games. *The Thanksgiving Promise* is a Disney-like family story about the son's growing feelings of guilt over the goose that he is feeding and fattening for the coming holiday dinner table. In *The Secret Sins of the Father*, a small-town family murder of a matron is investigated by her son (Beau Bridges), whose main suspect is his father (Lloyd Bridges).

STEPHEN BRIDGEWATER
b. August 24, 1953, Hutchinson, Kansas

Movies: *Mystery Woman: Sing Me a Murder* (2005), *Out of the Woods* (2005), *McBride: Tune in for Murder* (2005), *The Christmas Card* (2006), *Claire* (2007), *Point of Entry* (2007, aka *Panic Button*)

Bridgewater helmed two TV movies featuring Ed Asner in family dramas, and *Claire* starred Valerie Bertinelli as a psychic.

BURT BRINCKERHOFF
b. October 25, 1936, Pittsburgh, Pennsylvania

***ABC Afternoon Playbreak*:** *The Mask of Love* (1973), *A Special Act of Love* (1973)
***Hollywood Television Theatre*:** *Steambath* (1973)
***Visions*:** *Two Brothers* (1976), *The Dancing Bear* (1976), *All I Could See from Where I Stood* (1976)
Movies/Miniseries: *The Invasion of Carol Enders* (1973, some scenes shot by Dan Curtis without credit), *A Special Act of Love* (1973), *Can You Hear the Laughter?: The Story of Freddie Prinze* (1979), *The Cracker Factory* (1979), *The Day the Women Got Even* (1980), *Brave New World* (1980), *Mother and Daughter: The Loving War* (1980), *Born to Be Sold* (1981), *The Monkey Mission* (1981), *Scarecrow and Mrs. King* (1983), *Just a Little More Love* (1983), *It Nearly Wasn't Christmas* (1989, aka *The Nearly Wasn't Christmas*), *A Girl of the Limberlost* (1990), *Jailbirds* (1991), *The Maharaja's Daughter* (1994, mini)

Brinckerhoff started in the business as a child actor and occasionally returned to performing throughout his directing career. His features as an actor include John Cromwell's *The Goddess* (1958) and George Stevens's *The Greatest Story Ever Told* (1965). He acted in Buzz Kulik's *A Trip to Paradise* (1959) on *Playhouse 90*, and in George Schaefer's *Hallmark Hall of Fame* presentations of *Abe Lincoln in Illinois* (1964) and *Inherit the Wind* (1965). He also acted in *Naked City*, *Laramie*, *Ben Casey*, *The Virginian*, *Gunsmoke*, *Combat!*, *The FBI*, and others. He was nominated for a Tony Award for his performance in *Cactus Flower* (1966).

Brinckerhoff directed episodes of *Magnum P.I.*, *Remington Steele*, *Scarecrow & Mrs. King*, *Moonlighting*, *Matlock*, *7th Heaven*, and other series. He was nominated for Emmy Awards for directing *Lou Grant* in 1979, 1980, and 1981. He directed the features *Dogs* (1976) and *Acapulco Gold* (1978).

Steambath, based on Bruce Jay Friedman's Off-Broadway play about a prison teacher (Bill Bixby) who wakes up in a detention center for entrance into heaven, provided TV with one of its bigger controversies of the 1970s. A wider viewing audience resulted on the 28 stations out of the then possible 208 PBS outlets that agreed to air it. The ruckus raised by bluenoses in advance concerned the show's steam-bath brand of nudity as well as coarse language that the networks never allowed. Valerie Perrine and the male cast members were seen in the altogether. Producer Norman Lloyd worked it out so no pubic hair showed, per PBS's insistence, and Brinckerhoff directed a marvelous cast including Jose Perez as God, meaning the Supreme Being with a Puerto Rican accent. Kenneth Mars, Stephen Elliott, Art Metrano, Biff Elliott, Herb Edelman, and Peter Kastner were in the ensemble.

Brinckerhoff only made a brief leap to network projects before returning to public TV, and its edgy forum, *Visions*, on which he directed the premier installment, Conrad Bromberg's play *Two Brothers*, starring Judd Hirsch and David Spielberg. The following season, Brinckerhoff directed Charles Durning, Tyne Daly, and Quinn Cummings in *The Dancing Bear* and Richard Gilliland, Season Hubley, Phyllis Thaxter, and Louise Latham in *All I Could See from Where I Stood*. Brinckerhoff also directed one of the rarely recalled hour-long *Hallmark Hall of Fame* specials, *Stubby Pringle's Christmas* (1978), starring Beau Bridges in the adaptation of a Jack Schaefer story of 1910 Montana, about the title horseman encountering starving homesteaders on his

way to a holiday party. Brinckerhoff imbued this western with a social consciousness via Bridges's fine performance and the excellent support of Julie Harris, Strother Martin, Kim Hunter, Edward Binns, and Chill Wills.

The Freddie Prinze movie was a sympathetic account of the young comedian (Ira Angustain) and his rise, problems, and suicide. In one of her last showcase roles, Natalie Wood created an exceptional portrait of an alcoholic suburban housewife in and out of mental-health wards in *The Cracker Factory*. A blackmailing talent agent tries to extort the wrong foursome of housewives (Jo Ann Pflug, Tina Louise, et al.) with compromising photos in *The Day the Women Got Even*.

Aldous Huxley's *Brave New World* was wide open for interpretation, but Brinckerhoff's version of Savageland provides some added strangeness with wisecracks out of sitcom-land for the particularly odd mixture of Keir Dullea, Bud Cort, Ron O'Neal, Julie Cobb, et al. Harry Wolf's cinematography and the art direction received Emmy nominations. The family dynamic explored in *Mother and Daughter* featured Tuesday Weld as the parent of a rebellious teen (Kathleen Beller) who turns to her mother (Frances Sternhagen) for guidance, because, after all, the Weld character also had been a difficult teenager.

Born to Be Sold starred Lynda Carter as a social worker battling an infant-selling racket involving teens and unscrupulous would-be instant parents. *The Monkey Mission* was a failed pilot to sell Robert Blake as private eye Jo Jo Dancer, using a primate to help swipe a famous painting. *Scarecrow and Mrs. King* did fly, of course, and Brinckerhoff became a frequent director on the Kate Jackson series. In the pilot, Charles Durning played a department store Santa Claus who, disillusioned, quits the holiday. Brinckerhoff succeeded with Pamela Douglas's adaptation of Geneva Stratton-Porter's coming-of-age novel of rural 1908 Indiana, *A Girl of the Limberlost*. Heather Fairchild delivered a sensitive portrayal of the title teen who attends high school against the wishes of her mother (Annette O'Toole), heeding the encouragement of a free spirit named after Stratton-Porter (Joanna Cassidy).

Brinckerhoff directed three short plays for *American Playwrights Theatre* on A&E: Uke Jackson's *Avenue Z Afternoon* (1991) with Lou Diamond Phillips and Anne Meara; Arthur Miller's *Clara* (1991) with Jennifer Parsons, Darren McGavin, and William Daniels; and Rich Orloff's *The Whole Shebang* (1993) with Mark Linn-Baker, Marian Seldes, and Teri Garr. McGavin won a CableACE for the Miller work, and Daniels was nominated.

Jailbirds was the female version of Stanley Kramer's *The Defiant Ones* (1958), with Dyan Cannon and Phylicia Rashad shackled together and escaping from an arcane Southern jail. *The Maharaja's Daughter*, shot in Indiana and Canada, starred soap opera star Hunter Tylo.

HENRY BROMELL
b. September 19, 1947, United States

Movies/Miniseries: *Last Call* (2002, aka *Fitzgerald*), *Out of Order* (2003, mini, co-directed with Tim Hunter, Roger Kumble, Wayne Powers)

Primarily a writer and producer, Bromell has written for the series *Northern Exposure*, *Chicago Hope*, *I'll Fly Away*, *Moon Over Miami*, *Homicide: Life on the Street*, and *Carnivale*.

Last Call concerned the final years of F. Scott Fitzgerald's broken-down, alcoholic life and his relationship with secretary Frances Kroll as well as wife Zelda and columnist Sheila Graham. Jeremy Irons had a legend on which to drape one of his boney, sunken-eyed profligates, and his performance is outstanding. Bromell created a nice period feel through the lens of Jeff Jur, who won an American Society of Cinematographers Award for his work. Bromell received a Writers Guild of America Award nomination for the script, based on Frances Kroll Ring's book, and Sissy Spacek received an Emmy nomination for her performance as Zelda. Neve Campbell presented a charming Kroll, and Natalie Radford was Graham.

Out of Order was a Showtime miniseries that follows a screenwriter who wants to do better work and have a better life and marriage instead of the perpetual schlep through Hollywood society that his life has become. Eric Stoltz provides Bromell with the schlep part, and everything else feels comfortably, appropriately, and absurdly Hollywood. Co-starring are Justine Bateman, Felicity Huffman, William H. Macy, Peter Bogdanovich, Lane Smith, and Kim Dickens.

PETER BROOK
b. March 21, 1925, London, England

Omnibus*: *King Lear (1953, co-directed with Andrew McCullough)

Movie/Miniseries: *The Tragedy of Hamlet* (2002), *The Mahabharata* (1989, mini)

For more than two decades, Brook was the director of the Royal Shakespeare Company. His few features include *The Beggar's Opera* (1953) with Laurence Olivier, the much appreciated first adaptation of William Golding's *The Lord of the Flies* (1963), *The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum at Charenton Under the Direc-*

tion of the Marquis de Sade (1968, aka *Marat/Sade*), and *King Lear* (1971) with Paul Scofield. Brook directed on Broadway, in the West End, and for French TV.

Brook's TV *Lear* is significant for its star, Orson Welles, who applied the putty and beard as if he were Olivier, and leaned into a mighty 73 minutes of huffing in one of upstart-TV's more famous performances. The cast also included Beatrice Straight, Larry Blyden, and Alan Badel. Insistently avant garde, Brook took Shakespeare in many directions, using the dreadlocks-adorned Jamaican actor, Adrian Lester, as Hamlet in his one other noteworthy TV production.

ERIC BROSS
b. January 21, 1964, Newark, New Jersey

Movies/Miniseries: *The Chippendales Murder* (2000), *Traffic* (2004, mini, co-directed with Stephen Hopkins), *Martha Behind Bars* (2005), *Vampire Bats* (2005), *Johnny Kapahala: Back on Board* (2007)

Bross's features include *Restaurant* (1998) and *Stranger Than Fiction* (2000). *The Chippendales Murder* was based on the nightclub career and criminal choices made by Steve Banerjee, played by Naveen Andrews. *Traffic* is about smuggling contraband—drugs, weapons, people—around the globe with a cast including Balthazar Getty, Mary McCormack, and Elias Koteas. Cybill Shepherd played Martha Stewart for Bross's torn-from-the-headlines movie. Lucy Lawless is on the trail of *Vampire Bats*, the actual beasts not the horror-movie brand, which have mutated because of water poisoning and begin massing to drain human blood.

ADRIAN BROWN

BBC Sunday Night Theatre*: *The Noble Spaniard (1958)

W. Somerset Maugham's *The Noble Spaniard* starred Kenneth Williams and Maxine Audley.

ARVIN BROWN
b. May 24, 1940, Los Angeles

***Theatre in America**: The Widowing of Mrs. Holroyd* (1974, co-directed with John Desmond), *Forget-Me-Not Lane* (1975), *Ah Wilderness!* (1976)

Movies: *Close Ties* (1983), *A Change of Heart* (1998, aka *Promises & Lies*), *The Inspector General* (2000), *Just Ask My Children* (2001, aka *Best Intentions*), *Open House* (2003), *The Gin Game* (2003), *Blessings* (2003)

Brown was nominated for Tony Awards for best director for *The National Health* (1975) and Eugene O'Neill's *Ah Wilderness!* (1976). He directed the O'Neill for PBS, a very agreeable version of old-time summery fun, peopled by an outstanding ensemble, including Swoosie Kurtz, Richard Backus, Geraldine Fitzgerald, Joyce Ebert, William Swetland, and others. Also on *Theatre in America*, Brown cast Ebert as D. H. Lawrence's Mrs. Holroyd to fine effect.

Brown directed TV series in earnest in the 1990s, helming such shows as *Picket Fences*, *Chicago Hope*, *Ally McBeal*, *Dawson's Creak*, *Judging Amy*, *Ed*, and others. *Just Ask My Children* was one of the more harrowing fact-based Lifetime movies, about a couple (Virginia Madsen, Jeffrey Nordling) who spend 12 years behind bars after convictions on charges of molesting their own children. Brown teamed up with Mary Tyler Moore for two productions, a run at D. L. Coburn's *The Gin Game* reteaming Moore with Dick Van Dyke, and *Blessings*, about a family drawn closer together by an abandoned infant.

ELECTA BROWN

American Playhouse*: *Yes, Virginia . . . (1992)

Brown was a stage manager on *The Cosby Show* and the special *Motown Returns to the Apollo* (1985). *Yes, Virginia . . .* starred Christine Belford and Richard Masur.

GEORG STANFORD BROWN
b. June 24, 1943, Havana, Cuba

Movies/Miniseries: *Roots: The Next Generations* (1979, mini, co-directed with John Erman, Charles S. Dubin, Lloyd Richards), *Grambling's White Tiger* (1981), *Miracle of the Heart: A Boys Town Story* (1986), *Kids Like These* (1987), *Alone in the Neon Jungle* (1988), *Stuck with Each Other* (1989), *The Last POW? The Bobby Garwood Story* (1992, aka *Garwood: Prisoner of War*), *Father & Son: Dangerous Relations* (1993, aka *On the Streets of L.A.*), *Long Shot: Believe in Courage* (2004), *Wedding Daze* (2004), *Angel in the Family* (2004), *Mystery Woman: Snapshot* (2005), *The Reading Room* (2005)

As an actor, Brown was in the features *The Comedians* (1967), *Bullitt* (1968), and *Shackles* (2005) and more than 50 TV shows. He directed episodes of *The Rookies*, *Family*, *Charlie's Angels*, *The Paper Chase*, *Dynasty*, *The Mississippi*, *Vietnam War Story*, and others. He won an Emmy Award in 1986 for directing *Cagney & Lacey*, and was twice nominated for directing episodes of *Hill Street Blues*. Brown was married to *Cagney & Lacey* star Tyne Daly.

Brown directed the fifth installment of the sequel to *Roots*. Bruce Jenner played the lone white guy on the football team in Brown's *Grambling's White Tiger*, with Harry Belafonte as Coach Eddie Robinson. Brown at least had Art Carney and Casey Siemaszko in a retooling of the Boys Town story. He paired Daly and Richard Crenna in both the Down Syndrome story *Kids Like These* and the comic jewelry-heist caper *Stuck with Each Other*. Suzanne Pleshette played a straight-arrow cop in a crooked precinct in *Alone in the Neon Jungle*.

Ralph Macchio played Bobby Garwood in Brown's liberal interpretation of an Operation Desert Storm story. *Father & Son* were ex-cons trying to go straight played by Louis Gossett Jr. and Blair Underwood, with Rae Dawn Chong as dad's new focus. *Long Shot* was a horse movie with Marsha Mason. *Wedding Daze* presented the flip-side of the empty-nest syndrome with Karen Valentine and John Larroquette as a middle-aged couple who see their three grown daughters all bounce back into the fold for different reasons. *Snapshot* was another in the Kellie Martin–front *Mystery Woman* series. *The Reading Room* was a Christmas confection with James Earl Jones making good on a promise to open a place for folks to learn to read.

KIRK BROWNING
b. March 28, 1921, New York City; d. February 10, 2008, New York City

***Producers' Showcase*:** *Cyrano de Bergerac* (1955), *Caesar and Cleopatra* (1956), *The Letter* (1956, co-directed with William Wyler)
Play of the Week (NY)**:** *Emmanuel* (1960)
***Great Performances*:** *Enemies* (1974, co-directed with Ellis Rabb), *The Taming of the Shrew* (1976), *The Royal Family* (1977, co-directed with Ellis Rabb), *A Life in the Theatre* (1979, co-directed with Gerald Gutierrez), *Street Scene* (1979), *Big Blonde* (1980, aka *Dorothy Parker's Big Blonde*), *Alice in Wonderland* (1983), *The Gospel at Colonus* (1985), *Our Town* (1989, co-directed with Gregory Mosher), *Hamlet* (1990, co-directed with Kevin Kline)
***Theatre in America*:** *June Moon* (1974, co-directed with Burt Shevelove), *A Touch of the Poet* (1974, co-directed with Stephen Porter), *The Rules of the Game* (1975, co-directed with Stephen Porter), *The First Breeze of Summer* (1976, co-directed with Douglas Turner Ward), *The Time of Your Life* (1976, co-directed with Jack O'Brien), *The Prince of Homburg* (1977, co-directed with Robert Kalfin), *End of Summer* (1977, co-directed with Stephen Porter), *Tartuffe* (1978, co-directed with Stephen Porter)
***ABC Theatre*:** *Ceremonies in Dark Old Men* (1975, co-directed with Michael S. Schultz).
***In Performance at Wolf Trap*:** *The Daughter of the Regiment* (1974)
***Visions*:** *El Corrido* (1976, co-directed with Luis Valdez)
***American Playhouse*:** *Fifth of July* (1982, co-directed with Marshall W. Mason), *Working* (1982, co-directed with Stephen Schwartz), *The House of Blue Leaves* (1987, co-directed with Jerry Zaks), *O Pioneers!* (1991, co-directed with Kevin Kuhlke), *The Grapes of Wrath* (1991, co-directed with Frank Galati), *Tru* (1992)
Specials: *Once Upon a Christmas Tree* (1959), *The Labyrinth* (1963), *Damn Yankees!* (1967), *The Barber of Seville* (1976), *Street Scene* (1979), *Snow White Live* (1980), *Macbeth* (1982)**,** *Ian McKellan: Acting Shakespeare* (1982), *You Can't Take It with You* (1984, co-directed with Ellis Rabb), *A Walk in the Woods* (1988), *A Streetcar Named Desire* (1998), *Death of a Salesman* (2000)

Browning is one of the unqualified and unsung giants of TV directing by any gauge, across a half-century, directing live performances decades after it became passé, directing operas, recording play performances, blocking out movies, co-directing with many others so that they could benefit from his decades of expertise in the medium. If he was a great stylist, that became indistinguishable to his service to the piece, the fellow director, and to PBS. Browning has won nine Emmy Awards and a Peabody Award. He directed at least half a dozen performances of Gian Carlo Menotti's *Amahl and the Night Visitors*, which became a yuletide staple on American TV in the 1950s. Under Arturo Toscanini, Browning was originally connected with the NBC Symphony Orchestra and became stage manager of *NBC Opera Theater*, directing live broadcasts. He directed Frank Sinatra's first TV show in 1957.

On the original *Hallmark Hall of Fame*, Browning directed *Amahl and the Night Visitors* in 1951, twice in 1952, 1953, 1954, and 1964. For Hallmark, he also directed *The Christmas Tree* (1958) as well as the special *Once Upon a Christmas Tree* (1959), based on the fiction of Paul Gallico and starring Patty Duke. Also in the Christmas vein was *Emmanuel*, Browning's one program on *The Play of the Week*, which starred Lois Nettleton, Mark Richman, and Albert Dekker. Browning directed Menotti's *The Labyrinth* for NBC, and provided the brisk pacing for *Damn Yankees!*, which afforded Lee Remick with one of her rare opportunities for both singing and out-and-out sauciness. Jerry Lanning played Joe Hardy and the bustling cast included Phil Silvers, Linda Lavin, Fran Allison, and Jim Backus.

Browning was behind the camera when Jose Ferrer reconstituted his *Cyrano de Bergerac* for TV, garnering the actor an Emmy Award nomination to make him one of the few performers to be nominated for a Tony, Oscar, and Emmy for the same role. Claire Bloom and Christopher Plummer co-starred. Also on *Producer's Showcase*, when

it was the pinnacle of long-form forums on TV, Browning directed its all-star version of *Caesar and Cleopatra* with Bloom, Farley Granger, Jack Hawkins, Cedric Hardwicke, Judith Anderson, Cyril Ritchard, Patrick Macnee, Anthony Quayle, and Thomas Gomez. Also on the program, Browning's version of *The Letter* featured Siobhan McKenna, John Mills, and Michael Rennie.

In a relationship with PBS that grew out of the Directors Guild of America's insistence that the upstart public-TV network use guild directors, Browning co-directed dozens of adaptations of plays while still directing operas on such PBS anthologies as *In Performance at Wolf Trap*, *Live from the Metropolitan Opera*, and *Live from Lincoln Center*. Among Browning's notable hour-long shows were episodes of *The Alcoa Hour* as well as *Looking Back* (1981) on *Great Performances*, in which Kathleen Widdoes portrayed Edith Wharton. More than a dozen operas that Browning directed starred Placido Domingo, Beverly Sills, and other major talents (absent from the above list because they weren't in English). For more information on the shows Browning co-directed, see the entries on the other directors.

JOHN BRUCE

***Play for Today*:** *Iris in the Traffic, Ruby in the Rain* (1981)
Movies/Miniseries: *Miss Morison's Ghosts* (1981), *The Woman in White* (1982, mini), *To Have and to Hold* (1987, mini), *The Moneymen* (1987), *Parnell & the Englishwoman* (1991, mini)

Bruce directed episodes of *Sutherland's Law*, *The Prime of Miss Jean Brodie*, *Tales of the Unexpected*, *Poirot*, and other series. *Iris in the Traffic, Ruby in the Rain* was a tale of two Belfast women played by Aingeal Grehan and Frances Tomelty. Wendy Hiller and Hannah Gordon played a pair who become marginalized by society after they claim to have been transported to 18th century Paris where they met Marie Antoinette in *Miss Morison's Ghosts*. *The Woman in White* was Bruce's inspired mounting of Ray Jenkins's adaptation of the old Wilkie Collins novel, starring Jenny Seagrove, Diana Quick, Ian Richardson, and David Gerroll. Trevor Eve and Francesca Annis starred as Irish nationalist Charles S. Parnell and socialite Kittie O'Shea in Hugh Leonard's issue-rife romance *Parnell & the Englishwoman*.

ARTHUR Q. BRYAN

***Producers' Showcase*:** *The Lord Don't Play Favorites* (1956, co-directed with Clark Jones, Bretaigne Windust)

The Lord Don't Play Favorites was an NBC musical based on a Patrick Malloy short story adapted by Jo Swerling and Hal Stanley starring Buster Keaton, Robert Stack, Kay Starr, Louis Armstrong, and Dick Haymes.

COLIN BUCKSEY
b. 1946, Camberwell, London, England

***Play for Today*:** *The After Dinner Joke* (1978), *The Falklands Factor* (1983)
Movies/Miniseries: *The Racing Game* (1979, mini, co-directed with Lawrence Gordon Clark, Peter Duffell, John Mackenzie), *Blue Money* (1982), *Video Stars* (1983), *Curiosity Kills* (1990), *Notorious* (1992), *Midnight's Child* (1992), *Anna Lee: Headcase* (1993), *Terror in the Night* (1994), *A Kidnapping in the Family* (1996), *September* (1997, mini, aka *Rosamunde Pilcher's September*), *When Secrets Kill* (1997), *Supply & Demand* (1998, mini, co-directed with Waris Hussein), *Nightmare Street* (1998)

Bucksey directed on *Armchair Thriller*, *Miami Vice*, *Wiseguy*, *Call Me Mister*, *Nash Bridges*, and other series. In *Blue Money*, Tim Curry plays an aspiring song-and-dance man working as an errand boy for mobsters, and he just can't resist stealing a suitcase full of money from them. Curry continued the showbiz shenanigans as Teddy Whazz, the anchorman of a new underground TV station, Channel D, in Bucksey's *Video Stars*. *Curiosity Kills* at least had Rae Dawn Chong as an inveterate flirt. Remaking Alfred Hitchcock's and Ben Hecht's *Notorious* (1946) with John Shea and Jenny Robertson makes about as much sense as building a car from matchsticks. Olivia d'Abo is the new Swedish maid bringing satanic doings into a lovely household in *Midnight's Child*. The adaptation of Liza Cody's novel *Anna Lee: Headcase* provided a sexy vehicle for Imogen Stubbs. *September* was a soapy vehicle for Jacqueline Bisset and premium suds flingers Michael York, Mariel Hemingway, Edward Fox, Jenny Agutter, Judy Parfitt, Virginia McKenna, and Angela Pleasance. *When Secrets Kill* paired Roxanne Hart and Gregory Harrison as foster parents suddenly under suspicion for murdering the biological mother.

PENELOPE BUITENHUIS

Movies: *Giant Mine* (1996), *Cold Squad* (1988), *Lucky Day* (2002, aka *Mary Higgins Clark's Lucky Day*), *Killer Bees!* (2002), *Past Tense* (2006), *The Secret of Hidden Lake* (2006), *Time and Again* (2007), *Wide Awake* (2007), *Ashes to Ashes* (2008)

Buitenhuis's Canadian work includes TV series—*Lonesome Dove: The Outlaw Years*, *Wind at My Back*—documentaries such as *Tokyo Girls* (2000), about Canadian women who go to Japan to be bar hostesses, and the Rae Dawn Chong nearly straight-to-video features *Boulevard* (1994) and *Dangerous Attraction* (2000).

Giant Mine depicted the events surrounding the 1992 strike and booby-trap bomb that killed nine men at the title mine at Yellowknife, Canada. *Cold Squad* was the pilot film for the short-lived series. Amanda Donohoe took a turn as a Mary Higgins Clark heroine in Buitenhuis's film. *Killer Bees!* had its special effects moments as C. Thomas Howell plays the sheriff hurrying townsfolk to safety.

STUART BURGE
b. January 15, 1918, Brentwood, Essex, England; d. January 24, 2002, Lymington, Hampshire, England

Play of the Week (NY)**:** *Back to Back* (1959), *The Waltz of the Toreadors* (1959), *Crime of Passion* (1959)
Wednesday Play**:** *Sir Jocelyn, the Minister Would Like a Word . . .* (1965)
Theatre 625**:** *Play with a Tiger* (1967)
Play of the Month**:** *The School for Scandal* (1975)
Play for Today**:** *Victims of Apartheid* (1978)
The Complete Dramatic Works of William Shakespeare**:** *Much Ado About Nothing* (1984)
Movies/Dramas/Miniseries: *Julius Caesar* (1959), *The Ghost Sonata* (1962), *Nelson: A Study in Miniature* (1966), *Uncle Vanya* (1967), *Married Alive* (1970), *Fall of Eagles* (1974, mini, co-directed with David Cunliffe, Gareth Davies, James Ferman, Bill Hays, Michael Lindsay-Hogg, Donald McWhinnie, David Sullivan Proudfoot, Rudolph Cartier), *Under Western Eyes* (1975), *Sons and Lovers* (1981), *The Old Men at the Zoo* (1983, mini), *Naming the Names* (1986), *The Importance of Being Earnest* (1986), *Breaking Up* (1986, mini), *Talking Heads* (1987, mini, co-directed with Alan Bennett, Giles Foster), *The Rainbow* (1988), *Chinese Whispers* (1989), *The House of Bernarda Alba* (1991), *Belfry* (1993), *Talking Heads 2* (1998, mini, co-directed with Patrick Garland, Gavin Millar, Tristram Powell, Udayan Prasad)

Shakespeare aficionados know Burge as the director who blocked out the filming paces to record Laurence Olivier's rendition of *Othello* (1965) and as the director of a rather flat all-star version of *Julius Caesar* (1970), boasting Charlton Heston, Jason Robards, John Gielgud, Diana Rigg, et al. Burge also notably caught on camera a famous stage performance of Chekhov's *Uncle Vanya* (1963) that aired in America on *NET Playhouse* with an all-star cast: Olivier, Michael Redgrave, Sybil Thorndike, Max Adrian, Joan Plowright, et al.

Except for a couple other instances, Burge's career has been in TV. He was the first multiple-time director on the U.S. *Play of the Week*, doing three of the first 10 plays, including a pair by John Mortimer (*The Dock Brief* and *What Shall We Tell Caroline?*) under the umbrella title *Back to Back* with an ensemble including Michael Hordern, George Rose, Leueen McGrath, and Jean Marsh, as well as *The Waltz of the Toreadors* with Hugh Griffith, and Jean-Paul Sartre's *Crime of Passion* starring Claude Dauphin, Donald Herron, and Betsy von Furstenberg.

Terence Rattigan's *Nelson: A Study in Miniature* was, like so many Burge productions, a showcase for actors, here Celia Johnson and Rachel Roberts. *Play with a Tiger* featured Barbara Jefford, and Sheridan's *The School for Scandal* gathered together Pauline Collins, Edward Fox, and Bernard Lee. Robert Culp, calling himself "the colonel," claims to have been Diana Rigg's long lost husband, returning to her after many years, in *Married Alive*. The adaptation of Joseph Conrad's *Under Western Eyes* featured Anna Calder-Marshall, Barry Foster, and Roger Rees. Trevor Griffiths adapted Burge's version of *Sons and Lovers*.

Robert Morley as Lord Godmanchester is amid the six-part bedlam when an escaped giraffe touches off a chain of events in Troy Kennedy-Martin's adaptation of the Angus Wilson novel *The Old Men at the Zoo*. Cheri Lunghi and Jon Finch were in the ensemble for *Much Ado About Nothing*, Burge's entry in the BBC's complete Shakespeare project. Burge's version of Oscar Wilde's *The Importance of Being Earnest* featured Joan Plowright and Alec McCowen.

Talking Heads was an unqualified smash, receiving 11 British Academy of Film and TV Arts Award nominations, including a win for Thora Hurd for the episode *A Crème Cracker Under the Settee*. Also nominated were Maggie Smith, Patricia Routeledge, and Alan Bennett as an actor. Burge's specialty of allowing actors the latitude with great material (by Bennett) was reduced to its essence in these monologues, which all tapped into repressed personalities, including a vicar's wife and a shut-in. Hurd won the BAFTA again for best actress for the sequel's episode, *Waiting for the Telegram*. Taking part this time were Julie Walters, Penelope Wilton, and Eileen Atkins.

Burge's version D. H. Lawrence's *The Rainbow* was overshadowed the same year by Ken Russell's feature version starring Sammi Davis. However, Burge's version was more faithful to the page via Anne Devlin's adaptation and had the great asset of Imogen Stubbs, shining here at her very best. The literature and the people in the

frame were once again in full focus as Burge stepped back for the likes of Glenda Jackson, Suzanna Hamilton, Plowright, and company to shine in his version of Federico Garcia-Lorca's *The House of Bernarda Alba*.

MARTYN BURKE
b. September 14, 1952, Canada

Movie: *Pirates of Silicon Valley* (1999)

Burke's Canadian productions have either been horror/thriller pictures or documentaries. His feature-length documentaries are *Carnivals* (1973) and *Witnesses: Afghanistan, the Untold Story* (1988).

Pirates of Silicon Valley told the story of Steve Jobs (Noah Wyle) and Bill Gates (Anthony Michael Hall) and how, from school days on up, they combined forces, then built the global empires of Apple Computers and Microsoft Inc. The humorous and involving film was based by scenarist Burke on the book *Fire in the Valley* by Paul Freiberger and Michael Swaine.

STEPHEN BURKE

Movie/Miniseries: *No Tears* (2002, mini), *Anner House* (2007)

Brenda Blethyn starred in *No Tears*, about the blood bank scandal of the 1990s concerning Hepatitis C contamination.

CHARLES BURNETT
b. April 13, 1944, Vicksburg, Mississippi

Movies: *The Wedding* (1998, aka *Oprah Winfrey Presents The Wedding*), *Selma, Lord, Selma* (1999), *Finding Buck McHenry* (2000)

One of the most successful, talented, and history-attentive independent African American filmmakers, Burnett has built a career inside and outside the mainstream. His features include *Killer of Sheep* (1977), *To Sleep with Anger* (1990), *The Glass Shield* (1994), and *Nightjohn* (1996).

The Wedding concerns middle- and upper-class black culture in the 1950s, with the pending nuptials as the staging ground. *Selma, Lord, Selma* is set a decade later in Alabama and follows an 11-year-old girl's awakening to the Civil Rights Movement through her observations of Dr. Martin Luther King Jr. *Finding Buck McHenry* concerns a kid cut from his little league team who starts a team of his own and is inspired by the local school janitor (Ossie Davis), who he comes to believe is a former Negro Leagues great who had "disappeared" years ago after a brush with the law.

JOHN BURRELL

Omnibus*: *Arms and the Man (1953)

Burrell had been co-director of the Old Vic Theatre with Laurence Olivier and Ralph Richardson. He was asked by CBS to direct the Shavian standard for the full 90 minutes of *Omnibus*. His cast included Walter Slezak as Major Paul Petkoff, Jean-Pierre Aumont as Captain Brunachi, Nanette Fabray as Raina, Kent Smith, Martita Hunt, and Gwen Anderson.

JAMES BURROWS
b. December 30, 1940, Los Angeles

Movie: *More Than Friends* (1978)

A top sitcom director, Burrows guided *The Mary Tyler Moore Show*, *The Bob Newhart Show*, *Lou Grant*, *Taxi*, *Cheers*, *Night Court*, *Friends*, *Veronica's Closet*, and *Two and a Half Men*, among many others.

His one TV movie starred Rob Reiner and Penny Marshall enacting a script co-written by Reiner that was loosely based on the two actors' own lives throughout a semi-romantic, semi-buddy/buddy relationship from the 1950s into the 1970s.

CHRISTOPHER BURSTALL

Hollywood Television Theatre*: *The Chicago Conspiracy Trial (1975)

Using transcripts of the trial of the "Chicago Eight," who were indicted by federal authorities under the 1968 Anti-Riot Act for crossing state lines with the intent to incite a riot during the Democratic National Convention, Burstall's BBC production featured Morris Carnovsky, Robert Loggia, Cliff Gorman, Al Freeman Jr., Ronny Cox, Shane Rimmer, Neil McCallum, and James Patterson.

TIM BURSTALL
b. April 20, 1927, Stockton-on-Tees, England; d. April 19, 2004, Melbourne, Victoria, Australia

Movies/Miniseries: *A Descant for Gossips* (1983), *Great Expectations: The Untold Story* (1986, aka *Great Expectations: The Australian Story*), *Nightmare at Bitter Creek* (1988)

A director of Australian productions, Burstall's feature films include *Eliza Fraser* (1976) with Susannah York, *Attack Force Z* (1982) starring Mel Gibson, and *Kangaroo* (1986) with Judy Davis and Colin Friels. Burstall's *Great Expectations* follows the story of Magwich, the character that helped a convict, then was rewarded by a mysterious benefactor in the original Charles Dickens novel. Burstall's movie creates adventures for Magwich after the aforementioned deeds. *Nightmare at Bitter Creek* starred Joanna Cassidy out on a horse-riding journey with her daughter in a remote area where unspecified freedom fighters are at large to provide the creepiness for this women-in-danger thriller.

HAL BURTON

***BBC Sunday Night Theatre*:** *The Merchant of Venice* (1955)
Specials: *The End Begins* (1956), *Rupert of Hentzu* (1957)

Mostly a producer, Burton directed on several series and presided over *A Touch of Venus*, a 1968 BBC show on which 13 actresses delivered half-hour monologues. They included Lynn Redgrave, Elisabeth Bergner, Genevieve Page, Irene Worth, and Mai Zetterling. Michael Hordern was Burton's Shylock. Robert Shaw starred in the title role of *Rupert of Hentzu*.

MARK BUSSELL

Movie: *Christmas at the Riviera* (2007, co-directed with Justin Sbresni)

Bussell and Sbresni both wrote and directed this film about winter at a seaside resort.

ROBERT BUTLER
b. November 17, 1927, Los Angeles

***CBS Playhouse*:** *The Experiment* (1969)
Movies/Miniseries: *Kilroy* (1965, mini, Disney), *Star Trek: The Cage* (1966), *The Secret of Boyne Castle* (1969, mini, Disney, aka *Guns in the Heather*, aka *Spy Busters*), *Death Takes a Holiday* (1971), *Columbo: Double Shock* (1973), *The Blue Knight* (1973, mini), *Columbo: Publish or Perish* (1973), *Black Bart* (1975), *Strange New World* (1975), *Dark Victory* (1976), *James Dean* (1976), *Mayday at 40,000 Feet* (1976), *In the Glitter Palace* (1977, aka *A Woman Accused*), *A Question of Guilt* (1978), *Lacy and the Mississippi Queen* (1978), *Concrete Beat* (1984), *Moonlighting* (1985), *Our Family Honor* (1985), *Long Time Gone* (1986), *Out on a Limb* (1987), *Out of Time* (1988), *White Mile* (1994), *Glory, Glory* (1998)

One of the premium directors of series TV through four decades, Butler's shows included *The Twilight Zone*, *The Untouchables*, *The Defenders*, *The Dick Van Dyke Show*, *The Richard Boone Show*, *Blue Light*, *I Spy*, *Batman*, *Mission: Impossible*, *thirtysomething*, and *Kung Fu* among many others. He also did on-and-off work for Disney, both for the TV show and features, including *The Computer Wore Tennis Shoes* (1969) and *The Barefoot Executive* (1971).

Butler won an Emmy Award in 1981 for directing *Hill Street Blues*, and was nominated on four other occasions, again for *Hill Street Blues* (1982), and for *Moonlighting* (1985), *Sirens* (1993), and *Lois & Clark: The New Adventures of Superman* (1994). Butler won Directors Guild of America Awards for directing *The Waltons* (1973) and *Hill Street Blues* (1983). The guild also nominated him for *The Blue Knight* (1973) and *Lois & Clark* (1994).

The Experiment concerned an unorthodox young couple in love facing a rules-dominated establishment. Aired under the prestigious *CBS Playhouse* banner, it starred two offspring of old Hollywood, Ann Sothern's daughter, Tisha Sterling, and Kirk Douglas's son, Michael Douglas, billed as "M. K. Douglas" in one his first attention-getting roles. Butler's cast included Barry Sullivan, John Astin, Rosemary Murphy, Janet MacLachlan, and Hazel Scott.

The *Star Trek* franchise in all of its TV and feature-film variations can be traced back to *The Cage*, the initial 64-minute pilot that Butler shot in black-and-white for NBC in 1966. The network was amid a conversion to color and ordered the pilot reshot. Changes were made by writer Gene Roddenberry for the second pilot, by which time Butler was on to other projects. *The Cage* wasn't made available to the public until 1985 when "Trekkie" fandom had burgeoned. *The Cage*, in which the Enterprise responds to a distress signal from a remote planet, starred Jeffrey Hunter as Captain Pike, Susan Oliver as Vina, Majel Barrett as Number One, John Hoyt as Dr. Phillip Boyce, and Leonard Nimoy as Mr. Spock.

Based on a Joseph Wambaugh novel of the same name, *The Blue Knight* followed the final days of a Los Angeles beat cop prior to his pending retirement. As portrayed by William Holden, Officer "Bumper" Morgan appears to be more afraid of retiring than of any nemesis that faces him on the mean streets. The characterizations in this TV event were superb, especially by Holden, who deservedly won an Emmy Award, and Lee Remick as Bumper's wife, who won a Golden Globe. Remick and the show also received Emmy nominations.

Butler crafted remakes of *Death Takes a Holiday* and *Dark Victory*, and looked back on Hollywood history with *James Dean*, an adaptation of Dean confidante Wil-

liam Best's recollections of the actor. The director dabbled with another Hollywood icon's public personality in *Out on a Limb*, starring Shirley MacLaine as herself in the adaptation of her book about her spiritual transformation. *In the Glitter Palace* and *A Question of Guilt* both concentrated on murder mysteries surrounding women who have been marginalized because of their lifestyle preferences—Barbara Hershey in the former and Yvette Mimieux in the latter. *The White Mile* was interesting for its use of a physical exercise—whitewater rafting—as a metaphor for corporate climbing, and for allowing Alan Alda a role in which to explore moral ambiguities and a guilty conscience. The film and Alda were nominated for Golden Globes.

JEFFREY W. BYRD

Movie: *Rhapsody* (2000)

Byrd, who worked in below-the-line capacites on several Spike Lee films, including *Malcolm X* (1992), wrote and directed the feature *Book of Love* (2002), and for the series *Soul Food*. *Rhapsody* starred LisaRaye as a professional singer looking to rekindle an old flame.

JOHN BYRUM
b. March 14, 1947, Winnetka, Illinois

Movie: *Murder in High Places* (1991)

One of the more promising screenwriters of his generation, Byrum wrote Berry Gordy's *Mahogany* (1975) and Mark Rydell's *Harry and Walter Go to New York* (1976), and wrote and directed *Inserts* (1975), *Heart Beat* (1980), *The Razor's Edge* (1984), and *The Whoopee Boys* (1986).

Byrum also wrote *Murder in High Places*, his one TV movie as a director, in which Adam Baldwin starred as a former pro football player working as a homicide detective at a Colorado ski resort, where Ted Levine plays a drunken writer/mayor in the Hunter S. Thompson vein, and the investigation covers Lisa Kudrow, James Keach, Traci Lords, and Michael McKean.

C

JOE CACACI

PBS Hollywood Presents*: *Copshop (2004, co-directed with Anita W. Addison)

Cacaci's career is primarily as a writer, including on the series *L.A. Law*, *The Client*, and *The Education of Max Bickford*, and TV movies including *Indefensible: The Truth about Edward Brannigan* (1997). His one feature as a director was *Stranger in My House* (1999) with Lindsay Crouse.

Copshop was a two-part New York story on PBS connected by Richard Dreyfuss as Leonard Manzo, who attends an NYPD-run neighborhood meeting in the front half, and goes to a bordello for the other half, where the shenanigans involve a misplaced wallet. Blair Brown, Rosie Perez, and Rita Moreno co-starred.

MICHAEL CACOYANNIS
b. June 11, 1922, Limassol, Cyprus

Movie: *The Story of Jacob and Joseph* (1974)

The Greek director of the international sensation *Zorba the Greek* (1964) also directed *The Day the Fish Came Out* (1967), *The Trojan Women* (1971) with Katharine Hepburn, and *The Cherry Orchard* (1999).

Cacoyannis's TV movie, based on an Ernest Kinoy script, depicts Jacob and Esau fighting over their birthright, and Joseph's ordeal after he was sold into slavery. Extraordinary performers Tony LoBianco, Colleen Dewhurst, Julian Glover, and especially Keith Michell lifted this one to an insightful family tangle beyond the usual biblical processions.

MICHAEL CAFFEY

Movies: *Seven in Darkness* (1969), *The Silent Gun* (1969), *The Boy Who Stole the Elephant* (1970, Disney), *The Devil and Miss Sarah* (1971), *The Hanged Man* (1974)

An assistant director from 1959 and a director from 1962, Caffey became one of the busiest TV drama directors through four decades, on *The Virginian*, *Combat!*, *Wild Wild West*, *Garrison's Guerrillas*, *It Takes a Thief*, *Barnaby Jones*, *Wonder Woman*, *MacGyver*, *Crazy Like a Fox*, and others. Caffey's daughter, Charlotte Caffey, was a member of the all-girl band, the Go-Gos.

Caffey's top TV-movie achievement was crafting a variation on the wilderness-plane-crash theme—the ragtag survivors were blind—for one of the more oddly engrossing precursors to the movie-of-the-week era, *Seven in Darkness*. It featured Milton Berle far from jokes and brassiere racks as one of the survivors. Caffey's other TV movie efforts are an inconsequential detour for Disney, *The Boy Who Stole the Elephant*, and three gimmicky westerns: Lloyd Bridges was a famous gunfighter without a loaded pistol in *The Silent Gun*, Gene Barry a Satanist who possesses Janice Rule on an overland trek in *The Devil and Miss Sarah*, and Steve Forrest a laconic survivor of the gallows in *The Hanged Man*. Of these, the Bridges piece was mildly interesting as TV's answer to the James Garner image in Burt Kennedy features beginning with *Support Your Local Sheriff* (1969).

CHRISTOPHER CAIN
b. October 29, 1943, Sioux Falls, South Dakota

Hallmark Hall of Fame*: *Rose Hill (1997)
Movies: *Wheels of Terror* (1990), *Lakota Moon* (1992), *A Father's Choice* (2000)

Cain's feature career includes *The Stone Boy* (1984), *That Was Then . . . This Is Now* (1985), *Where the River Runs Black* (1986), *Young Guns* (1988), *The Next Karate Kid* (1994), and *September Dawn* (2006).

Wheels of Terror and *A Father's Choice* both dealt with youngsters moving from the city to the country. The former was a chase movie with Joanna Cassidy as a school bus driver who takes her daughter to live with her in a rural atmosphere, where she sees the child snatched in front of her eyes by a serial child abuser. Peter Strauss was the country father in the latter, who accepts the responsibility for his birth child (Michelle Trachtenberg) after her mother dies. *Lakota Moon* looked at American Indian tribal life before the European invasion. Barbara Carrera, Richard Tyson, Rodney A. Grant, and Tailinh Forest Flower led the ensemble.

Jennifer Garner starred in one of her first attention-getting roles as Mary Rose in *Rose Hill*, about a young woman who has been raised from an infant foundling by four lawless orphan boys running from the law in New York City. The quartet sets up a home ranch called Rose Hill and pose as brothers. In adulthood, Mary Rose finds her life falling apart when changes sweep into the "brothers'" lives.

JOHN CAIRD
b. September 22, 1948, Canada

***Great Performances*:** *Les Miserables in Concert* (1995, co-directed with Paul Kafno, Gavin Taylor)
***Mobil Showcase Theatre*:** *The Life and Adventures of Nicholas Nickleby* (1982, mini, co-directed with Jim Goddard, Trevor Nunn)
***Performance*:** *Henry IV* (1995)

John Caird has been nominated for five Emmy Awards and won for best director in collaboration with Trevor Nunn for *The Life and Adventures of Nicholas Nickleby* (1982), a landmark miniseries (*see* TREVOR NUNN). Caird's *Henry IV* starred Tim Kearns as Prince Hal with Jane Horrocks, Corin Redgrave, Ronald Pickup, and Jonathan Firth.

GILCHRIST CALDER
b. July 13, 1913

***Wednesday Play*:** *Mr. Douglas* (1964), *The Confidence Course* (1965), *Calf Love* (1966), *A Soiree at Bossom's Hotel* (1966), *The Frighteners* (1966), *A Pyre for Private James* (1966), *A Breach in the Wall* (1967), *Fall of the Goat* (1967), *Wine of India* (1970)
***Theatre 625*:** *Semi-Detached* (1966), *To See How Far It Is* (1968, co-directed with Naomi Capon, Roderick Graham)
Dramas/Miniseries: *Say Nothing* (1964), *Dr. Atkinson's Daughter* (1969), *Jack the Ripper* (1973, mini, co-directed with Leonard Lewis, David Wickes)

Calder directed episodes of the series *Detective* and *Thorndyke*, and later *Sutherland's Law*, *Second Verdict*, and others. Michael Goodliffe starred in *Mr. Douglas*, one of the first presentations on the BBC's *Wednesday Play*. *To See How Far It Is* was an umbrella title for three adaptations of Alan Paton's South African stories starring Nigel Davenport and Norman Rodway.

MARTY CALLNER
b. 1950, Cincinnati, Ohio

***HBO Theatre*:** *Camelot* (1982)

Callner has directed music and comedy videos and concert films starring Britney Spears, Jerry Seinfeld, Whitney Houston, Pat Benatar, The Cranberries, Robin Williams, and many others. *Camelot* was the preservation of the 1980 Broadway revival based by Alan Jay Lerner on the screenplay of the 1967 film starring Harris, and not on the original play. The actor rises to the occasion under Callner's direction. Harris's maturity in the part, making Richard even less kingly and more human than in the film, instills the production with charm.

KEN CAMERON
b. 1946, Tenterfield, New South Wales, Australia

Movies/Miniseries: *Crime of the Decade* (1984), *The Clean Machine* (1988), *Bangkok Hilton* (1989, mini), *Police Crop: The Winchester Conspiracy* (1990), *Brides of Christ* (1991, mini), *Seven Deadly Sins* (1993, mini, co-directed with Di Drew, Gale Edwards, Alison Mclean, Jackie McKimmie, Julian Pringle, Stephen Wallace), *Joh's Jury* (1993), *Oldest Living Confederate Widow Tells All* (1994), *Bordertown* (1995, mini, co-directed with Ian Gilmour), *Dalva* (1996), *Payback* (1997), *Miracle at Midnight* (1998), *Secret Men's Business* (1999), *Halifax f.p.: A Person of Interest* (2000), *My Brother Jack* (2001), *Halifax f.p.: Takes Two* (2002), *White Collar Blue* (2002)

Cameron has been nominated four times for Australian Film Institute Awards. *The Bangkok Hilton* provided an early starring role for Nicole Kidman as a traveling Aussie in Thailand who's tricked into carrying illegal drugs, arrested, and imprisoned in the prison of the title moniker. Denholm Elliott and Hugo Weaving work the red tape on the outside to free her. *Brides of Christ* was an examination of the new and old guards in a Roman Catholic convent that is polarized by the liberations of Vatican II, with Brenda Fricker leading a fine cast that features Russell Crowe, Naomi Watts, and Kym Wilson. For the ambitious *Seven Deadly Sins*,

Cameron directed Weaving, Victoria Longley, and Heather Mitchell in "Lust."

The adaptation of Allan Gurganus's novel, *Oldest Living Confederate Widow Tells All*, remains Cameron's most accomplished production, a beautifully appointed story of the Old South, about the recollections of a 99-year-old woman, who had been married as a teenager in 1899 to a 50-year-old former Confederate Army captain. The three-hours-plus film depicts her life in flashback, complete with his awful nightmares of the Civil War and her role as the head of the household. Diane Lane is exquisite as Lucy in flashback, and Anne Bancroft plays her as a 99-year-old. The piece reaped 11 Emmy Award nominations, and won four, including for Cicely Tyson as the home's domestic servant in the flashbacks. The nominations included those for outstanding miniseries and Bancroft for supporting actress. Donald Sutherland also starred with Blythe Danner, E. G. Marshall, and Gwen Verdon.

Cameron directed Cate Blanchett in *Bordertown*, about the European immigration influx to the outback in the 1950s. He continued with Hollywood projects—those for TV divas Farrah Fawcett in *Dalva*, Mary Tyler Moore in *Payback*, and Mia Farrow in *Miracle at Midnight*, a piece about saving Jews from the Nazi round-ups in Denmark. Cameron was back in Australia. directing Rebecca Gibney in the *Halifax* movies, and a game ensemble in *Secret Men's Business*, about male bonding.

DOUGLAS CAMFIELD
d. January 27, 1984

Movies/Miniseries: *Watch the Birdies* (1966, mini), *Danger UXB* (1979, mini, co-directed with Roy Ward Baker, Ferdinand Fairfax, Henry Herbert, Simon Langton, Jeremy Summers), *Ivanhoe* (1982), *Beau Geste* (1982, mini), *Missing from Home* (1984, mini)

A British TV and video director who began on the cult series *Z Cars* and *Dr. Who*, Camfield gained attention for two large productions starring Anthony Andrews that received U.S. distribution, *Danger UXB* and the sumptuous *Ivanhoe*. The former was one of *Masterpiece Theatre*'s few ventures into the action/suspense thriller, and the latter placed Camfield in command of the best period technicians as well as James Mason, Michael Hordern, Olivia Hussey, and Sam Neill.

ROY CAMPANELLA II
b. June 20, 1948, United States

WonderWorks*: *Brother Future (1991)
Movies: *Body of Evidence* (1988), *Quiet Victory: The Charlie Wedemeyer Story* (1988, co-directed with Wayne Caparas), *Playing with Fire* (2000), *Masquerade* (2000)

Campanella, the son of the great Brooklyn Dodgers catcher Roy Campanella, has directed episodes of *Lou Grant*, *Simon & Simon*, *Falcon Crest*, *Baywatch*, *Beverly Hills 90210*, *I'll Fly Away*, *Boston Public*, and others.

Body of Evidence was a serial killer drama foregrounded by a family saga starring Margot Kidder. Charlie Wedemeyer, played by Michael Nouri, was a prominent college football star who was stricken with Lou Gehrig's disease. *Brother Future* transplanted a Detroit rap artist (Phill Lewis) back into the 1822 South amid a slave revolt, with a sharp cast including Akosua Busia, Moses Gunn, Carl Lumbly, Frank Converse, and Vonetta McGee.

DOUGLAS CAMPBELL
b. June 11, 1922, Glasgow, Scotland

Special: *The Boys from Syracuse* (1986)

A classically trained Scottish actor and stage director who played several character roles on *The DuPont Show of the Month* in the late 1950s and showed up in a few movies and on Canadian TV, Campbell played Santa Clause in *Once Upon a Christmas* (2000). His one TV movie as a director was a family affair (Norman Campbell produced, Benedict Campbell co-starred), which was a Canadian-made version of George Abbott's stage comedy, and aired on PBS.

GRAEME CAMPBELL
b. 1954, Montreal, Quebec, Canada

Movies: *Deadly Betrayal: The Bruce Curtis Story* (1991, aka *Journey Into Darkness: The Bruce Curtis Story*), *The Disappearance of Vonnie* (1994), *Man in the Attic* (1995), *Deadlocked: Escape from Zone 14* (1995), *Unforgivable* (1996), *Talk to Me* (1996), *Country Justice* (1997, aka *Family Rescue*), *Volcano: Fire on the Mountain* (1997), *Dream House* (1998), *At the Mercy of a Stranger* (1999), *G-Saviour* (2000), *Out of Synch* (2000), *Dangerous Child* (2001), *Guilt by Association* (2002), *Going for Broke* (2003)

Campbell's features include *Blood Relations* (1988) and *Into the Fire* (1988) and he directed episodes of *Road to Avonlea* and *Street Justice*. He won Gemini Awards for *Deadly Betrayal* and the series *Instant Star* in 2005. The former is a film noir about old college buddies and new and old lies.

The noir through line connects Campbell's filmography as Ann Jillian looks for her missing sister in *The Disappearance of Vonnie*, John Ritter dips into an unregenerate wife-beating role in *Unforgivable*, George C. Scott goes on the lam with granddaughter Rachel Leigh

Cook's baby borne out of a rape incident in *Country Justice*, Cynthia Gibb is among those awaiting the eruption in *Volcano*, Delta Burke is the victim of son abuse in *Dangerous Child*, and Mercedes Reuhl seeks to save her family when the new boyfriend turns out to be drug dealer in *Guilt by Association*. Campbell's show-biz stories had interesting premises as the inner-workings of a TV talk show gets exposure in *Talk to Me* with Yasmine Bleeth, and a producer's girlfriend's lack of talent is goosed by a brilliant lip-synching housewife in *Out of Synch*.

KEN CAMPBELL

***Theatre in America*:** *Brother to Dragons* (1975, co-directed with Adrian Hall), *The Mound Builders* (1976, co-directed with Marshall W. Mason)

Campbell has manifestly been a producer on several well-mounted PBS productions, primarily on *Theatre in America*, including *Monkey, Monkey, Bottle of Beer, How Many Monkeys Have We Here?* (1974), *Feasting with Panthers* (1974), and *The Royal Family* (1977). Campbell joined in twice on the direction of his literary shows, the former the adaptation of a Robert Penn Warren poem, the latter the adaptation of a Lanford Wilson play. Both are effective, with the Wilson theme of twentieth-century values clashing with American Indian traditions made rather pointedly on an Ohio archaeological dig.

MARTIN CAMPBELL
b. New Zealand

***Mystery!*:** *Reilly: Ace of Spies* (1983, mini, co-directed with Jim Goddard)

Movies/Miniseries: *Charlie* (1984, mini), *Frankie and Johnnie* (1985), *Edge of Darkness* (1985, mini), *Cast a Deadly Spell* (1991)

Campbell dabbled in softcore sex features in the early 1970s, then eased into features after the cult success of *Edge of Darkness*. His features include *Defenseless* (1991), *Goldeneye* (1995), *The Mark of Zorro* (1998), *Beyond Borders* (2003), *The Legend of Zorro* (2005), and *Casino Royale* (2006).

Campbell's reputation was built on two miniseries, *Reilly: Ace of Spies*, about the actual Sigmund Rosenblum, aka Sidney Reilly, one of the most legendary espionage agent in British history. The 12-part series took the secrecy whiz around the globe on various adventures of primary concern to the crown, with Sam Neill superb in one of his career-making parts, with support from Joanna Whalley, Tom Bell, Ian Charleson, Leo McKern, John Rhys-Davies, Derek Newark, and others.

Edge of Darkness remains an intriguing policier and a descent into the politics and deceptions of protecting information. The activist daughter of a chief of police inspectors is killed along with several others, and his personal investigation into her death leads to a vast conspiracy. Bob Peck is outstanding as the once status-quo-upholding investigator, and he and Campbell take us into his sea change of thinking, which doubles as a middle-age excursion into personal courage. Rarely has an espionage piece or a miniseries-length story felt so personal. Whalley co-stars with Joe Don Baker, Jack Watson, Ian McNeice, and Charles Kay. The miniseries was nominated for 11 British Academy of Film and Television Arts Awards and won six, including for best serial, actor (Peck), and music (Michael Kamen, Eric Clapton). Also nominated were Whalley and Baker. Not nominated were the two people manifestly most responsible for its creation: Campbell and writer Troy Kennedy-Martin.

Mention must be made of *Cast a Deadly Spell*, in which Fred Ward is a 1940s detective named Harry Lovecraft, and magic is a regular way of life. A lot of the characters and creatures are from the writings of H. P. Lovecraft, and the supporting cast includes Julianne Moore and David Warner.

NORMAN CAMPBELL
b. February 4, 1924, Los Angeles;
d. April 12, 2004, Toronto, Canada

***NET Playhouse*:** *Trumpets of the Lord* (1968)

Movies: *Ballerina* (1966, Disney), *Once Upon a Brothers Grimm* (1977, Disney), *The Magic Show* (1983)

Specials: *The Mikado* (1984), *The Pirates of Penzance* (1985), *Romeo & Juliet* (1993)

Campbell directed on the various versions of Walt Disney's TV forum and on *All in the Family*, *The Mary Tyler Moore Show*, *One Day at a Time*, and others. Campbell directed specials starring Diana Ross and Olivia Newton-John.

James Earl Jones repeated his 1963 Off-Broadway role of the Reverend Ridgley Washington in the musical *Trumpets of the Lord*, an adaptation of *God's Trombones*, the sermons of James Weldon Johnson. In *Once Upon a Brothers Grimm*, storytellers Jakob and Wilhelm Grimm (Dean Jones and Paul Sand) are plopped into a Disney fantasy where they meet many of the characters they created, including Hansel and Gretel and princesses and witches, enacted by an ensemble including Teri Garr, Ruth Buzzi, Arte Johnson, Cleavon Little, and Chita Rivera.

The Magic Show was a showcase for magician Doug Henning with a plot thrown in about an evil rival. Both the Gilbert and Sullivan specials for the CBC were well received. *Romeo & Juliet* was given a smooth interpretation with Megan Follows and Antoni Cimolino in the leads.

GIACOMO CAMPIOTTI
b. 1957, Varese, Italy

Miniseries: *Doctor Zhivago* (2002, mini)

Campiotti's work has been almost exclusively in Italian features, including *Come due Coccodrilli* (1994) starring Giancarlo Giannini and Valeria Golino. The remake of *Doctor Zhivago* was a British/PBS co-production shot in the Czech Republic based on Andrew Davies's adaptation of the Boris Pasternak novel, starring Hans Matheson, Keira Knightley, Sam Neill, Bill Paterson, and Maryam d'Abo.

JOHN CANDY
b. October 31, 1950, Toronto, Canada;
d. March 4, 1994, Durango, Mexico

Movie: *Hostage for a Day* (1994)

A legendary performer on *SCTV*, the outsized Candy starred in the features *1941* (1979), *Stripes* (1981), *Splash* (1984), *Volunteers* (1985), *Spaceballs* (1987), *Uncle Buck* (1989), and others. *Hostage for a Day* was Candy's only directorial effort, starring George Wendt as a beleaguered husband and employee who fakes his own kidnapping with a crackpot plan to abscond with the ransom money to Alaska.

CARMEN CAPALBO

Play of the Week (NY)**:** *The Power and the Glory* (1959)

Capalbo's guidance of this adaptation of Graham Greene's novel of Mexico during the anti-Catholic purges starred James Donald with Peter Falk, Alfred Ryder, Rudy Bond, and Val Avery.

NAOMI CAPON
b. 1921, Beaconsfield, Buckinghamshire, England

First Night**:** *Maggie* (1964)
Play of the Month**:** *Where Angels Fear to Tread* (1966)
Wednesday Play**:** *Photo Finish* (1966)
Theatre 625**:** *To See How Far It Is* (1968, co-directed with Gilchrist Calder, Roderick Graham), *Wind versus Polygamy* (1968)
Plays of Today**:** *Scenes of Family Life* (1969)
Movies/Miniseries: *Explorer* (1955, mini), *The Eustace Diamonds* (1959, mini), *Colombe* (1960), *The Bergonzi Hand* (1963), *Thirteen Against Fate* (1966, co-directed with Silvio Narizzano), *The Possessed* (1969, mini), *The Six Wives of Henry VIII* (1972, mini, co-directed with John Glenister)

One of TV's female pioneers, Capon began working in production in the United States in 1941, then joined the BBC's North American Service in 1947. Michael Aldridge played Henry Morton Stanley for her in *Explorer*, a five-part miniseries written by Estelle Holt, with Andrew Cruickshank as Dr. David Livingstone. *The Eustace Diamonds* was a six-part series providing an early role for David McCallum. *The Bergonzi Hand*, starring Gordon Jackson and Keith Michell, marked a rare instance of script writing by theatrical impresario Tyrone Guthrie. *Maggie* was an early starring role for Vanessa Redgrave, *Photo Finish* was written by Peter Ustinov, and *Scenes of Family Life* showcased the underrated Denholm Elliott.

Where Angels Fear to Tread on *Play of the Month* was Elizabeth Hart's adaptation of E. M. Forster's novel starring Wendy Hiller, Anna Massey, Alec McCowen, and Nora Swinburne.

The Six Wives of Henry VIII was a TV event, winning an Emmy Award for Keith Michell in the title role and reaping four other nominations, including for best single program ("Jane Seymour" episode). The beautifully presented historical pageant gave a boost to American public TV and telegraphed the nation's appetite for British programming, prefiguring the U.S. miniseries trend. Dorothy Tutin played Anne Boelyn and the entire cast was impeccable.

ALDA CAPRO

NET Playhouse**:** *The Amorous Flea* (1966)

The Amorous Flea was a musical comedy adapted from Moliere's *The School for Wives*.

ROBERT D. CARDONA

Thrillers: *Ring Once for Death* (1974, aka *Death in Small Doses*), *Murder Is a One-Act Play* (1974, aka *Death to Sister Mary*), *Not Guilty!* (1974, aka *The Next Scream You Hear*)

Cardona had directed on the series *Fraud Squad* and *The Flaxton Boys*. His three 1974 TV movies were made under the auspices of producer/writer Brian Clemens's *Thriller* enterprise. All three starred American actors—Barry Nelson, George Maharis, and Christopher George, respectively—on British soil with otherwise British casts and crews and women-in-danger plots.

CHARLES ROBERT CARNER
b. April 30, 1957, Chicago, Illinois

Movies: *A Killer Among Friends* (1992, aka *Friends to the End*), *One Woman's Courage* (1994), *Vanishing Point* (1997), *The Fixer* (1998), *Who Killed Atlanta's Children?* (2000, aka *Echo of Murder*), *Christmas Rush* (2002, aka *Breakaway*), *Red Water* (2003), *Judas* (2004)

Carner started as screenwriter, and penned *Let's Get Harry* (1986), which was directed by Stuart Rosenberg and credited to Alan Smithee, and Philip Noyce's *Blind Fury* (1989) with Rutger Hauer.

A Killer Among Friends and *One Woman's Courage* were both Patty Duke vehicles, with the former also a showcase for Tiffani-Amber Thiessen as a vamp. *Vanishing Point* remade Richard C. Sarafian's cult classic, this time with Viggo Mortensen and a truly vanishing point for all the effort. *The Fixer* was Jon Voight as a crooked lawyer specializing in sleazy deals. Gregory Hines and Jim Belushi play journalists investigating the Atlanta child murders of the early 1980s as Carner strives for the sort of tension and sense of discovering secrets and previously unlinked details that Alan J. Pakula achieved in *All the President's Men* (1976).

Dean Cain plays a police detective who's fired from the force in *Christmas Rush*, just as the mob kidnaps his beautiful wife (Erika Eleniak). *Red Water* is *Jaws* in a Louisiana river, with Lou Diamond Phillips and Kristy Swanson aware of the rapacious freshwater shark.

JOHN CARPENTER
b. January 16, 1948, Carthage, New York

Movies: *Someone's Watching Me!* (1978, aka *High Rise*), *Elvis* (1979), *Body Bags* (1993, co-directed with Tobe Hooper)

A primary writer-director in the horror, thriller, and sci-fi genres, Carpenter's features include *Assault on Precinct 13* (1976), *Halloween* (1978), *Escape from New York* (1981), *The Thing* (1982), *Starman* (1984), *Big Trouble in Little China* (1984), and *In the Mouth of Madness* (1994), among others.

In *Someone's Watching Me!* Lauren Hutton is being observed in her own apartment and called on the telephone by a stalker; and the police have little time for her, so she tries to track the culprit herself.

Atypical for such a bloody genre excavator as Carpenter, *Elvis* may be the best thing the director has ever done. Kurt Russell, who top-lined several of Carpenter's features, starred as Presley, delivering perhaps his best performance in a cohesive, compelling, and obvious labor of love. *Elvis* was nominated for three Emmy Awards including for Russell for best actor. In a business and medium that celebrates itself daily, the heartfelt pieces about the entertainment industry usually come overburdened with unearned self-worth. But *Elvis* is not only, arguably, the best that Hollywood has done about the life and career of the "King," it is one of the finest productions about one of its own icons. Co-starring were Season Hubley, Shelley Winters, Bing Russell, Pat Hingle, Melody Anderson, and Ed Begley Jr.

LARRY CARROLL

Movie: *Red Skies* (2002, co-directed with Robert Lieberman)

An accomplished director of commercials, Carroll directed episodes of *Brimstone*, *Cover Me*, and *The Huntress*, and the special *Sam Kinison: Why Did We Laugh?* (1998). In *Red Skies*, Vivian Wu plays an FBI agent who tracks an underworld figure responsible for a series of kidnappings in the Chinese community.

VINNETTE CARROLL
b. March 11, 1922, New York City; d. November 5, 2002, Fort Lauderdale, Florida

***Theatre in America*:** *When Hell Freezes Over, I'll Skate* (1978, co-directed with Emile Ardolino)

Founder and director of the Urban Arts Corps, Carroll was the first black woman to direct a play on Broadway, *Don't Bother Me, I Can't Cope* (1972). She was nominated for Tony Awards for best director for that musical and for the book and direction of *Your Arm's Too Short to Box with God* (1977). *When Hell Freezes Over, I'll Skate* was one of the final *Theatre in America* offerings on PBS, featuring Cleavant Derricks, Lynne Thigpen, and Reginald VelJohnson.

DAVID CARSON

Movies/Miniseries: *Star Trek: Deep Space Nine*—"Emissary" (1993), *Shameful Secrets* (1993, aka *Going Underground*), *From the Earth to the Moon* (1998, mini, co-directed with Michael Grossman, Sally Field, Gary Fleder, David Frankel, Tom Hanks, Frank Marshall, Jonathan Mostow, Jon Turtletaub, Graham Yost, Lili Fini Zanuck), *The 10th Kingdom* (2000, mini, co-directed with Herbert Wise), *In His Life: The John Lennon Story* (2000), *Odyssey 5* (2002), *Carrie* (2002), *Blue Smoke* (2007)

Shameful Secrets starred Joanna Kerns as a victim of spousal abuse. Carson directed the 10th episode of *From the Earth to the Moon*. The John Lennon movie depicted the icon's life as a teenager in the person of Philip McQuillan. *The 10th Kingdom* played around with fairy tale figures as Cinderalla, Little Red Riding Hood, and Snow White all have their kingdoms in disarray because of overlapping wars featuring trolls, goblins, and whatnot. The eclectic cast included Ann-Margret, Kimberly Williams, Dianne Wiest, Ed O'Neill, Rutger Hauer, and John Larroquette. Carson supplied a remake of *Carrie* starring Angela Bettis.

PETER CARTER
b. December 8, 1933, England; d. June 3, 1982, Los Angeles

Movies/Miniseries: *A Man Called Intrepid* (1979, mini), *The Courage of Kavik, the Wolf Dog* (1980), *The Intruder Within* (1981)

Carter's low-budget Canadian-made thrillers—*The Rowdyman* (1972), *Rituals* (1977), *High Ballin'* (1978)—demonstrated a talent that was given full-rein for *A Man Called Intrepid*. Based on William Stevenson's book about William Stephenson, this miniseries concerned a Canadian tycoon engineering an espionage network during World War II with his own fortune to aid the Allies' cause. David Niven starred as Stephenson, with Barbara Hershey, Michael York, and Flora Robson.

THOMAS CARTER

Movies/Miniseries: *Call to Glory* (1984), *Miami Vice* (1984, aka *Miami Vice: Brother's Keeper*), *A Year in the Life* (1986, mini), *Heart of the City* (1986), *Under the Influence* (1986), *Equal Justice* (1990, co-directed with Bill Corcoran, Michael Ray Rhodes), *Divas* (1995), *Bronx County* (1998), *Hack* (2002), *Partners in Crime* (2003)

Carter has been nominated for six Emmy Awards, winning on the last three tries, for directing the series *Equal Justice* in 1990 and 1991, and producing John Herzfeld's *Don King: Only in America* (1997). Carter was also nominated for directing *Hill Street Blues* in 1984 and 1985 and *Midnight Caller* in 1989. Carter won a Directors Guild of America Award for *Hill Street Blues* in 1985.

Carter directed on *St. Elsewhere*, *Trauma Center*, *Miami Vice*, and *Alfred Hitchcock Presents*, and his features include *Metro* (1997) with Eddie Murphy and *Coach Carter* (2005) with Samuel L. Jackson.

Call to Glory was the excellent pilot film—better than Carter's pilot for *Miami Vice*—for a short-lived series about an Air Force family in the Vietnam War era, starring Craig T. Nelson and Elisabeth Shue. Even better, according to Emmy Award voters, was *A Year in the Life*, a three-part story about the relationships in three generations of a Seattle family over the course of a year. Deftly written, directed, and acted by a fine cast, *A Year in the Life* won the Emmy for outstanding miniseries and was nominated for writing (first episode, Joshua Brand, John Falsey). Richard Kiley, Trey Adams, Sarah Jessica Parker, and Eva Marie Saint were among the ensemble.

Under the Influence was one of TV's better contemplations on how the alcoholism of a father and husband affects everyone in the family. Andy Griffith starred in Carter's interpretation of Joyce Burditt's script with Season Hubley, Keanu Reeves, Joyce Van Patten, and William Schallert. *Divas* was a showbiz saga of a singing trio and their manager, and *Hack* was the pilot film for another short-lived but admired series, this time starring David Morse in a role he thoroughly inhabited, as a Philadelphia taxi driver putting his broken life back together.

RUDOLPH CARTIER
b. April 17, 1904, Vienna, Austria-Hungary; d. June 8, 1994, London

***BBC Sunday Night Theatre*:** *Arrow to the Heart* (1952), *Wuthering Heights* (1953), *L'Aiglon* (1953), *It Is Midnight, Dr. Schweitzer* (1953), *1984* (1954), *The White Falcon* (1956), *The Cold Light* (1956), *The Frog* (1958), *A Midsummer Night's Dream* (1958)
***Wednesday Play*:** *The July Plot* (1964)
***Theatre 625*:** *Firebrand* (1967), *The Burning Bush* (1967), *The Fanatics* (1968)
***Play of the Month*:** *The Joel Brand Story* (1965), *Gordon of Khartoum* (1966), *Lee Oswald—Assassin* (1966), *An Ideal Husband* (1969), *Lady Windermere's Fan* (1972), *The Deep Blue Sea* (1974), *Loyalties* (1976)
Movies/Miniseries: *The Quatermass Experiment* (1953, mini), *Rashomon* (1961), *Anna Karenina* (1961), *Wuthering Heights* (1962), *Lady of the Camellias* (1964), *Fall of Eagles* (1974, mini, co-directed with Stuart Burge, David Cunliffe, Gareth Davies, James Ferman, Bill Hays, Michael Lindsay-Hogg, Donald McWhinnie, David Sullivan Proudfoot)

A successful early writer, director, and producer on the BBC, Cartier stuck close to the classics for his full-length productions. The success of his *Quatermass* miniseries spun off two successive series in the 1950s. He directed Richard Todd and Yvonne Mitchell in *Wuthering Heights*, and Peter Cushing and Mitchell in *1984*. In the 1960s, he directed Yoko Tani in *Rashomon*, Claire Bloom and Sean Connery in *Anna Karenina*, Bloom and Keith Michell in another go at *Wuthering Heights*, and

Roger Manvell's script about the 1944 attempt on Adolf Hitler's life by underlings, *The July Plot*, featuring Cyril Luckham and Peter Copley.

Cartier became the shepherding producer of the prestigious *Play of the Month* series, directing three of its first 10 offerings, all of them based on actual persons: *The Joel Brand Story* with Anton Diffring, *Gordon of Khartoum* with Alan Badel, and *Lee Oswald—Assassin* with Tony Bill.

Also on the series, Cartier directed a pair of Oscar Wilde adaptations, *An Ideal Husband*, which aired in the United States on *NET Playhouse* starring Keith Michell, Margaret Leighton, Susan Hampshire, and Jeremy Brett, and *Lady Windermere's Fan* with Judy Geeson and Coral Browne.

D. J. CARUSO
b. January 17, 1965

Movies: *Black Cat Run* (1998), *Mind Prey* (1999, aka *John Sandford's Mind Prey*)

Caruso's features include *The Salton Sea* (2002), *Taking Lives* (2004), *Two for the Money* (2005), and *Man on a Ledge* (2006). The noir specialist has directed episodes of *High Incident*, *Buddy Faro*, *Dark Angel*, and *The Shield*.

Black Cat Run, based on a Frank Darabont story, concerned a gas jockey in the desert Southwest who is in love with the sheriff's daughter, and mistakenly pursued as a kidnapper.

STEVE CARVER
b. April 5, 1945, Brooklyn, New York

Movies: *Angel City* (1980, aka *Field of Tears*, credited solely to Philip Leacock), *Oceans of Fire* (1986)

Carver is well-known in low-budget action circles for *Big Bad Mama* (1974), *Capone* (1975), *Drum* (1976) and two that helped put Chuck Norris on the map: *An Eye for an Eye* (1981) and *Lone Wolf McQuade* (1983)

In *Oceans of Fire*, the tensions mount on an oil rig at sea during construction beneath the surface with the dangerous participation of prison inmates. Gregory Harrison, Billy Dee Williams, Lyle Alzado, and David Carradine are involved for this testosterone-driven action-adventure.

GEORGE CASE

Movies: *Bad Girl* (1992), *Body Language* (1998), *Seesaw* (1998)

Case directed on the series *Pie in the Sky*, and helmed the feature *Sin Bin* (1994) starring Pete Postlethwaite. *Bad Girl* starred Jane Horrocks as a single mother persuading the authorities that she's a fit parent. *Body Language* was a run-through of Lawrence Kasdan's *Body Heat* (1981) with Tom Berenger as the duped guy and Nancy Travis as the vamp. *Seesaw* featured Geraldine James in a rather documentary-like examination of a kidnap-for-ransom case.

DAVID S. CASS SR.

Movies/Miniseries: *Hard Time: The Premonition* (1999, aka *Premonition*), *Gentle Ben* (2002, aka *Terror on the Mountain*), *Night of the Wolf* (2002), *Johnson County War* (2002, mini), *Monster Makers* (2003), *Gentle Ben: Danger on the Mountain* (2003, aka *Black Gold*), *Straight from the Heart* (2003), *The Hollywood Mom's Mystery* (2004), *The Trail of Hope Rose* (2004), *Life on Liberty Street* (2004), *The Family Plan* (2005), *Thicker Than Water* (2005), *Detective* (2005, aka *Arthur Hailey's Detective*), *Mystery Woman: Game Time* (2005), *Back to You and Me* (2005), *Mystery Woman: Redemption* (2006), *Desolation Canyon* (2006), *Mystery Woman: Wild West Mystery* (2006), *Mystery Woman: Oh Baby* (2006), *Mystery Woman: In the Shadows* (2007), *Spring Thaw* (2007, aka *Sacrifices of the Heart*), *Avenging Angel* (2007), *Murder 101: If Wishes Were Horses* (2007), *Lone Rider* (2007), *Murder 101: New Age* (2008)

An extra and stunt man who became an actor and stunt coordinator, then second unit director, Cass has worked on hundreds of productions by a cross-section of varying directors: Andrew V. McLaglen, Burt Kennedy, Dick Lowry, Rod Hardy, Tony Scott, Jonathan Kaplan, Robert Towne, and others. He's worked on *Bonanza*, *Gunsmoke*, *The Rockford Files*, *High Chaparral*, etc., and in the service of such stars as Burt Reynolds and Chuck Norris. His career goes back to features starring John Wayne, Robert Mitchum, and James Stewart.

Reynolds starred as Florida investigator Logan McQueen in Cass's first film as a director, *Hard Time: Premonition*. A veteran of many westerns, Cass retained a feel for outdoors subject matter and a lifetime of knowing wranglers with the *Gentle Ben* movies starring Dean Cain and *Night of the Wolf* with Anne Archer spending a night on a mountain with the wild canine foe. *Johnson County War* was derived from a Larry McMurtry script and starred Reynolds, Tom Berenger, Rachel Ward, and Luke Perry. The director tried a romance and a Hollywood comedy, both featuring Andrew McCarthy (*Straight from the Heart* and *Hollywood Moms Mystery*,

fronted by Justine Bateman), then returned to westerns with *The Trail to Hope Rose*.

Throughout most of these shows as well as *Life on Liberty Street* and *Family Plan*, Cass evinced a feel for the sort of bedrock family entertainment that is the hallmark of the Hallmark Channel, on which many Cass films aired, and on another of his former employers, the various Disney TV forums. *The Mystery Woman* movies starred Kellie Martin and Nina Siemaszko.

JON CASSAR
b. April 27, 1958, Malta

Movies: *Assault on Devil's Island* (1997, aka *Shadow Warriors*), *Shadow Warriors II: Hunt for the Death Merchant* (1999), *Rough Air: Danger on Flight 534* (2001), *Danger Beneath the Sea* (2001)

Cassar was a camera operator who became a director on episodes of *Kung Fu: The Legend Continues*, *Baywatch Nights*, *Profiler*, *Amazon*, and *La Femme Nikita*. He became one of the main directors on *24*. The *Shadow Warriors* movies teamed muscle guys Hulk Hogan, Carl Weathers, and Martin Kove with former *Playboy* Playmate Shannon Tweed as Navy SEALS plus scenery. Cassar marked time after that with an airliner-in-danger potboiler that at least kept Alexandra Paul busy, and a submarine adventure starring Casper Van Dien.

NICK CASTLE
b. September 21, 1947, Los Angeles

Movie: *'Twas the Night* (2001)

Castle's features have evinced a certain undercurrent of the anticipation and wonderment in being a teenage boy: *The Last Starfighter* (1984), *The Boy Who Could Fly* (1986), and *Delivering Milo* (2001). The son of legendary Hollywood choreographer Nick Castle, Castle the younger also directed *Tap* (1989) starring Gregory Hines and Sammy Davis Jr. *'Twas the Night* was a Disney yuletide effort starring Josh Zuckerman as a teenager who hijacks Santa Claus's new high-tech sleigh and takes it for a spin, throwing Christmas gift deliveries into doubt.

GILBERT CATES
b. June 6, 1934, New York City

ABC Theatre*: *Consenting Adult (1985)
Movies: *To All My Friends on Shore* (1972), *The Affair* (1973), *After the Fall* (1974), *Johnny, We Hardly Knew Ye* (1977), *Country Gold* (1982), *Hobson's Choice* (1983), *Burning Rage* (1984), *Child's Cry* (1986), *Fatal Judgment* (1988), *My First Love* (1988), *Do You Know the Muffin Man?* (1989), *Call Me Anna* (1990), *Absolute Strangers* (1991), *Confessions: Two Faces of Evil* (1994), *Innocent Victims* (1996), *A Death in the Family* (2002)
Special: *Collected Stories* (2002)

Cates's career achievements have been as an administrator. He was president of the Directors Guild of America from 1983 to 1987. He was a member of the Board of Governors of the Academy of Motion Picture Arts and Sciences from 2002 to 2005 and produced 12 Academy Awards telecasts. Cates was dean of the UCLA School of Theatre, Film and Television from 1990 to 1997. The brother of Joe Cates (below), he is also the uncle of actress Phoebe Cates. Gil Cates won an Emmy Award for producing *The 63rd Annual Academy Awards* (1991) and has been nominated for Emmys a total of 14 times, mostly for Oscars telecasts. Cates directed the Oscar-nominated performances of Melvyn Douglas and Gene Hackman in the adaptation of Robert Anderson's *I Never Sang for My Father* (1970), and Joanne Woodward and Sylvia Sidney in the Stewart Stern screenplay, *Summer Wishes, Winter Dreams* (1971).

To All My Friends on Shore was written by and starred Bill Cosby as the working-class father of a boy afflicted with sickle cell anemia. *The Affair* starred Natalie Wood as a polio-crippled songwriter being romanced by the actress's then real-life husband, Robert Wagner. *After the Fall* was a stark change of pace from these vanity items, an NBC prestige mounting of an Arthur Miller play across three hours, starring Faye Dunaway as an alcoholic pop singer, but really Miller's facsimile for Marilyn Monroe in his heavily autobiographical play. Christopher Plummer co-starred as a thinly disguised version of Miller himself, speaking asides to the camera as if to a friend, providing his interpretation of events as Monroe/Dunaway spirals away out of control. Nancy Marchand, Jennifer Warren, Bibi Andersson, Mariclare Costello, and Brooke Shields rounded out Cates's fine cast.

Paul Rudd starred as John F. Kennedy in his salad days—the tycoon's son-turned-politician—in *Johnny, We Hardly Knew Ye*, focusing on 1946 when JFK first ran for a Congressional seat in Massachusetts. *Country Gold* applied the *All About Eve* theme to Nashville, where Loni Anderson is the queen of country music and Linda Hamilton plays the fan-turned-traitor whose career is jump-started by the generous older star. Writer Burt Prelutsky retooled an old chestnut for Cates with *Hobson's Choice*, which starred Richard Thomas, Jack

Warden, Sharon Gless, and Lillian Gish. *Burning Rage* used country singer Barbara Mandrell as a geologist fighting coal company corruption in the Appalachian Mountains of Tennessee.

Consenting Adult is notable as an early gay-themed TV presentation, with Barry Tubb playing a college student who comes out of the closet and eventually tells his parents (Martin Sheen, Marlo Thomas). Cates received an Emmy nomination for his handling of the then-sensitive subject matter and Thomas received a Golden Globe nomination for her performance. Cates directed two films about childhood sexual abuse, *Child's Cry* and *Do You Know the Muffin Man?*, which starred Pam Dawber as a mother who questions her child about possible abuse until the boy believes that he is telling her what she wants to hear. Cates received an Emmy nomination for best director. In other TV movies he directed Karen Allen as a femme fatale, Patty Duke as a nurse who becomes the victim of hospital politics, and Bea Arthur in *My First Love*, a fifty-something romance with Richard Kiley, rekindled by a high school reunion.

Cates directed Duke again in the last half-hour of *Call Me Anna*, the adaptation of her autobiography (written with Kenneth Turan). Jenny Robertson portrays Duke through her middle career, which includes trauma over past abuse and sessions with her psychiatrist (Karl Malden), revealing her manic-depressive moods. Cates received a Directors Guild of America nomination for his work. *Absolute Strangers* was an original fact-based teleplay by Robert Anderson about a husband signing off on an abortion for his pregnant, comatose wife. Duke and Henry Winkler starred in Anderson and Cates's careful presentation of the facts and legalities of the matter. Cates received another Emmy nomination for directing.

Confessions: Two Faces of Evil and *Innocent Victims* focused on unique suspects in unusual cases—two convincing confessors to the same murder, for instance, in the former. *A Death in the Family* was another adaptation of James Agee's autobiographical Pulitzer Prize–winning novel (following Alex Segal's *All the Way Home*, 1963), set in 1915 Knoxville, Tennessee, with Annabeth Gish as a grieving mother who tries to hang onto her own faith after her husband is killed in an auto crash, and find the courage to tell her son about the tragedy.

Collected Stories was the adaptation of David Margulies's play about a motherly teacher who tells a story to a student, and is shocked when the latter uses it as the subject of her bestselling novel. Cates, who directed Linda Lavin and Samantha Mathis in the play at Los Angeles's Geffen Playhouse, did so again for this PBS presentation.

JOE CATES
b. August 10, 1924, New York City; d. October 10, 1998, New York City

***Sunday Spectacular*:** *The Bachelor* (1956)
***Ford Star Jubilee*:** *High Button Shoes* (1956)

One of the first director/producers of early network TV, the former Joseph Katz became primarily a producer whose many specials and series starred Jackie Gleason, Gene Kelly, Ethel Merman, Johnny Cash, Steve Martin, and others. Cates was nominated for an Emmy Award for directing with Gower Champion *Accent on Love* on NBC's *Pontiac Star Parade* in 1958. Cates also directed two low-budget films, *Girl of the Night* (1960) with Anne Francis as a hooker, and *Who Killed Teddy Bear?* (1965) with Sal Mineo stalking Juliet Prowse. Joe was the brother of director Gilbert Cates, and the father of actress Phoebe Cates.

Both *The Bachelor* and *High Button Shoes* were musicals starring the multi-talented Hal March. In the former, Steve Allen's songs were hung on the classical framework of the life of a bachelor, with the selection of possible mates including Jayne Mansfield and Carol Haney. In the latter, Nanette Fabray, Janet Ward, and Don Ameche were on board for the adaptation of the 1947 Broadway musical by Stephen Longstreet and Jule Styne, with choreography by Jerome Robbins.

JAMES CELLAN JONES
b. July 13, 1931, Swansea, Wales

***Play for Today*:** *The Piano* (1971), *C2 H5 OH* (1980)
***Play of the Month*:** *A Midsummer Night's Dream* (1971), *The Ambassadors* (1977)
***BBC2 Playhouse*:** *School Play* (1979)
***Hallmark Hall of Fame*:** *Caesar and Cleopatra* (1976)
***The Complete Dramatic Works of William Shakespeare*:** *The Comedy of Errors* (1983)
***Ruth Rendell Mysteries*:** *May and June* (1997)
Movies/Miniseries: *Esther Waters* (1964, mini), *The Ambassadors* (1965, mini), *An Enemy of the State* (1965, mini), *The Forsyte Saga* (1967, mini, co-directed with David Giles), *The Portrait of a Lady* (1968, mini), *Eyeless in Gaza* (1971, mini), *The Edwardians* (1972, mini, co-directed with Gerald Blake, John Howard Davies, Alan Clarke, Robert Knights), *Jennie: Lady Randolph Churchill* (1974, mini), *The Adams Chronicles* (1976, mini, co-directed with Paul Bogart, Fred Coe, Barry Davis, Bill Glenn, Anthony Page), *Kean* (1978), *The Day Christ Died* (1980),

Unity (1981), *The Kingfisher* (1983), *Mrs. Silly* (1983), *Oxbridge Blues* (1984, mini, co-directed with Frederic Raphael, Richard Stroud), *Fortunes of War* (1987, mini), *A Little Piece of Sunshine* (1990), *A Perfect Hero* (1991, mini), *The Gravy Train Goes East* (1991, mini), *Harnessing Peacocks* (1992), *The Vascillations of Poppy Carew* (1995), *McLibel!* (1997)

Cellan Jones accrued a high profile among British TV directors whose work aired in the United States during the 1970s, and was a significant figure in the advent of the miniseries form's popularity on American networks. Throughout his career, Cellan Jones was a premium presenter of literary adaptations, including the works of Shakespeare and particularly Henry James. Cellan Jones was nominated for five BAFTA Awards, and his three Emmy Awards were for directing *Jennie: Lady Randolph Churchill* and directing and producing the ambitious *The Adams Chronicles*. Cellan Jones won a Directors Guild of America Award for *Jennie*.

When *The Forsyte Saga* aired in America on public TV in 1970 and Susan Hampshire won an Emmy Award for her performance, NET, the forerunner of PBS, also received national recognition. Cellan Jones's presentation of John Galsworthy's novels describing the scandals of a wealthy British family, adapted by Lennox Phillips and Donald Wilson, made a secondary impact in syndication. Also starring in the 26-episode classic were Eric Porter, Kenneth More, Fay Compton, Nyree Dawn Porter, Michael York, Lana Morris, Peter Copley, and Robin Phillips.

Cellan Jones's success with the miniseries version of Henry James's *The Ambassadors* with Bethel Leslie and Lois Maxwell led to *The Portrait of a Lady*, which starred Suzanne Neve, Richard Chamberlain, and Edward Fox. James's *The Golden Bowl* became a *Masterpiece Theatre* presentation in America with an ensemble including Gayle Hunnicutt, Daniel Massey, Barry Morse, and Cyril Cusack. The director's redoing of *Ambassadors* was mounted on *The Play of the Month* with the participation of Lee Remick, Paul Scofield, and Hunnicutt.

Cellan Jones was in the forefront of the British predisposition for literary adaptations on TV, and directed Alec Guinness in *E.E. Cummings* (1970). The director's miniseries included Aldous Huxley's *Eyeless in Gaza*, adapted by Robin Chapman for a cast led by Adrienne Corri and Ian Richardson. The director's first foray on *The Play of the Month* was a well-received version of *A Midsummer Night's Dream* with Michael Gambon, Robert Stephens, Lynn Redgrave, Edward Fox, Eleanor Bron, and Ronnie Barker as Bottom.

Jennie and *The Adams Chronicles* had everything to do with Cellan Jones's reputation in America. Lee Remick delivered one of her finest performances through the seven-part *Jennie*, enacting Winston Churchill's mother, the former Jennie Jerome, through her flirtatious courtship with Lord Randolph Churchill (Ronald Pickup) after meeting him at a party in 1873. The miniseries takes Jennie through her husband's political campaigns, Winston's birth, and her editorship of a literary magazine. *Jennie* was nominated for six Emmy Awards, including for limited series, direction, Remick, and writing (Julian Mitchell).

Cellan Jones directed episodes 3, 4, and 11 of *The Adams Chronicles* (only Fred Coe directed more, four, of the 13 installments). The show was nominated for 20 Emmy Awards and won four, including for Kathryn Walker's performance as Abigail Smith Adams and writing (Sherman Yellen). George Grizzard played John Adams and David Birney and William Prince split duties as John Quincy Adams. The production, executive produced by Jac Venza, used Cellan Jones's miniseries instincts with an eclectic team of accomplished directors to underscore the very best in the early PBS tradition of illuminating American history.

In the realm of controversial films about the *Passion Play*, from before DeMille's silent pictures to the works of Martin Scorsese and Mel Gibson, Cellan Jones directed Chris Sarandon as Jesus in *The Day Christ Died*, written from historical facts and political information with some fiction, rather than any reliance on scriptures. Edward Anhalt and James Lee Barrett collaborated on the script, and the international cast included Keith Michell as Pontius Pilate, Hope Lange as his wife, and Jonathan Pryce as Herod.

Unity told the story of Unity Mitford (Lesley-Anne Down), a beautiful young woman who, in the 1930s, moved from her native England to Germany and counted Adolf Hitler among her friends. Cellan Jones alternated big historical and literary personalities and big stars as Rex Harrison and Wendy Hiller starred in *Kingfisher*, Charlton Heston and the superb Genevieve Bujold enacted *Caesar and Cleopatra*, and Maggie Smith was in one of her many elements as *Mrs. Silly*. For his turn helming the BBC's Shakespeare project, Cellan Jones was back with a light touch for the Bard's *The Comedy of Errors* with Roger Daltry and Cyril Cusack.

Oxbridge Blues consisted of seven plays by Frederick Raphael concerning the lives and loves of the men and women attending Oxford and Cambridge. Susan Sarandon won a CableACE Award and Ben Kingsley was nominated when the series made its American debut in 1987. Ian Charleson, Joanna Lumley, Amanda Redman, and Diane Keen were among the ensemble. *A Perfect Hero* was the fictionalization of the actual case of Richard Hillary, a British pilot who was shot down during the Battle of Britain; Nigel Havers played the flyboy.

A Little Piece of Sunshine was based on a Frederick Forsyth story about a tropical British island colony going independent, and the espionage layers that require peeling by an international assemblage led by Lauren Bacall, Chris Cooper, Larry Lamb, and Philip Michael Thomas. *The Fortunes of War* provided Kenneth Branagh and Emma Thompson with one of their earlier protean combinations as the Pringles, Britons living in Bucharest, Hungary, at the outbreak of World War II and their flight ahead of the advancing Nazis to Athens, then Cairo.

SIMON CELLAN JONES

Movies/Miniseries: *Our Friends in the North* (1996, mini, co-directed with Pedr James, Stuart Urban), *In Your Dreams* (1997), *Storm Damage* (2000), *Eroica* (2003), *Sherlock Holmes and the Case of the Silk Stocking* (2004), *The Queen's Sister* (2005), *Coup!* (2006), *The Trial of Tony Blair* (2007), *Generation Kill!* (2008, co-directed with Susanna White)

After the great success of *Our Friends in the North*, Cellan Jones directed Thandie Newton in the date-rape trial film *In Your Dreams*, Ian Hart in *Eroica*, Lucy Cohu as Princess Margaret in *The Queen's Sister*, and Jared Harris in *Coup!* as Simon Mann, who attempted to overthrow equatorial Guinea's government in 2004 with the backing of Margaret Thatcher's son. Robert Lindsay starred as Tony Blair in Cellan Jones's what-if trial film. Cellan Jones shared in the British Academy of Film and TV Arts Award for best drama serial for *Our Friends in the North* and has been nominated for BAFTAs on six total occasions.

CLAUDE CHABROL
b. June 24, 1930, Paris, France

Movie: *The Blood of Others* (1984)

A director often cited among the French New Wave filmmakers of the late 1950s and early 1960s, Chabrol has written and directed more than 60 features and TV films in France, including *Le Double Tour* (1959) with Jean-Paul Belmondo as Laszlo Kovacs, *Le Scandale* (1967) with Anthony Perkins, and *The Story of Women* (1988) and *Madame Bovary* (1992), both with Isabelle Huppert.

The Blood of Others is a true international curio, adapted from a Simone de Beauvoir novel by Brian Moore and featuring Jodie Foster, Sam Neill, Michael Ontkean, Lambert Wilson, Stephanie Audran, John Vernon, Jean-Pierre Aumont, Sam Fuller, and Kate Reid. Foster and Ontkean play lovers aligned with the French Resistence during World War II while Neill is a Nazi who's also hopelessly smitten with her. This French and Canadian production aired in America on HBO.

JUSTIN CHADWICK
b. December 1, 1968, Manchester, England

Miniseries: *Daylight Robbery 2* (2001, mini), *Bleak House* (2005, mini, co-directed with Susanna White)

Chadwick directed episodes of *Byker Grove*, *The Bill*, *Helen West*, *Spooks*, *Red Cap*, and other series. His features include *Sleeping with the Fishes* (1997) and *The Other Boleyn Girl* (2008) starring Natalie Portman.

Bleak House was one of the more impressive adaptations of Dickens for British TV, winning five of 12 British Academy of Film and TV Arts Award nominations and a Peabody Award. The BAFTA wins included for best drama serial, actress (Anna Maxwell Martin), design (Simon Elliott), costumes (Andrea Galer), and editing (Paul Knight). Chadwick, who directed nine of the 15 episodes, received the BAFTA nomination for best director. Actors Gillian Anderson and Denis Lawson were also nominated. The cast included Charles Dance, Timothy West, Pauline Collins, Alun Armstrong, Ian Richardson, and Warren Clarke.

DON CHAFFEY
b. August 5, 1917, Hastings, East Sussex, England; d. November 13, 1990, Kawau Island, New Zealand

Movies/Miniseries: *The Prince and the Pauper* (1962, mini, Disney), *Harness Fever* (1977), *Lassie: A New Beginning* (1978), *The Gift of Love* (1978), *Shimmering Light* (1978), *Casino* (1980), *International Airport* (1985, co-directed with Charles S. Dubin)

Chaffey's diverse career includes British and American films and TV shows, many for Disney, including the features *Greyfriars Bobby* (1961) and *The Three Lives of Thomasina* (1964). His features include *Jason and the Argonauts* (1963), *One Million Years B.C.* (1966) with Raquel Welch, and *The Magic of Lassie* (1978) with James Stewart. Chaffey directed episodes of *The Avengers*, *The Prisoner*, *Charlie's Angels*, *Airwolf*, and *MacGyver*.

The Prince and the Pauper was much more Walt Disney than Mark Twain, but it was an agreeable collaboration. Chaffey directed a pair of group-jeopardy suspense dramas involving transportation as Mike Connors played a gambling boat operator whose guests on the maiden voyage become a stalker's victims in *Casino*, and the

usual familiar faces (George Kennedy, Robert Vaughn, Robert Reed, Bill Bixby) play a well-worn drama with *International Airport*. O. Henry's story "The Gift of the Magi" became *The Gift of Love*, with Marie Osmond as a rich girl intended for James Woods when Timothy Bottoms becomes the guy she loves. *Harness Fever* was a Disney tale of harness racing around the turn of the twentieth century.

GOWER CHAMPION
b. June 22, 1921, Geneva, Illinois; d. August 25, 1980, New York City

Special: *I Do! I Do!* (1982, co-directed with Terry Hughes)

An actor, dancer, choreographer, and producer, Champion was occasionally a director later in life. As a dancer, he was often paired with his wife, Marge Champion. Gower's features as a director were *My Six Loves* (1963) with Debbie Reynolds and *Bank Shot* (1974) with George C. Scott.

I Do! I Do! starred Lee Remick and Hal Linden in a musical version of *The Fourposter*, adapted by Tom Jones and Harvey Schmidt. Essentially, the two characters look back over a half century of marriage, with the numbers well done, especially "My Cup Runneth Over."

GREGG CHAMPION
b. December 20, 1956, Los Angeles

Movies: *The Simple Life of Noah Dearborn* (1999), *Dodson's Journey* (2001), *The Last Brickmaker in America* (2001), *Stealing Christmas* (2003), *Miracle Run* (2004), *14 Hours* (2005)

Champion's early features included *Short Time* (1990) with Dabney Coleman, *The Cowboy Way* (1994) with Keifer Sutherland, and *Sub Down* (1997, credited solely to Alan Smithee).

Champion secured the allegiance of Sidney Poitier for a pair of dramas about working-class guys of advanced age. *Noah Dearborn* was Poitier as a 91-year-old carpenter who decides to fight developers who want to buy his land. *Last Brickmaker* cast the legendary performer as a recent widower and job-loss victim who becomes a mentor to a young teenager. Dianne Wiest earned an Emmy nomination in support in the first one and Piper Laurie co-starred in the second.

Dodson's Journey was based on a John Pielmeier play about a man (David James Elliott) who takes his young daughter on a cross-country fly-fishing odyssey after his father dies and his wife decides to divorce him. *Miracle Run* starred Mary-Louise Parker as the mother of autistic twins who fully believes that they can and will learn. Rick Schroeder, JoBeth Williams, and Kris Kristofferson starred in *14 Hours*, which presented a hurricane bearing down on Houston, and one hospital's efforts to evacuate patients and care facilities before it hits.

ERIC CHAMPNELLA
b. April 7, 1966, Michigan

Movie: *Mail to the Chief* (2002)

Champnella wrote the screenplays for the features *Eddie* (1996) and *Mr. 3000* (2004). He acted in *McHale's Navy* (1997). In Disney's *Mail to the Chief*, a middle school kid (Bill Switzer) begins corresponding via E-mail on the Internet with someone nicknamed Average Joe, and it turns out to be the U.S. President (Randy Quaid), who begins taking the kid's advice.

MATTHEW CHAPMAN
b. Cambridge, England

Movie: *Slow Burn* (1986)

Chapman's features as a writer/director are *Hussy* (1980) with Helen Mirren, *Strangers Kiss* (1983) with Peter Coyote, and *Heart of Midnight* (1988) with Coyote and Jennifer Jason Leigh. In *Slow Burn*, Eric Roberts plays a private eye hired to find in Palm Springs a missing mother and son, but finds a few bodies as well. Finding the connective tissue that held Arthur Lyons's same-name novel together proved to be a stretch for the filmmaker.

MICHAEL CHAPMAN
b. November 21, 1935, New York City

Movie: *Annihilator* (1986)

Chapman has occasionally stepped away from his primary work as one of the great cinematographers. He was nominated for Academy Awards for the cinematography of Martin Scorsese's *Raging Bull* (1980) and Andy Davis's *The Fugitive* (1993). In 2004 he was bestowed with American Society of Cinematographers Lifetime Achievement Award. Chapman has been director of photography on pictures directed by Philip Kaufman, Martin Ritt, Robert Towne, Richard Donner, and others. Chapman directed the features *All the Right Moves* (1983) with Tom Cruise, *Clan of the Cave Bear* (1986), and *The Viking Sagas* (1995).

Annihilator starred Mark Lindsay Chapman as a newspaper reporter who understands that human-seeming robots are stalking the Earth. The piece is sort of a *Terminator* knock-off featuring a nice cast: Catherine Mary Stewart, Lisa Blount, Susan Blakely, Brion James, and Geoffrey Lewis.

JOE CHAPPELLE

Movie: *The Dark Prince: The True Story of Dracula* (2000, aka *Dracula: The Dark Prince*)

Chappelle's low-budget horror features include *Halloween: The Curse of Michael Myers* (1995) and *Hellraiser: Bloodline* (1996). The director also helmed episodes of *CSI: NY* and *CSI: Miami*. In *The Dark Prince*, Chappelle and screenwriter Thomas Baum, with the enthusiastic aid of actor Rudolph Martin, place the basis for Bram Stoker's fictional character of Count Dracula within the context of what's historically known about the source inspiration, Vlad the Impaler of fifteenth-century Carpathia. Jane March, Roger Daltry, and Peter Weller co-starred.

ALEX CHAPPLE
b. Dundas, Ontario, Canada

Movies: *Murder Most Likely* (1999, aka *The Judas Kiss*), *Torso: The Evelyn Dick Story* (2002), *Mafia Doctor* (2003), *Shades of Black: The Conrad Black Story* (2006)

Chapple directed episodes of *Liberty Street*, *Nancy Drew*, *Queer as Folk*, *Law & Order: Criminal Intent*, and other series. *Murder Most Likely* concerns a Canadian Mountie who was tried for and acquitted of throwing his wife off a high balcony to her death. *Torso* was based on the 1946 Evelyn Dick case in Canada, in which her husband's headless and limbless body was found. Evelyn, played by Kathleen Robertson, was convicted of the murder, then acquitted on appeal. However, she was later convicted of murdering her infant son and went to prison. *Mafia Doctor* followed the regrets of a med school graduate (Danny Nucci) whose tuition came from mob money, and whose career is interrupted for payback favors.

JAMES CHARLESTON

Movie: *Legion of Fire: Killer Ants* (1998, co-directed with George Manasse)

Charleston was an assistant director on Roger Donaldson's *No Way Out* (1987), and a second unit director on *Northern Exposure* who later directed episodes of that series as well as *The X Files*, *Nash Bridges*, and others. The killer ants in the film have origins in South America, a taste for human flesh, and a nice Alaskan town to attack, where the sheriff is Mitch Pileggi.

MARTIN CHARNIN
b. November 24, 1934, New York City

Special: *George M!* (1970, co-directed with Walter C. Miller)

Charnin's claim to fame was that he wrote the lyrics for the Broadway smash *Annie*, which John Huston directed as a film in 1982.

George M! was a chamber piece using a semblance of the Broadway play and modern-day performers planning a tribute to the great impresario and playwright, George M. Cohan. Joel Grey plays the title role's ghost, repeating his 1968 stage triumph on a purposely austere stage. Red Buttons plays Cohan's sometime partner, producer Sam Harris, and Austin Pendleton is the Stage Manager, Anita Gillette is Ethel Levy Cohan and Blythe Danner plays Agnes Nolan Cohan. Those joining in as themselves include Bernadette Peters, Nanette Fabray, and Jack Cassidy.

DAVID CHASE
b. August 22, 1945, Mount Vernon, New York

Movies: *Almost Grown* (1988, co-directed with Michael Ray Rhodes), *The Rockford Files: Punishment and Crime* (1996)

Chase, a writer/producer who occasionally directs, also directed episodes of *Alfred Hitchcock Presents* and *The Sopranos*, which he created for HBO, and for which he won a Directors Guild of America Award in 2000. Chase has been nominated for nearly 20 Emmy Awards and won four for writing, for *The Rockford Files* (1978), Lamont Johnson's *Off the Minnesota Strip* (1980), and *The Sopranos* in 2003 and 2004. Chase was also nominated for producing and/or writing episodes of *Northern Exposure* and *I'll Fly Away*.

Almost Grown starred Tim Daly, Eve Gordon, Marcia Cross, and Rita Taggart in the pilot for a series about a separated couple's lives, loves, and foibles across decades and told in flashbacks to New Jersey from the perspective of both being entertainment industry types in Los Angeles. Entertainment industry types who have seen the pilot or its several episodes that made the air consecrate it as one of the great lost series of TV history.

JEREMIAH S. CHECHIK
b. Montreal, Quebec, Canada

Movie: *Meltdown* (2004)

Chechik leaped on the feature fast track early in his career with *National Lampoon's Christmas Vacation* (1989), *Benny & Joon* (1993), *Diabolique* (1996), and *The Avengers* (1998). *Meltdown* starred Bruce Greenwood, Leslie Hope, and James Remar in the story of the aftermath of a nuclear plant disaster directed in breakneck style by Chechik in the fashion of the popular series *24*.

ROBERT CHENAULT

Movie: *Deceptions* (1985, co-directed with Melville Shavelson)

Chenault is a producer and occasional director whose programs include many children's shows. Among those he directed was a 23-minute version of Mark Twain's *The Notorious Jumping Frog of Calaveras County*. *Deceptions* starred Stephanie Powers in a dual role as twins whose birthday reunion spawns a plot to switch lives, with disastrous results to the sister who didn't know that the other sister has a physically abusive boyfriend.

STANLEY Z. CHERRY
b. February 2, 1932, Los Angeles;
d. September 27, 2006, Studio City, California

Movie: *Bring Me the Head of Dobie Gillis* (1988)

Cherry directed episodes of *Bachelor Father*, *The Many Loves of Dobie Gillis*, *The Dick Van Dyke Show*, *Peyton Place*, *The Addams Family*, and *Flipper*. Nearly 30 years after *Dobie Gillis* went off the air, Cherry directed the reunion film, which is a curio in that it's about a town's labor force leaning on town council President Gillis (now married to Zelda) to pull them through after factories close down—just when old pal Maynard G. Krebs reappears. Dwayne Hickman, Bob Denver, Sheila James Kuehl, and William Schallert returned in their iconic roles, with Connie Stevens, Tricia Leigh Fisher, and Kathleen Freeman co-starring.

LIONEL CHETWYND
b. January 29, 1940, London, England

Movies: *So Proudly We Hail* (1990), *Varian's War* (2001)

Chetwynd is primarily a screenwriter who also has been a producer and occasionally a director—on features, TV shows, and documentaries, often with a strong adherence to American principles of freedom. His TV films as a writer include *Johnny, We Hardly Knew Ye* (1977), *Miracle on Ice* (1981), *The Heroes of Desert Storm* (1991), *Nixon and Kissinger* (1995), and *The Siege at Ruby Ridge* (1996). He also wrote Roger Young's Biblical epics *Joseph* (1995) and *Moses* (1996). Among the features he directed is *The Hanoi Hilton* (1987).

So Proudly We Hail examines the neo-Nazi movement through a white supremacist leader (David Soul) and his exploitation of findings by an anthropologist (Edward Herrmann) to further the Aryan nation's ulterior motives. Chad Lowe plays a neo-Nazi recruit in Chetwynd's cautionary tale about evil in the heartland. Raphael Sbarge, Tony Plana, and Harley Jane Kozak co-star. Chetwynd wrote this film and *Varian's War*, which starred William Hurt as Varian Fry, an actual attaché who helped thousands of artists in France escape the Nazis before the anti-intellectual pogroms. Co-starring were Alan Arkin, Julia Ormond, Lynn Redgrave, Matt Craven, Gloria Carlin, and Maury Chaykin.

MARVIN J. CHOMSKY
b. May 23, 1929, New York City

***Hollywood Television Theatre*:** *Invitation to a March* (1972)

Movies/Miniseries: *Wacky Zoo of Morgan City* (1970, Disney), *Assault on the Wayne* (1971), *Mongo's Back in Town* (1971), *Fireball Forward* (1972), *Family Flight* (1972), *Female Artillary* (1973), *The Magician* (1973), *Mrs. Sundance* (1974), *The FBI Story: The FBI Versus Alvin Karpis, Public Enemy Number One* (1974), *Attack on Terror: The FBI Versus the Ku Klux Klan* (1975, mini), *Kate McShane* (1975), *Brinks: The Great Robbery* (1976), *A Matter of Wife . . . and Death* (1976), *Law and Order* (1976), *Victory at Entebbe* (1976), *Little Ladies of the Night* (1977), *Roots* (1977, mini, co-directed with John Erman, David Greene, Gilbert Moses), *Danger in Paradise* (1977), *Holocaust* (1977, mini), *Hollow Image* (1979), *Dr. Franken* (1980, co-directed with Jeff Lieberman), *Attica* (1980), *King Crab* (1980), *Evita Peron* (1981), *My Body, My Child* (1982), *Inside the Third Reich* (1982), *I Was a Mail Order Bride* (1982), *Nairobi Affair* (1984), *Robert Kennedy & His Times* (1985, mini), *Peter the Great* (1986, mini, co-directed with Lawrence Schiller), *The Deliberate Stranger* (1986), *Anastasia: The Mystery of Anna* (1986), *Angel in Green* (1987), *Billionaire Boys Club* (1987), *I'll Be Home for Christmas* (1988), *Brotherhood of the Rose* (1989, mini), *The*

Strauss Dynasty (1991, mini), *Telling Secrets* (1993, aka *Contract for Murder*), *Triumph Over Disaster: The Hurricane Andrew Story* (1993), *Catherine the Great* (1995, mini, co-directed with John Goldsmith)

Chomsky has packaged, streamlined, cast, and executed material as well as the best filmmakers of his time. He won Emmy Awards for directing *Holocaust*, *Attica*, and *Inside the Third Reich*, and for producing *Peter the Great*. He also received Emmy nominations for directing *Roots* and *The Billionaire Boys Club*, and for producing *Evita Peron*, *Anastasia*, and *Billionaire Boys Club*. Chomsky received Directors Guild of America Awards for *Holocaust* and *Inside the Third Reich* and was nominated for *Billionaire Boys Club*.

Chomsky's early series work included *The Nurses*, *Wild, Wild West*, *Star Trek*, *Then Came Bronson*, and the Disney forum's feature-length *The Wacky Zoo of Morgan City* with Hal Holbrook and Wally Cox. Chomsky directed three features: *Mackintosh and T.J.* (1975) with Roy Rogers, *Good Luck, Mrs. Wyckoff* (1979) with Anne Heywood, and *Tank* (1984) with James Garner.

Mongo's Back in Town was a dark hit-man thriller with Joe Don Baker as the violent title thug, Telly Savalas as his nemesis, Sally Field his girlfriend, and Martin Sheen his old pal. Usual TV it was not due to Mongo's sheer nastiness as he beats up Field and toys with a blind man. *Fireball Forward* is a good World War II tank movie for TV, written by Edmund H. North, one of the screenwriters of Franklin J. Schaffner's *Patton* (1970). Ben Gazzara plays the new commander of the show's black-sheep armored division.

Female Artillary follows a wagon-load of women (Ida Lupino, Linda Evans, et al.) in the Old West, beset by desperadoes, and with former gunman Dennis Weaver as their only hope. *The Magician* was the pilot for the Bill Bixby series. *Mrs. Sundance* followed the further exploits of Etta from George Roy Hill's *Butch Cassidy and the Sundance Kid* (1969), but with Elizabeth Montgomery taking over Katharine Ross's feature role. Both of Chomsky's FBI movies had fine time/place details in recreations of famous bureau cases. The Ku Klux Klan episode, based on Don Whitehead's book, *Three Lives for Mississippi*, about the murders of the civil rights workers in 1964 Neshoba County, was particularly arresting, with a superb performance by Rip Torn, and an ensemble including Dabney Coleman, George Grizzard, Ed Flanders, Wayne Rogers, Ned Beatty, and L. Q. Jones. It stuck much closer to the facts than Alan Parker's later, more famous feature, *Mississippi Burning* (1988).

Chomsky directed two TV movies with Rod Taylor and two crime dramas with Darren McGavin. He directed the pilot films *Danger in Paradise* and *King Crab*. *Little Ladies of the Night* starred David Soul and Louis Gossett Jr. as Los Angeles vice detectives helping out a teen runaway. *Hollow Image* was about a Harlem-bred fashion model (Saundra Sharp) who feels guilty about forsaking the old neighborhood. Robert Hooks and Morgan Freeman co-starred.

Victory at Entebbe used videotape for a feeling of immediacy and a cast of big stars to help push its rushed presentation of Ernest Kinoy's sewn-together script as a TV event—about the rescue of Jewish passengers who were aboard an Air France flight hijacked by the Palestinian Liberation Organization to Uganda. Burt Lancaster and Anthony Hopkins led a cast including Kirk Douglas, Elizabeth Taylor, Helen Hayes, Richard Dreyfuss, Linda Blair, Jessica Walter, Helmut Berger, Harris Yulin, and Julius Harris as the villainous Idi Amin Dada. Four Emmy nominations followed, but Irvin Kirschner's *Raid on Entebbe* the same year about the same events with an equally starry cast was the better film of the two.

Holocaust was a TV benchmark, dramatizing one Jewish family's decimation at the hands of the Nazis during World War II. Gerald Green undoubtedly wrote the best script of his career and Chomsky cast and directed the piece with thorough integrity to historical detail. Portraying actual high-ranking Nazis were Ian Holm as Heinrich Himmler, Tom Bell as Adolf Eichmann, and David Warner as Final Solution zealot Reinhard Heydrich. Meryl Streep starred as Inga Helms Weiss, with Michael Moriarty, James Woods, Joseph Bottoms, Robert Stephens, George Rose, Sam Wanamaker, and Marius Goring. Out of 15 Emmy Award nominations, *Holocaust* won eight, including for outstanding miniseries, Chomsky, Green, Streep, Moriarty, and Blanche Baker as Anna Weiss. Also nominated were Morton Gould's score and actors Fritz Weaver, Rosemary Harris, Tovah Feldshuh, Wanamaker, and Warner.

Tom Wicker's book, *A Time to Die*, about the 1971 prison riot at Attica Correctional Facilty in upstate New York, became the basis for another of Chomsky's tautly told successes. Wicker, a writer for *The New York Times* who was pressed into service as a negotiator during the four-day standoff, was portrayed by George Grizzard. Thirty-eight guards were taken hostage, and the stubborn stalemate ended when state troopers fired on the inmates, killing guards in the bloodbath. Chomsky's rhythms built toward the tensions that exacerbated conditions of both sides. The performers were excellent, including Charles Durning, Morgan Freeman, Anthony Zerbe, Glynn Turman, Roger E. Mosely, and Henry Darrow. *Attica* was nominated for five Emmys with Chomsky winning the sole award. Also nominated were Durning and James S. Henderson, who adapted Wicker's best seller. The same story was told in equally compelling fashion in John Frankenheimer's *Against the Wall* (1994).

Evita Peron dramatized the story of Argentina's first couple Colonel Juan and Evita Peron, portrayed by James Farentino and Faye Dunaway. The show, which had nothing to do with the Broadway musical, told Evita's story from a teenager through her death at age 32. Jose Ferrer, Jeremy Kemp, Katy Jurado, Rita Moreno, and Michael Constantine co-starred. The show was nominated for five Emmy Awards, including for outstanding drama special. Vanessa Redgrave starred for Chomsky in *My Body, My Child*, about a mother who chooses to give birth to a deformed child. The show earned Jack Albertson an Emmy nomination. Chomsky then directed a Valerie Bertinelli vehicle, *I Was a Mail Order Bride*.

Inside the Third Reich was based on the memoirs of Albert Speer, a confidante of Adolf Hitler and an architect who became the Nazi war machine's minister of armaments. After the war, Speer was eventually tried for war crimes and sentenced to 25 years in prison. E. Jack Neuman adapted the book for Chomsky, who cast Rutger Hauer, who portrays Speer as a sympathetic figure. Derek Jacobi could not have been better in one of the finest renditions of Hitler ever put on screen. Chomsky's superb cast included John Gielgud as Speer's father, Trevor Howard, Blythe Danner, Maria Schell, Randy Quaid, Robert Vaughan, Zoe Wanamaker, Viveca Lindfors, Ian Holm, Elke Sommer, Stephen Collins, Mort Sahl, Maurice Roeves, and Derek Newark. Chomsky won both the DGA and Emmy honors, and the miniseries received seven Emmy nominations in all, including for outstanding special and Jacobi.

Chomsky's *Nairobi Affair* is elemental on all counts: good guys vs. poachers of endangered wildlife overlain with a triangle involving father Charlton Heston and son John Savage, both in love with Maud Adams. *Robert Kennedy & His Times* was adapted from Arthur Schlesinger Jr.'s book by Walon Green, so a few warts make it into Chomsky's miniseries. But Brad Davis captured Kennedy's headstrong flaws as well as his happy public face, and some interesting snapshots along the way were provided by G. D. Spradlin (as LBJ), Ned Beatty (J. Edgar Hoover), Cliff De Young (JFK), Joe Pantoliano (Roy Cohn), George Grizzard (John Siegenthaler), Harris Yulin (Joe McCarthy), Veronica Cartwright (Ethel Kennedy), et al. The 309-minute piece received an Emmy nomination for outstanding miniseries.

Peter the Great was an epic biopic portraying the life and efforts of Russian Tsar Peter I, who ruled for more than four decades, beginning in 1682, and brought Russian culture out of the Dark Ages with new military strategies, intellectual advances, and European technologies. Maximilian Schell starred in one of his finest roles, with Vanessa Redgrave as his tempestuous sister, Sophia, and Laurence Olivier as England's King William III of Orange. Edward Anhalt adapted Robert K. Massie's history into this huge production, filmed in the former USSR and Austria, from which Lawrence Schiller was fired as director. Chomsky completed the filming. The international cast included Trevor Howard as Sir Isaac Newton, Hannah Schygulla as Catherine, Omar Sharif, Elke Sommer, Helmet Griem, Ursula Andress, Renee Soutendijk, Mel Ferrer, Lilli Palmer, Jan Niklas, and Jeremy Kemp. Despite the logistics, director switch in midstream, and other travails, *Peter the Great* won the Emmy Award for outstanding miniseries, with statuettes going to both Chomsky and Schiller. It received seven nominations in all, including for Redgrave and cinematographer Vittorio Storaro.

Chomsky cast Mark Harmon as serial killer Ted Bundy in *The Deliberate Stranger*, working from Hesper Anderson's adaptation of Richard W. Larsen's book. Bundy murdered at least 25 women in three states until his capture in 1979. Chomsky's integrity to the facts was as strong as ever, and Harmon was nominated for a Golden Globe, leading a cast including M. Emmet Walsh, John Ashton, Frederic Forrest, Billy Green Bush, Glynnis O'Connor, Lawrence Pressman, and George Grizzard, again playing the writer (Larsen) in a Chomsky film.

Anastasia: The Mystery of Anna was made before DNA evidence proved that this movie's subject, Anna Anderson, could not have come from the Russian Czar and Czarina's bloodline and was not who she claimed to be, the Grand Duchess Anastasia. But at that time Chomsky, actress Amy Irving, and scenarist James Goldman, who adapted Peter Kurth's book about Anderson, ran with the probability that the subject was telling the truth. Olivia de Havilland played the Dowager Empress Maria, with Omar Sharif and Claire Bloom as Nicholas and Alexandra, Rex Harrison as Grand Duke Cyril Romanoff, and Edward Fox, Nicholas Surovy, Susan Lucci, Elke Sommer, Christian Bale, and Jan Niklas. The piece was nominated for four Emmys, including for outstanding miniseries and De Havilland's portrayal.

Billionaire Boys Club tells the story of Beverly Hills entrepreneur Joe Hunt, who collected together several former high school associates into the title's high-flown swindle mob, which gets scammed by another commodities crook, Ron Levin, who disappears. But Hunt left a to-do list of murder steps behind. Judd Nelson played his finest role as Hunt, and Silver was in his oily element as Levin. Co-starring were Brian McNamara, Fredric Lehne, Jill Schoelen, Stan Shaw, Dale Dye, Gale O'Grady, John Stockwell, and Raphael Sbarge. The film was nominated for four Emmys—outstanding miniseries, Chomsky's direction, Silver, and writer Gy Waldron—and two Golden Globes, for Nelson and McNamara.

Angel in Green is Susan Dey as an American missionary nun on a South Pacific atoll where Milo O'Shea is the chief cleric and Bruce Boxleitner is the Special Forces captain training the villagers in antiterrorism techniques. *I'll Be Home for Christmas* was set in the World War II era with Courtney Cox, Peter Gallagher, Hal Holbrook, and Eva Marie Saint celebrating the holidays. *Brotherhood of the Rose* top-lined Robert Mitchum as the sage, mentoring instructor of espionage agents Romulus (Peter Strauss) and Remus (David Morse) from their orphan boyhoods to spearhead Mitchum's assignment to maintain the balance of power in the world as agreed upon in this film's world by the superpower governments.

The Strauss Dynasty told the story of the great musical family, with Anthony Higgins as Johann and Stephen McCann as Schani. Laurence Rosenthal wrote original music for the piece and Anthony Glen was the music editor. Chomsky again cast Gielgud, this time as Dreschler, and the cast included Alice Krige, Cherie Lunghi, Edward Fox, and Lisa Harrow. *Telling Secrets* offered Cybill Shepherd the opportunity for some diabolical femme fatale posturing, as a socialite who schemes to bring off the murder of her husband's mistress. Chomsky's *Hurricane Andrew* movie came off, as one critic put it, like "another rainy day." The director turned out Catherine Zeta-Jones as *Catherine the Great*, a soap opera for her fans, but not quite as up to par with the director's other looks at Russian history. She co-starred with Paul McGann, Ian Richardson, Jeanne Moreau, and Sharif.

Chomsky's attention to the spirit of history in his dramatizations was always a priority, and he collected together the finest talent in the world to make some of TV's greatest programs.

JOYCE CHOPRA
b. 1938

Movies/Miniseries: *Murder in New Hampshire: The Pamela Wojas Smart Story* (1991), *The Danger of Love: The Carolyn Warmus Story* (1992), *Baby Snatcher* (1992), *The Disappearance of Nora* (1993), *The Corpse Had a Familiar Face* (1994), *Deadline for Murder: From the Files of Edna Buchanan* (1995), *My Very Best Friend* (1996), *L.A. Johns* (1997), *Convictions* (1997), *Murder in a Small Town* (1999), *Replacing Dad* (1999), *The Lady in Question* (1999), *Rip Girls* (2000), *Blonde* (2001, mini), *The Last Cowboy* (2003), *Hollywood Wives: The New Generation* (2003)

A Brandeis University graduate in comparative literature who studied acting at the Neighborhood Playhouse in New York City, Chopra co-directed the PBS documentary short *Joyce at 34* (1972), and stayed in documentaries until she directed *Smooth Talk* (1985), the theatrical release of a PBS/*American Playhouse*–produced adaptation of a Joyce Carol Oates story about a teenaged girl (Laura Dern) coming of age. The film brought Chopra critical plaudits for its realistic approach to the tale of a teen confused by her sensuality.

She directed the Diane Keaton feature, *The Lemon Sisters* (1989), then found a home in TV movies, beginning auspiciously with *Murder in New Hampshire: The Pamela Wojas Smart Story* (1991), based on the actual case of the school teacher who seduced two of her students, then manipulated them into killing her husband. The show benefited from a remarkable performance by Helen Hunt as the cunning seductress. Chopra followed it with two thrillers starring Veronica Hamel: *Baby Snatcher* (1992) and *The Disappearance of Nora* (1993).

Chopra directed pairs of mysteries with two stars creating, then repeating, their roles in sequels. Elizabeth Montgomery essayed Pulitzer Prize–winning *Miami Herald* crime reporter Edna Buchanan in the TV adaptation of Buchanan's book, *The Corpse Had a Familiar Face* (1994), about a man desperately searching for his missing daughter, and in *Deadline for Murder: From the Files of Edna Buchanan* (1995). And Gene Wilder co-wrote and starred in the A&E original *Murder in a Small Town* (1999), about the death of a despised Connecticut tycoon. The actor reprised his 1930s character of Cash Carter, a sleuthing theater manager, in *The Lady in Question* (1999), in which Claire Bloom's Jewish-rights activist is murdered. *L.A. Johns* starred Brittany Murphy as a hooker, *Rip Girls* looked at women surfers, and *Blonde* was based on Oates's book about Marilyn Monroe and starred Poppy Montgomery.

JERRY CICCORITTI
b. August 5, 1956, Toronto, Ontario, Canada

Movies/Miniseries: *TekWar: TekJustice* (1994), *Net Worth* (1995), *A Prayer in the Dark* (1997), *Chasing Cain: Face* (2002), *The Many Trials of One Jane Doe* (2002), *Trudeau* (2002, mini), *The Death and Life of Nancy Eaton* (2003), *Lives of the Saints* (2004, mini), *Murder in the Hamptons* (2005), *Shania: A Life in Eight Albums* (2005), *Dragon Boys* (2007, mini), *The Terrorist Next Door* (2008)

Net Worth explored conditions faced by players in the National Hockey League in the late 1950s, when Ted Lindsay (Aidan Divine) and Gordie Howe (Kevin Conway) were among those seeking better-than-working-class salaries. It's an undervalued sports movie and a rare hockey movie. Lynda Carter played a bank clerk

in the escaped-cons thriller *A Prayer in the Dark*, which hinged on aspects of the Quaker faith. Ciccoritti directed the feature *Chasing Cain* and its TV sequel, about Slovak police detectives in Toronto. Wendy Crewson starred as a rape victim in *The Many Trials of One Jane Doe*, which indicts police for being lax on rape suspects.

Ciccoritti honorably discharged the national pageant of *Trudeau*, as Colm Feore played Canadian Prime Minister Pierre Elliott Trudeau and Polly Shannon essayed Margaret Trudeau. Another story from the Canadian archives was that of Nancy Eaton (Jessica Pare), the department store heiress who was murdered by her friend; Alice Krige starred with Brendan Fletcher. Ciccoritti performed another anatomy of a similar upper-crust slaying with *Murder in the Hamptons*, based on the bludgeoning death of Ted Ammon on his East Hampton estate, with the finger pointing to his estranged wife (Poppy Montgomery) and a plumber.

A dark story of Italian immigrants from Nino Ricci's novel, *The Lives of the Saints* starred Fab Filippo as the straying scion who must return to the brood when its violence may catch up to his sister, who is stalked by his father. Sophia Loren, Kris Kristofferson, Nick Mancuso, and Pare co-starred. Meredith Henderson impersonated singer Shania Twain for Ciccoritti.

BOB CLARK
b. August 5, 1941, New Orleans, Louisiana; d. April 4, 2007, Pacific Palisades, California

***Screenworks*:** *The American Clock* (1993, aka *Arthur Miller's The American Clock*)
Movies: *Fudge-A-Mania* (1995), *Derby* (1995), *Stolen Memories: Secrets from the Rose Garden* (1996, aka *Secret Memories*), *The Ransom of Red Chief* (1998), *Catch a Falling Star* (2000), *Maniac Magee* (2000)

Clark has a lot to answer for: *She-Man* (1967), *Porky's* (1982), *Rhinestone* (1984), *Loose Cannons* (1990), and a few others. But he managed to jump-start an eventual and abiding national appreciation for Jean Shepherd beyond cult status with *A Christmas Story* (1983). His zigzagging career has encompassed the legends of Sherlock Holmes, Arthur Miller, and O. Henry, and he has made premium use of Darren McGavin and Kim Cattrall in a variety of diverse settings.

The American Clock was first produced as a play in 1980, and was valued as a minor Miller effort, about the Great Depression and its effects on a Jewish family in New York. Clark's cast made the piece spin, especially McGavin, Mary McDonnell, Estelle Parsons, Loren Dean, Yaphet Kotto, Eddie Bracken, John Randolph, David Strathairn, and Kelly Preston.

In *Stolen Memories*, a young boy spends a summer with relatives in the South, and his aunts (Linda Lavin, Shirley Knight) try to steer him clear of the "slow" third aunt (Mary Tyler Moore), to whom he takes a shine. *The Ransom of Red Chief* carried on another of Clark's primary themes—boys growing up—with Haley Joel Osment and Christopher Lloyd starring.

DUANE CLARK

Movies: *Valentine's Day* (1998, aka *Protector*), *Kiss My Act* (2001)

Clark's features include *Bitter Harvest* (1993), *Soulmates* (1997), and *Family Tree* (1999). The son of producer and *American Bandstand* host Dick Clark, Duane Clark has directed episodes of such series as *Dark Angel*, *Boston Public*, *One Tree Hill*, *Medium*, and the full range of *CSI* dramas. *Valentine's Day* is a thriller with Mario Van Peebles, Rae Dawn Chong, and Ben Gazzara. *Kiss My Act* is a gender reversal on the *Cyrano de Bergerac* theme with Camryn Manheim and a cast of stand-up comics as well as Dabney Coleman and Marlee Matlin.

JAMES B. CLARK
b. May 14, 1908, Stillwater, Minnesota; d. July 19, 2000, Woodland Hills, California

***Playhouse 90*:** *The Jet-Propelled Couch* (1957, co-directed with Burgess Meredith)
***Buick-Electra Playhouse*:** *The Gambler, the Nun, and the Radio* (1960, co-directed with Albert Mare)
Movie: *Lassie: Well of Love* (1970, co-directed with Jack Hively, Sigmund Neufeld Jr.)

Clark was a film editor on more than 50 features, including John Ford's *How Green Was My Valley* (1941), Howard Hawks's *I Was a Male War Bride* (1949), Henry Hathaway's *The Desert Fox* (1951), and Sam Fuller's *Hell and High Water* (1954). Clark edited films directed by Roy Del Ruth, Leo McCarey, William A. Wellman, Frank Tashlin, and others. As a director, Clark's features include *A Dog of Flanders* (1960), *Flipper* (1963), and *And Now Miguel* (1966). Clark directed episodes of *Bonanza*, *Bus Stop*, *Daniel Boone*, and *Batman*.

Eleanor Parker starred as the Catholic sister and Richard Conte was the dying gambler who has been shot by a rival in a small Montana town in A. E. Hotchner's adaptation of Ernest Hemingway's short story, *The Gambler, the Nun, and the Radio*, a meditation on pending death. *The Jet-Propelled Couch* starred Donald O'Connor, David Wayne, and Peter Lorre.

ALAN CLARKE
b. October 8, 1935, Liverpool, England;
d. July 24, 1990, London

***Wednesday Play*:** *The Lost Train Through Hardcastle Tunnel* (1969), *Sovreign's Company* (1970), *Joan* (1970)
***Play of the Month*:** *The Love Girl and the Innocent* (1973), *Danton's Death* (1978)
***Play for Today*:** *I Can't See My Little Willie* (1970), *The Hallelujah Handshake* (1970), *Everybody Say Cheese* (1971), *A Life Is For Ever* (1972), *Man Above Men* (1973), *Penda's Fen* (1974), *A Follower for Emily* (1974), *Funny Farm* (1975), *Nina* (1978), *Scum* (1977), *Beloved Enemy* (1981), *Psy-Warrior* (1981)
Specials: *To Encourage Others* (1972), *Diane* (1975), *Tales Out of School: Made in Britain* (1982), *Baal* (1982), *Contact* (1985), *Road* (1987), *The Firm* (1988)

Clarke's hard edge never smoothed out, and he was able to make programs that were shot through with realism and showed no vestiges of sentimentality. He illuminated the ragged edges of British counterculture. He made shorts for TV and eventually the features *Scum* (1979), an unrelenting look at conditions inside a juvenile boys in prison, and *Rita, Sue and Bob, Too* (1986), about a philandering husband cheating with two randy British schoolgirls.

To Encourage Others was based on the case of Derek Bentley (Charles Bolton), who was convicted of a murder obviously committed by someone else, causing a public outcry. Norman Rodway played Danton in *Danton's Death* with Ian Richardson as Robespierre. *Scum*, which Clarke remade two years later as a feature, dealt with life inside a violent boys' detention center. *Made in Britain* starred Tim Roth as a violent, unregenerate skinhead named Trevor, who's followed on his adventures by Clarke's camera in a *cinema verite* style.

David Bowie and Zoe Wanamaker starred in *Baal*, Bertolt Brecht's first play, about a violent womanizer. *Contact* was another of Clarke's rituals of documentary-like harsh reality as his cameras follow a team of British paratroopers as it patrols through Northern Ireland, occasionally beset by suspenseful and suddenly chaotic episodes. *The Firm* starred Gary Oldman in a tale of corruption and criminal violence in the world of British football.

WILLIAM F. CLAXTON
b. October 22, 1914, California;
d. February 11, 1996, Santa Monica, California

Movies/Miniseries: *Stop, Thief!* (1976), *The American Parade* (1976, mini), *Bonanza: The Next Generation* (1988)

Claxton was a film editor on 25 low-budget features throughout the 1940s. His features as a director include *Desire in the Dust* (1960) with Joan Bennett and *Stage to Thunder Rock* (1964) with Barry Sullivan. Claxton directed episodes of *Route 66*, *High Chaparral*, and *The Blue Knight*. *The American Parade* starred Brad Davis as nineteenth-century newspaper cartoonist Thomas Nast and his ink-pen battle against Boss Tweed's Tammany Hall cronies.

HAROLD CLAYTON

***BBC Sunday Night Theatre*:** *Twelfth Night* (1950), *Romeo and Juliet* (1955)
Special: *The Romantic Young Lady* (1955)
Miniseries: *Silas Marner* (1964, mini)

Geoffrey Dunn, Terence Morgan, and Barbara Lott starred in *Twelfth Night*. Tony Britton and Virginia McKenna portrayed *Romeo and Juliet* for Clayton.

TOM CLEGG
b. 1927, England

***Armchair Cinema*:** *Regan* (1974)
Movies/Miniseries: *An Honourable Retirement* (1979), *The Two Faces of Evil* (1980, co-directed with Alan Gibson, Peter Sasdy), *The World Cup: A Captain's Tale* (1982), *Lord Mountbatten: The Last Viceroy* (1986, mini), *The Marksman* (1987, mini), *The Price of the Bride* (1990), *If the Shoe Fits* (1990), *A Casualty of War* (1990), *Sharpe's Rifles* (1993), *Sharpe's Eagle* (1993), *Sharpe's Enemy* (1994), *Sharpe's Company* (1994), *Sharpe's Honour* (1994), *Sharpe's Gold* (1995), *Sharpe's Battle* (1995), *Sharpe's Sword* (1995), *Sharpe's Regiment* (1996), *Sharpe's Siege* (1996), *Sharpe's Mission* (1996), *Sharpe's Revenge* (1997), *Sharpe's Justice* (1997), *Sharpe's Waterloo* (1997), *Murder in Mesopotamia* (2001), *My Uncle Silas II* (2003), *Sharpe's Challenge* (2006)

Clegg directed on such series as *Space 1999*, *Minder*, and *Return of the Saint*, and the feature *McVicar*, which he also wrote. *McVicar* starred Roger Daltry as one of London's more celebrated criminals.

Nicol Williamson starred for Clegg as *Lord Mountbatten*, and the miniseries, like some of the Sharpe adventures, aired in America on *Masterpiece Theatre*. The miniseries covers Louis Mountbatten's negotiations leading to the partitioning of India and Pakistan, and his famously stubborn personality. The show was nominated for three Emmy Awards, including best miniseries, and

benefited from the superb work of Williamson, Ian Richardson as Nehru, Janet Suzman as Lady Edwina, Nigel Davenport, Vladek Sheybal, and Wendy Hiller.

The Sharpe canon is obviously Clegg's major legacy. Bernard Cornwell wrote the source novels about a lieutenant in the British Army during the 1790s and early 1800s, when the Napoleonic Wars were raging. Sean Bean played Richard Sharpe, and his ability to express taciturn emotions, intelligence, and command were essential to the series' success.

GRAEME CLIFFORD
b. 1942, Sydney, New South Wales, Australia

Movies: *Past Tense* (1994), *A Loss of Innocence* (1996), *The Last Don* (1997, mini, aka *Mario Puzo's The Last Don*), *The Last Don II* (1998, mini, aka *Mario Puzo's The Last Don II*), *My Husband's Secret Life* (1998), *Caracara* (1998, aka *The Last Witness*), *See You in My Dreams* (2000), *Redeemer* (2002), *Crossing the Line* (2002), *Profoundly Normal* (2003), *Remembering Charlie* (2003), *Family Sins* (2004), *Write & Wrong* (2007)

As a film editor, Clifford cut Robert Altman's *Images* (1972), Nicolas Roeg's *Don't Look Now* (1973), Jim Sharman's *The Rocky Horror Picture Show* (1975), and Bob Rafelson's *The Postman Always Rings Twice* (1981). He directed Jessica Lange and Kim Stanley to Academy Award nominations in *Frances* (1983), about the life of actress Frances Farmer.

The Last Don trod boldly through Puzo's Mafia territory with Danny Aiello in the title role, and was nominated for three Emmy Awards, for outstanding miniseries and the performances of Joe Mantegna and Kirstie Alley. *My Husband's Secret Life* was practically from the movie-of-the-week blueprint of women's dramas, complete with rotating female star, this time Anne Archer. *See You in My Dreams* was based on World War II home-front-era stories by Sam Shepard, and was infused with a great sense of the era as serviceman Aidan Quinn and Marcia Gay Harden played lovers. Alley and Delroy Lindo played mentally challenged lovers in *Profoundly Normal*, and Alley also starred for Clifford in *Family Sins* and *Write & Wrong*.

HAROLD CLURMAN
b. September 18, 1901, New York City; d. September 9, 1980, New York City

Play of the Week (NY)**:** *Tiger at the Gates* (1960)

Clurman was a founder of the Group Theatre. He was nominated for Tony Awards for best director for the trio of plays *Bus Stop*, *Pipe Dream*, and *Tiger at the Gates* (1956), and *The Waltz of the Toreadors* (1957). Like his single TV production, Clurman directed only one film, *Deadline at Dawn* (1946), a murder mystery from a Clifford Odets screenplay.

Tiger at the Gates was Christopher Fry's adaptation of Jean Giraudoux's *The Trojan War Shall Not Take Place*, featuring the ensemble of Bramwell Fletcher, Martin Gabel, Nina Foch, Leueen McGrath, and Cathleen Nesbitt.

MATT CODD

Movies: *Epoch* (2000), *Dragon Dynasty* (2006), *Wraiths of Roanoke* (2007)

Codd worked in the art department on features directed by Steven Spielberg, Barry Sonnenfeld, Mel Gibson, Jonathan Mostow, Tom Shadyac, and others. Codd directed the feature *Shark Hunter* (2001). His TV movies were for the Sci-Fi Channel.

FRED COE
b. December 23, 1914, Alligator, Mississippi; d. April 29, 1979, Los Angeles

Hallmark Hall of Fame**:** *All the Way Home* (1971)
Specials: *Petticoat Fever* (1945), *Laughter in Paris* (1946), *Mr. and Mrs. North* (1946), *Twelfth Night* (1947), *This Time Next Year* (1947), *First Person Singular* (1948)
Miniseries: *The Adams Chronicles* (1976, mini, co-directed with Paul Bogart, Barry Davis, Bill Glenn, James Cellan Jones, Anthony Page)

Among the very early TV productions directed by Coe were *The Last War* (1946), *This Time Next Year* (1947), and a 60-minute version of *Great Catherine* (1948) with Gertrude Lawrence. Coe's experimental plays for TV in the 1940s paved the way for his great successes as a TV drama producer in the 1950s. *Laughter in Paris*, written by Richard McDonough, featured Arnold Stang and Larry Dobkin. *Mr. and Mrs. North* featured Maxine Stuart and John McQuade with an ensemble of Millard Mitchell, Efrem Zimbalist Jr., Don Haggerty, and Vaughn Taylor. Coe's *Twelfth Night* was cast with Taylor, McQuade, Ann Burr, and John Baragrey. *This Time Next Year* was enacted by Taylor, Frank Thomas, and Leona Powers.

During the first season of *Philco Television Playhouse*, 1948–1949, Coe directed the inaugural show, *Dinner at Eight* (1948), plus *Rebecca* (1948), *Counselor-at-Law* (1948) with Paul Muni, *A Christmas Carol* (1948) with Dennis King as Ebenezer Scrooge, *Pride and Prejudice*

(1949), *The Late Christopher Bean* (1949), *Becky Sharp* (1949), and *What Makes Sammy Run?* with Jose Ferrer as Sammy Glick. Coe's reliance on tried-and-true stage pieces gave way to fresh writing by such brilliant talents as Horton Foote, JP Miller, Tad Mosel, and many more. Coe nurtured their talents on TV and hired such directors as Delbert Mann and Arthur Penn. His legacy, as detailed in Jonathan Krampner's *The Man in the Shadows*, is as one of TV's great producers, a supreme packager of material and talent.

Coe also controlled the producing reins on *Producers' Showcase* and some of the later productions on *Playhouse 90*. He also produced Broadway shows, winning two Tony Awards for *The Miracle Worker* and receiving seven total nominations. He directed the features *A Thousand Clowns* (1965) with Martin Balsam in his Academy Award–winning role, and *Me, Natalie* (1969) with Patty Duke.

Coe occasionally returned to directing, most notably for *The Adams Chronicles*. Of all of the directors linked to this 13-episode PBS landmark spread across two years, Coe directed the most installments, including the culminating episodes (specifically, 8, 10, 12, and 13). The show won four Emmy Awards out of 20 nominations, including for Kathryn Walker as Abigail Smith Adams and Sherman Yellen's writing. Also nominated were the show for outstanding limited series (Coe was a producer), George Grizzard as John Adams, Pamela Payton-Wright as Louisa Catherine, and writers Tad Mosel and Roger O. Hirson.

LARRY COHEN
b. July 13, 1958, New York City

Movies: *See China and Die* (1981), *As Good as Dead* (1995)

Cohen's mostly low-budget genre films as a writer and director have contained quirks and subversions. His features as a director include *Hell Up in Harlem* (1973), *It's Alive* (1974), *Q* (1982), and *Wicked Stepmother* (1989).

See China and Die starred Esther Rolle as a maid who turns amateur sleuth to solve the murder of her employer. Crystal Bernard and Traci Lords play friends who switch identities in *As Good as Dead* to scam an insurance company for benefits.

ROB COHEN
b. March 12, 1949, Cornwall, New York

Movie: *The Rat Pack* (1998)

Cohen's features include *A Small Circle of Friends* (1980), *Scandalous* (1984), *Daylight* (1996), *The Fast and the Furious* (2001), and *Stealth* (2005). Cohen's assignment on *The Rat Pack* was to just get it right, shoehorn the ensemble together to interpret Kario Salem's teleplay. The adventure of casting such iconic roles and letting the actors swing with the ring-a-ding-ding was a superb job: Joe Mantegna (Dean Martin), Ray Liotta (Frank Sinatra), Don Cheadle (Sammy Davis Jr.), Angus Macfadyen (Peter Lawford), William L. Petersen (JFK), Deborah Kara Unger (Ava Gardner), Dan O'Herlihy (Joe Kennedy), etc. The show was nominated for 11 Emmy Awards and won three. Mantegna, Cheadle, and Salem were among the nominees. Cheadle won a Golden Globe for his Sammy.

CYRIL COKE
d. 1993, England

ITV Play of the Week (UK)**:** *The Night of the Big Heat* (1960), *Countdown at Woomera* (1961), *The Touch of a Dead Hand* (1963)

Movies/Miniseries: *Summertime Ends Tonight* (1965), *Acquit or Hang* (1965), *The Duchess of Duke Street* (1978, mini, co-directed with Bill Bain, Simon Langton, Raymond Menmuir), *Malice Aforethought* (1979, mini), *Pride and Prejudice* (1980), *Flickers* (1980, mini)

Coke's series work in Britain includes *Murder Bag*, *Our Man at St. Mark's*, *The Troubleshooters*, *New Scotland Yard*, *Checkpoint Chiswick*, and others. Coke's fortunes rode on the success of *Upstairs Downstairs*, and he directed on all four seasons of that TV landmark, which first aired in the U.K. in 1974. These combined with his participation in the later two *Duchess of Duke Street* series brought his work American exposure on PBS's *Masterpiece Theatre*.

Night of the Big Heat was an ambitious science-fiction adventure that Giles Cooper adapted from a John Lymington novel about monstrous aliens who create a heat wave prior to their invasion. Coke's *Countdown at Woomera* was more presciently futuristic than sci-fi as a deadly epidemic is a possibility prior to the first manned mission to the moon (the 1961 show is set in 1968). *Acquit or Hang*, based on Stanley Miller's play, dramatized the trial aboard the HMS *Duke* in Portsmouth Harbor of two mutineers of the HMS *Bounty*, three years after the deed. This piece aired in America on *NET Playhouse*.

Malice Aforethought was the adaptation of the famous 1931 Frances Iles crime novel, which broke new ground in that it revealed the murderer at the beginning, then backtracked into the plot. Cheryl Campbell won the BAFTA Award as best TV actress for her performance as the secret love of a doctor (Hywell Bennett) who is constantly the victim of his wife's (Judy Parfitt)

verbal abuse. Poison is the choice for the deed, and Coke supplies the old chestnut with the appropriate sense of suspense. The actors are excellent, including Briony McRoberts, Harold Innocent, Thorley Walters, Dominic Guard, and Michael Aldridge.

Fay Weldon adapted Jane Austin's *Pride and Prejudice* for Coke, who cast Elizabeth Garvie as the witty Elizabeth among the five marriage-minded sisters in Victorian England and David Rintoul as the prideful Fitzwilliam Darcy. Coke's best work may well be *Flickers*, about a ne'er-do-well (Bob Hoskins) and a snobby woman (Frances de la Tour) of means who becomes pregnant. They marry, her to give the child a father, him to use her money to get into the film business. *Flickers* received an Emmy Award nomination for outstanding limited series, and provided one of the roles that established Hoskins as a major talent.

MARCUS COLE

Movies/Miniseries: *The Great Bookie Robbery* (1986, mini, co-directed with Mark Joffe), *Spit MacPhee* (1988, mini), *Computer Ghosts* (1988, co-directed with Rob Stewart), *The Great Air Race* (1990, mini, aka *Half a World Away*), *Tracks of Glory* (1992, mini), *A Season of Hope* (1995, aka *The Lemon Grove*), *From the Mixed-Up Files of Mrs. Basil E. Frankenweiler* (1995), *The Christmas Box* (1995), *Never Give Up: The Jimmy V Story* (1996), *Timepiece* (1996), *Childhood Sweetheart?* (1997), *A Thousand Men and a Baby* (1997, aka *Narrow Escape*), *Three Secrets* (1999), *A Song from the Heart* (1999, aka *Music from the Heart*), *Beyond the Prairie: The True Story of Laura Ingalls Wilder* (2000), *Yesterday's Children* (2000), *Guilty Hearts* (2002, mini), *Beyond the Prairie, Part 2: The True Story of Laura Ingalls Wilder* (2002)

Cole had directed on *Prisoner*, *Taurus Rising*, *Waterloo Station*, and other series. *The Great Bookie Robbery* was based on an actual, successful robbery of Australian bookmakers, after which the crooks started killing each other off to tip off police detectives. It was an auspicious debut as Cole and co-director Mark Joffe shared the Australian Film Institute Award for best miniseries direction. John Mills was the grandfather trying to hold onto the custody of his title grandson in *Spit MacPhee*. Cole tackled an American story about sons bickering over whether to continue running the family citrus grove in *A Season of Hope*, starring JoBeth Williams. The director collaborated with Lauren Bacall for *From the Mixed-Up Files of Mrs. Basil E. Frankenweiler*.

Richard Thomas starred in *The Christmas Box* and its better prequel, *Timepiece*, in which James Earl Jones played a clockmaker facing trumped-up charges in the murder of a white supremacist. Cole directed three more TV movies featuring Thomas, and one with Amy Grant. Anthony LaPaglia played Jim Valvano, the North Carolina State basketball coach who died of cancer, in *Never Give Up*. In the realm of remakes, Cole retried one off the beaten path, Robert Wise's *Three Secrets* (1950), about three women hoping that a young airplane crash survivor in the mountains is actually the boy that each one put up for adoption years earlier.

BASIL COLEMAN

Theatre 625*: *The Queen and the Welshman (1966)
Wednesday Play*: *The Order (1967)
Play of the Month*: *The Tempest (1968), ***The Rivals*** (1970), ***Tartuffe*** (1971), ***Love's Labour's Lost*** (1975)
The Complete Dramatic Works of William Shakespeare*: *As You Like It (1978)
Movies/Miniseries: *Husbands and Lovers* (1970, mini), *An Unofficial Rose* (1974, mini), *Anna Karenina* (1977, mini), *The Spider's Web* (1982)

The Queen and the Welshman, which aired on *NET Playhouse* in America, starred Dorothy Tutin as Catherine de Valois, the widow of King Henry V. Coleman's *The Tempest* found Michael Redgrave as Prospero, and *As You Like It* was top-lined by Helen Mirren. Richard B. Sheridan's *The Rivals* starred Beryl Reid as Mrs. Malaprop with Jeremy Brett and Jennie Linden. Michael Hordern and Michael Craig led the *Tartuffe* ensemble. Tolstoy's *Anna Karenina*, in the person of Nicola Pagett, entertained American audiences on *Masterpiece Theatre*.

JOHN DAVID COLES

Movies: *Rising Son* (1990), *Darrow* (1991), *The Good Fight* (1992), *Against Her Will: The Carrie Buck Story* (1994), *Friends at Last* (1995), *Trump Unauthorized* (2005)

Coles, a former assistant editor to Francis Ford Coppola, directed the *American Playhouse* theatrical feature about a dying family business, *Signs of Life* (1989), starring Arthur Kennedy and Beau Bridges. Coles directed on *Northern Exposure*, *I'll Fly Away*, *Birdland*, *Maximum Bob*, *Law & Order: Criminal Intent*, *Karen Sisco*, *Desperate Housewives*, and *Grey's Anatomy*.

Brian Dennehy delivers one of his best performances in *Rising Son*, as a laid off industrial foreman who's at odds with his son (Matt Damon) over the boy's college education. *Darrow* skimmed through the career of the

great trial lawyer, covering several important cases with Kevin Spacey in the title role, practically skipping the Scopes "Monkey Trial," as if the movie was a supplement to both *Inherit the Wind* and Henry Fonda's one-man success, *Clarence Darrow*. Marlee Matlin earned a CableACE Award nomination as Carrie Buck, a mentally challenged woman who fights to keep her newborn baby against charges of incompetence. *Friends at Last* covered a failed marriage that turned into a lifelong friendship, with Kathleen Turner and Colm Feore as the couple. *Trump Unauthorized* was based on two books by Gwenda Blair that tended to see Ivana Trump and her family in a favorable light.

RICHARD A. COLLA
b. 1936

Movies: *The Whole World Is Watching* (1969), *McCloud: Who Killed Miss. U.S.A.?* (1970, aka *Portrait of a Dead Girl*), *The Other Man* (1970), *Sarge* (1971, aka *The Badge or the Cross*), *The Priest Killer* (1971), *Tenafly* (1973), *The Questor Tapes* (1974), *Live Again, Die Again* (1974), *The Tribe* (1974, aka *Cro-Magnon*), *The UFO Incident* (1975, aka *Interrupted Journey*), *Battlestar Galactica* (1978), *Don't Look Back: The Story of Leroy "Satchel" Paige* (1981), *Stingray* (1985), *That Secret Sunday* (1986), *Something Is Out There* (1988), *Naked Lie* (1989), *Roxanne: The Pulitzer Prize* (1989), *Blind Witness* (1989), *Sparks: The Price of Passion* (1990), *Storm and Sorrow* (1990), *Deadly Medicine* (1991), *Desperate Rescue: The Cathy Mahone Story* (1993), *Web of Deception* (1994), *Tom and Rosanne: Behind the Scenes* (1994), *Zoya* (1995, aka *Danielle Steele's Zoya*), *Dazzle* (1995, aka *Judith Krantz's Dazzle*), *Hidden in Silence* (1996), *Her Last Chance* (1996), *Love's Deadly Triangle: The Texas Cadet Murder* (1997), *When Husbands Cheat* (1998), *Ultimate Deception* (1999, aka *Ultimate Betrayal*), *Blue Valley Songbird* (1999), *Growing Up Brady* (2000)

Colla's series directing includes *The Virginian*, *Gunsmoke*, *Ironside*, *Judd for the Defense*, *The Equalizer*, and *Hunter*. His features are *Zigzag* (1970) with George Kennedy, *Fuzz* (1972) with Burt Reynolds, and *Olly, Olly, Oxen Free* (1978) starring Katharine Hepburn. The director's early career in TV movies included three pilot films written by the team of Richard Levinson and William Link: *The Whole World Is Watching*, the second pilot to *The Lawyers* segment of the rotating series *The Bold Ones*, with the team defending a campus radical who shot a policeman; Dennis Weaver's *McCloud* forerunner; and *Tenafly*, which starred James McEachin as an African American private detective.

The Other Man was a love triangle with Joan Hackett at the vortex. Kennedy's *Sarge* series was initiated by Colla and continued with the help of Raymond Burr's Ironside in *The Priest Killer*. *The Questor Tapes* is often fondly recalled by Gene Roddenberry fans. *The Tribe* was certainly against the grain as Colla imagined life among warring Cro-Magnon groups.

The boldly presented *UFO Incident* has been practically forgotten with time. Based by writers Jake Justiz and Hesper Anderson on John G. Fuller's nonfiction book, *The Interrupted Journey*, this story relates the experiences of a New Hampshire couple, Barney and Betty Hill (James Earl Jones, Estelle Parsons), who claimed that in September 1961 they were abducted by aliens to a spaceship and given medical examinations. Barnard Hughes played the psychiatrist coaxing the story out of the Hills. Parsons and Jones are both superb. The interracial marriage receives no commentary as the actors are completely integrated into the storytelling, committed to expressing the trauma experienced by the Hills. The Emmy voters steered clear of citing both performances, which are certainly among the most powerful and startling TV work in the canons of each celebrated actor.

Colla directed Louis Gossett Jr. as Satchel Paige in *Don't Look Back*. He turned out the pilots for *Battlestar Galactica* and Stephen J. Cannell's *Stingray*. *Los Angeles Times* columnist Al Martinez chipped in a piece about the police cover-up of a murder with a journalistic fabrication complicating matters in *That Secret Sunday*. Colla presented Victoria Principal in three credibility-straining thrillers, and he was off in the TV-movie diva sweepstakes, directing projects fronted by Victoria Hamel, Mariel Hemingway, Melissa Gilbert, Lisa Hartman, Dolly Parton, and Kellie Martin twice.

Colla's fact-based movies included the first one with Martin, *Hidden in Silence*, a well-done story of Jews hiding from Nazis in 1939 Poland. The director's movies about Roseanne Arnold and the Texas cadet murder received their shares of ink, but one of Colla's best and most unique presentations was certainly *Storm and Sorrow*, about the 1974 efforts of a U.S. climbing team to conquer Lenin Peak in the Trans-Alai Range, then located in the USSR and now on the Tajikistan/Kyrgyzstan frontier. Based by Leigh Chapman on his own book, the film starred Lori Singer and Marcia Cross and featured the cinematography of Laszlo George and Ivan Mark.

REGINALD COLLIN

Miniseries: *Napoleon and Love* (1972, mini, co-directed with Jonathan Alwyn, Derek Bennett, Don Leaver)

Collin directed on the British series *Pathfinders to Venus*, *Callan*, and *The Rivals of Sherlock Holmes*, among others. *Napoleon and Love*, which was among the initial tide of British miniseries to make a mark on American public TV, brought Ian Holm wider attention for his portrayal of the personal side of the French commander, with Billie Whitelaw as his Josephine.

ROBERT COLLIN

Mystery and Imagination*: *Sweeney Todd (1970)

The "demon barber of Fleet Street" was portrayed in this low-budget version with characteristically toothy enthusiasm by Freddie Jones, supported by Heather Canning and Russell Hunter.

ERNEST COLLING

Dramas/Comedies: *Winterset* (1945), *You Can't Take It with You* (1945), *Little Women* (1946), *Angel Street* (1946), *Seven Keys to Baldpate* (1947), *Little Brown Jug* (1947)

Colling staged experimental, full-length plays for TV at a time when TV sets were practically nonexistent among the masses in New York. His staging of Louisa May Alcott's *Little Women* starred Margaret Hayes as Jo. *You Can't Take It with You* starred Arthur Hunnicutt and Mardi Bryant. Maxwell Anderson's *Winterset* featured John McQuade, Anatole Winogradoff, and Eva Langbord. Colling produced and directed *Seven Keys to Baldpate* and *Little Brown Jug*, both with Vaughan Taylor, for NBC at WNBT-TV in New York. He also adapted and directed a 60-minute version of Joseph Conrad's *Victory* (1945) starring Uta Hagen and McQuade.

ROBERT E. COLLINS
b. 1943

Hallmark Hall of Fame*: *Gideon's Trumpet (1980)
Movies: *Serpico: The Deadly Game* (1976, aka *The Deadly Game*), *The Life and Assassination of the Kingfish* (1977, aka *Every Man a King*), *Our Family Business* (1981), *Money on the Side* (1982), *Mafia Princess* (1986), *J. Edgar Hoover* (1987), *The Hijacking of the Achille Lauro* (1989), *Prime Target* (1989), *Johnny Ryan* (1990), *In the Arms of a Killer* (1992)

Collins was a writer for *The Invaders*, *Marcus Welby, M.D.*, *Dan August*, and other shows. He wrote and directed the pilot and for the series about undercover New York City police detective Frank Serpico, first realized by Al Pacino in Sidney Lumet's *Serpico* (1973), played on TV by David Birney. More undercover cops came later with Angie Dickinson in *Prime Target* and Clancy Brown as *Johnny Ryan*, the former playing like a long episode of *Police Woman*, the latter at least distinguished by its 1949 setting. Neither of Collins's films about major historical figures—with Edward Asner as Huey P. Long in *The Life and Assassination of Kingfish* and Treat Williams as *J. Edgar Hoover*—rarely got much above par. The director's two mob pictures, *Our Family Business* and *Mafia Princess*, have interesting casts but so-so results, the latter with Tony Curtis as Chicago rackets king Sam Giancana and soap star Susan Lucci as his daughter. The *Achille Lauro* film has been blamed for strident anti-Palestinian sentiments and *In the Arms of a Killer* was a Jaclyn Smith vehicle.

Collins's best effort is *Gideon's Trumpet*, the adaptation by David W. Rintels of Anthony Lewis's book about Clarence Gideon, a Florida drifter whose inability to afford a lawyer on breaking-and-entering charges led to the overhaul of the American justice system with the creation of public defenders. Henry Fonda's performance as Gideon and the outstanding support of John Houseman, Fay Wray, Dean Jagger, and Jose Ferrer as Abe Fortas reinforced the story dynamics. The show, Fonda, and Rintels were nominated for Emmy Awards, and the program was bestowed with a Peabody Award.

PETER COLLINSON
b. April 1, 1936, Lincolnshire, England; d. December 16, 1980, Los Angeles

Movie: *The House on Garibaldi Street* (1979)

Collinson directed the features *The Long Day's Dying* (1968) and *The Italian Job* (1969) with Michael Caine, leading to his knack for cobbling together European thrillers and action genre items, convincing several stars to throw in with his enterprises more than once, including William Holden, Oliver Reed, Susan George, Suzy Kendall, and Tom Bell. His features include *Innocent Bystanders* (1972), *And Then There Were None* (1975), and *The Earthling* (1980).

The House on Garibaldi Street followed the exploits of the Mossad, the secret Israeli espionage unit, as they stake out the supposed Argentine residence of former Nazi butcher Adolph Eichmann. Collinson's international assemblage this time included Topol, Martin Balsam, Edward Judd, Janet Suzman, Nick Mancuso, Leo McKern, and Charles Gray. Collinson's film, adapted by Steve Shagan from Isser Harel's book, is the best of several films about the search for Eichmann.

TIMOTHY COMBE

Movies/Miniseries: *Early Life of Stephen Hind* (1974, mini), *Ballet Shoes* (1975)

Combe directed on the series *Dr. Who* and *Angels*. *Ballet Shoes* follows the story of three orphaned sisters whose home becomes a boarding house, where the renters contribute meaning and influence to their lives, including a ballet future for one of the girls. The show is often fondly recalled by dancers. Angela Thorne starred as the household head and guardian of Sylvia Brown.

RICHARD COMPTON
b. March 2, 1938, Philadelphia, Pennsylvania; d. August 7, 2007

Movies/Miniseries: *Deadman's Curve* (1978), *Wild Times* (1980, mini), *Desperado: Avalanche at Devil's Ridge* (1988), *Kojak: Fatal Flaw* (1989), *Baywatch: Panic at Malibu Pier* (1989), *Kojak: It's Always Something* (1990), *The Keys* (1992), *Babylon 5: The Gathering* (1993)

After an education as a jack-of-all-trades in low-budget filmmaking that included biker flicks, Compton's writing and directing came to the fore with the successes of *Macon County Line* (1974) and *Return to Macon County* (1975). His TV direction since then has been steady and accomplished: *Hill Street Blues*, *Miami Vice*, *The Equalizer*, *L.A. Law*, *Charmed*, *The X Files*, and others.

Deadman's Curve was an effective biopic about the pop duo Jan and Dean—Jan Berry (Richard Hatch) and Dean Torrence (Bruce Davison). *Wild Times* was a Sam Elliott–fronted Western derived from a Brian Garfield novel, with Ben Johnson, Gene Evans, Pat Hingle, Harry Carey Jr., Dennis Hopper, L. Q. Jones, Cameron Mitchell, and a corral of other sagebrush mugs. *Desperado* was another Western. Compton's team ability to streamline action-adventure shows inside their formats came in handy for half of his series-derived TV movies.

KEVIN CONNOR
b. 1937, London, England

Movies/Miniseries: *Goliath Awaits* (1981, mini), *Mistral's Daughter* (1984, mini, co-directed with Douglas Hickox), *Master of the Game* (1984, mini, co-directed with Harvey Hart), *North and South, Book II* (1986, mini), *The Lion of Africa* (1987), *The Return of Sherlock Holmes* (1987), *What Price Victory* (1988), *Great Expectations* (1989, mini), *The Hollywood Detective* (1989), *The Mysteries of the Dark Jungle* (1990, mini), *Iran: Days of Crisis* (1991), *Spies* (1992), *Age of Treason* (1993), *Lethal Exposure* (1993), *Diana: Her True Story* (1993), *Jack Reed: Badge of Honor* (1993), *Shadow of Obsession* (1994), *Hart to Hart: Secrets of the Hart* (1995), *The Old Curiosity Shop* (1995, mini), *Liz: The Elizabeth Taylor Story* (1995), *The Little Riders* (1996), *The Apocalypse Watch* (1997, aka *Robert Ludlum's The Apocalypse Watch*), *Mother Theresa: In the Name of God's Poor* (1997), *The Seventh Scroll* (1999, mini), *Mary, Mother of Jesus* (1999), *In the Beginning* (2000), *Santa Jr.* (2002), *Just Desserts* (2004), *Fielder's Choice* (2004), *A Boyfriend for Christmas* (2004), *McBride: Murder Past Midnight* (2005), *McBride: The Chameleon Murder* (2005), *McBride: It's Murder, Madam* (2005), *Blackbeard* (2006, mini), *Marco Polo* (2007)

A former film editor, Connor sharpened his skills by executing low-budget science-fiction features relying on his strong storytelling acumen: *The Land That Time Forgot* (1976), *At the Earth's Core* (1976), *Warlords of the Deep* (1977), and the cult horror item, *Motel Hell* (1980), starring Rory Calhoun. Connor also directed episodes of *Hart to Hart*, *Remington Steele*, *Moonlighting*, and *Call to Glory*.

Connor co-directed a couple of big glossy miniseries starring Stefanie Powers (*Mistral's Daughter*) and Dyan Cannon (*Master of the Game*), then was given all 570 minutes of *North and South, Book II* to do himself. *The Lion of Africa* was an old-fashioned adventure with Brian Dennehy. *The Return of Sherlock Holmes* has Watson's descendent (Margaret Colin) thawing out the cryogenically frozen body of the great detective. *What Price Victory* was an easy indictment of a college football program doing everything and anything to win.

Great Expectations was done in the Disney camp and with much avowed faith to the original, so that the story has novel-like fullness. John Goldsmith wrote the six-hour adaptation and Jean Simmons, who had played Estella opposite John Mills in David Lean's classic 1946 adaptation, this time played Miss Haversham. Anthony Hopkins received one of the show's four Emmy nominations as Magwich, and Anthony Calf carried the show as Pip. Connor and Goldsmith were pleased to refract another Dickens standard through the Disney Channel methods for a very well-assembled rendition of *The Old Curiosity Shop* with Tom Courtenay as Daniel Quilp along with James Fox, Peter Ustinov, Cornelia Hayes O'Herlihy, and others.

Connor executed a string of entertainments beginning with the amusing idea of having Telly Savalas play an actor-turned-homicide investigator in *The Hollywood Detective*. Stacy Keach faced British colonial problems inside his family in *Mysteries of the Dark Jungle*. Arliss Howard top-lined *Iran: Days of Crisis*. Bryan Brown investigated a murder in ancient Rome in *Age of Treason*.

Movies based on the lives of actual women of royalty, truly and figuratively, were treated by Connor with soapsuds, dignity, and some charm: *Diana: Her True Story* with Serena Scott Thomas, *Liz: The Elizabeth Taylor Story* with Sherilyn Fenn very dexterous, *Mother Theresa: In the Name of God's Poor* with Geraldine Chaplin, and *Mary, Mother of Jesus* with the role split between Melinda Kinnaman as the young Mary and Pernilla August playing the adult Mary. Connor stayed in the biblical realm for *In the Beginning*, with Goldsmith tailoring together tales from Genesis and Exodus for Martin Landau, Alan Bates, Jacqueline Bisset, Diana Rigg, et al.

Connor directed a pair of comedies starring Lauren Holly, then mounted another apparently needed version of *Frankenstein*, starring Luke Goss as the creature, Alec Newman as Dr. Frankenstein, and enough dialogue to also employ Donald Sutherland, Julie Delpy, William Hurt, and Nicole Lewis. The three *McBride* movies, about a former policeman who's a defense lawyer, meant most of Connor's 2005 had been turned over to a John Larroquette franchise.

ROBERT CONRAD
b. March 1, 1935, Chicago, Illinois

Movies: *High Mountain Rangers* (1987), *Glory Days* (1988)

Conrad starred in the series *Wild, Wild West* and *Baa, Baa, Blacksheep*, and others. Everything that Conrad has directed, he also starred in, including the spaghetti Western *The Bandits* (1967) and the series *Baa Baa Blacksheep*, *The Duke*, *A Man Called Sloan*, *High Mountain Rangers*, and *Jesse Hawkes*. The pilot for *High Mountain Rangers* follows the title group of wilderness law-enforcement officers working in the Sierra Nevada out of Lake Tahoe as they pursue a notorious drug dealer—with at least some great scenery. In *Glory Days*, the 53-year-old Conrad attends his son's college, starts for the football team, saves the coach's job, discovers a financial windfall for the school, and staves off the advances of beautiful coeds—he's married. Both TV movies co-starred Conrad's son, Shane Conrad.

WILLIAM CONRAD
b. September 27, 1920, Louisville, Kentucky; d. February 11, 1994, North Hollywood, California

Movie: *Side Show* (1981)

Conrad's film acting career started in 1945; his directing, on *Highway Patrol*, in 1955; and his producing career in 1957 on the feature *The Ride Back*, in which he co-starred with Anthony Quinn. Conrad starred in the series *Cannon* and *Jake and the Fat Man*, and his resonant voice made him in demand as a narrator, including on the animated *The Bullwinkle Show* as well as *The Fugitive* and such features as *Zero Hour* (1957) and *Chisum* (1970).

Conrad directed mostly series—*77 Sunset Strip*, *Bat Masterson*, *Route 66*—and several low-budget features. His only TV movie was a good-humored hoot with Lance Kerwin as a runaway who joins Circus Vargas.

JAMES CONTNER

Movies: *Hitler's Daughter* (1990), *The 10 Million Dollar Getaway* (1991), *The Return of Eliot Ness* (1991), *The Cover Girl Murders* (1993), *When Friendship Kills* (1996, aka *A Secret Between Friends: A Moment of Truth Movie*), *She Woke Up Pregnant* (1996, aka *Crimes of Silence*), *Abduction of Innocence: A Moment of Truth Movie* (1996, aka *Abduction of Innocence*), *Touched by Evil* (1997), *A Champion's Fight: A Moment of Truth Movie* (1998, aka *Shattered Hearts*), *Playing to Win: A Moment of Truth Movie* (1998), *One Hot Summer Night* (1998, aka *The Trophy Wife's Secret*), *Jane Doe: Vanishing Act* (2005), *McBride: Anybody Here Murder Marty?* (2005), *Jane Doe: Ties That Bind* (2007), *Jane Doe: How to Fire Your Boss* (2007), *You've Got a Friend* (2007)

Contner was a cameraman who became a cinematographer, then a director. He was a camera operator on features directed by Sidney Lumet, Bob Fosse, and Mark Rydell and director of photography on films directed by William Friedkin, Garry Marshall, and George A. Romero. Contner directed episodes of *Miami Vice*, *Tour of Duty*, *Wiseguy*, *The Commish*, *Roswell*, *Dark Angel*, *Smallville*, *Buffy the Vampire Slayer*, *Charmed*, and others.

Kay Lenz could be one of three women in the title role of *Hitler's Daughter*, who could get inside the White House if Nazi hunters don't shape up. *The 10 Million Dollar Getaway* is an airtight robbery of Lufthansa, until the girlfriend (Karen Young) of the main conspirator (John Mahoney) has a slip of the tongue. Robert Stack came back for *The Return of Eliot Ness*. *The Cover Girl Murders* occur in the Caribbean. Before her comeback on *American Idol*, Paula Abdul played a woman who believes her new boyfriend is a serial rapist in *Touched by Evil*. Three *Moment of Truth* movies concern teenagers dealing with "adult" issues: possibly faked abduction, terminal cancer, and addictive gambling. Lea Thompson starred in the *Jane Doe* movies.

CURT CONWAY
b. May 4, 1915, Boston, Massachusetts;
d. April 10, 1974, Los Angeles

Play of the Week (NY)**:** *Burning Bright* (1959)

Conway was an actor who was once married to Kim Stanley. He acted in John Cromwell's *The Goddess* (1958), Nicholas Ray's *Wind Across the Everglades* (1959), and Martin Ritt's *Hud* (1963) as well as *The Twilight Zone* (as Hitler), *Combat!*, *The Outer Limits*, *Dr. Kildaire*, *Cannon*, and *Kojak*, among others. *Burning Bright* was John Steinbeck's "play in story form," about a devoted wife who conceives a child with another man to satisfy her beloved husband's deep need to foster a child. Conway, who had previously directed on the Sunday afternoon show, *CBS Television Workshop*, restaged Steinbeck's 1950 play for TV with Colleen Dewhurst, Myron McCormick, Donald Madden, and Crahan Denton.

GARY CONWAY

WonderWorks**:** *The Fire in the Stone* (1984)
Movies: *Sara Dane* (1982, mini, co-directed with Rod Hardy), *Matthew and Son* (1984)

Conway directed on *Bluey*, *Taurus Rising*, *Five Mile Creek*, *Richmond Hill*, *Blue Heelers*, and other Australian series. *Sara Dane* starred Juliet Jordan as the heroine of Catherine Gaskin's 1955 novel about a female denizen of Sydney Cove's criminal rabble who rose to become a shipbuilding magnate in Australia. *Matthew and Son* featured Nicole Kidman in a pilot to an unsold series. *Fire in the Stone* followed a 14-year-old boy who sets off after thieves who have taken his stash of opals.

JAMES L. CONWAY
b. October 27, 1950, New York City

Movies/Miniseries: *Last of the Mohicans* (1977), *Incredibly Rocky Mountain Race* (1977), *Donner Pass: The Road to Survival* (1978), *The Greatest Heroes of the Bible* (1978, mini), *Nashville Grab* (1981), *The Fall of the House of Usher* (1982), *Enterprise: Broken Bow* (2001)

Conway's roots are in outdoors and family movies produced by the pioneering independent Sunn Classic Pictures, including *In Search of Noah's Ark* (1976) and *The Lincoln Conspiracy* (1977). Conway's features as a director also include *Earthbound* (1981) and *The Boogens* (1982). He directed episodes of *Hunter*, *MacGyver*, *Charmed*, and the various *Star Trek* incarnations.

Most of Conway's TV movies were cut-rate and looked it. *The Last of the Mohicans* had more in common with a lesser episode of *Daniel Boone* than James Fenimore Cooper. And *The Fall of the House of Usher* at least had Martin Landau as Frederick Usher. *Donner Pass* was simply terrible. *Nashville Grab* had a couple of female prison escapees kidnap a country singer from the clutches of corrupt manager Slim Pickens. *The Greatest Heroes of the Bible* had an injection of inspiration and a huge cast of recognizable faces poised for scripture: John Carradine, Royal Dano, Richard Basehart, Lew Ayres, Robert Alda, et al.

FIELDER COOK
b. March 9, 1923, Atlanta, Georgia;
d. June 20, 2003, Charlotte, North Carolina

Playhouse 90**:** *Free Week-end* (1958), *The Dingaling Girl* (1959), *Project Immortality* (1959), *In the Presence of Mine Enemies* (1960)
Television Playhouse**:** *To Bury Caesar* (1963, co-directed with Ian Fordyce)
Hallmark Hall of Fame**:** *Teacher, Teacher* (1969), *The Price* (1971), *Harvey* (1972), *The Hands of Cormac Joyce* (1972), *Valley Forge* (1975), *Rivalry* (1975), *Beauty and the Beast* (1976)
Specials: *The Philadelphia Story* (1959), *A String of Beads* (1961), *The Fifty-Minute Hour* (1962), *Brigadoon* (1966)
Movies/Miniseries: *Sam Hill: Who Killed the Mysterious Mr. Foster* (1971), *Goodbye, Raggedy Ann* (1971), *The Homecoming: A Christmas Story* (1971), *Miracle on 34th Street* (1973), *This Was the West That Was* (1974), *Miles to Go Before I Sleep* (1975), *Judge Horton and the Scottsboro Boys* (1976), *A Love Affair: The Eleanor and Lou Gehrig Story* (1978), *Too Far to Go* (1979), *I Know Why the Caged Bird Sings* (1979), *Gauguin the Savage* (1980), *Family Reunion* (1981), *Will There Really Be a Morning?* (1983), *Why Me?* (1984), *Evergreen* (1985, mini), *A Special Friendship* (1987), *The Member of the Wedding* (1997)

Cook's distinguished career has been based on the superb treatment of first-class writing, great casting, and a remarkable feel for time–place locations and details. He launched the pilots for *Ben Casey* and *The Waltons*, and was one of the directors whom Rod Serling thoroughly trusted. Cook won Emmy Awards for producing *Brigadoon* and directing *The Price*, and was nominated for *Big Deal in Laredo* (1963) with Walter Matthau and Teresa Wright on *The DuPont Show of the Week*; *Teacher, Teacher*; *The Homecoming: A Christmas Story*; the pilot

for *Beacon Hill* (1975); and *Judge Horton and the Scottsboro Boys*. Cook won a Directors Guild of America Award for *Teacher, Teacher* and was nominated for *The Price*.

Cook's few features include Serling's *Patterns* (1956) with its battle of wills between Van Heflin and Everett Sloan; Sidney Carroll's expansion of *Big Deal in Laredo* into *A Big Hand for the Little Lady* (1965), with Henry Fonda, Joanne Woodward, and Jason Robards; *Eagle in a Cage* (1972) with Ralph Richardson and John Gielgud, and *Seize the Day* (1986) with Robin Williams.

Cook's early hour-long shows included a bold rendition of Eugene O'Neill's *The Emperor Jones* (1955) with Ossie Davis on *Kraft Television Theatre*, and Serling's *Mr. Finchley versus the Bomb* (1956) with Henry Hull on *Kaiser Aluminum Hour*. Cook also directed a version of *The Farmer's Daughter* (1962) with Lee Remick on *Theatre '62*, Colleen Dewhurst in an Emmy-nominated performance in the special *Focus*; Robert Stack in Serling's *The Command* on *Bob Hope Presents the Chrysler Theatre*, *Mirror, Mirror, Off the Wall* (1969) with George C. Scott; *The Police* (1971) on *Hollywood Television Theatre* with Fred Gwynne and Murray Hamilton as members of the title force in a society that has eliminated crime, and two Arkady Leokum pieces on PBS, *Enemies* (1971) with Sam Jaffe and Ned Glass in a sharply worded contemplation on the haves versus the have-nots, and *Neighbors* (1972) with Jane Wyatt and Andrew Duggan as one couple having a friendly chat with Raymond St. Jacques and Cicely Tyson as another pair, and the talk boiling away race relations to reveal two very pointed examinations of the interpersonal relationships in marriages. On A&E's *American Playwrights Theatre*, Cook directed James Earl Jones in the adaptation of Marsha Norman's play, *Third and Oak: The Pool Hall* (1989).

On *Playhouse 90*, Cook directed James Whitmore and Kim Hunter in *Free Week-end*, then Diane Varsi and Eddie Albert in JP Miller's *The Dingaling Girl*. Cook's third show for the honored CBS series was one of its best, *Project Immortality*, about a doctor who is diagnosed with incurable leukemia, and is asked in his final months to become a project for neurological research when he only wants to be with his family. Lee J. Cobb, in one of his finest performances, and writer Loring Mandel were both nominated for Emmys under Cook's sensitive direction.

Playhouse 90's final installment was Cook's interpretation of another of Serling's uncompromising teleplays. *In the Presence of Mine Enemies* starred Charles Laughton as a rabbi in the 1942 Warsaw ghetto, trying to keep up the spirits of the defiant and starving Jews while the Nazis herd trainloads of them away on a daily basis. This story of a sorrowful chapter of Nazi occupation also featured Arthur Kennedy, Robert Redford, Boris Karloff, Oscar Homolka, Sam Jaffe, Susan Kohner, and George Macready. Cook's *Philadelphia Story* starred the trio of Gig Young, Diana Lynn, and Christopher Plummer, *A String of Beads* featured Jane Fonda in an early role, and *To Bury Caesar* starred Jack Hawkins and Nigel Davenport. This last show aired in America as an installment on *The DuPont Show of the Week*, the anthology series on which Cook was shepherding executive producer.

Although he had been directing top shows since the mid-1950s, *Brigadoon* marked a shift in Cook's recognition to the top echelon of TV directors. Clearly a more effective version of the Alan Jay Lerner musical than the 1954 MGM feature, this special starred Robert Goulet in resonant form with Peter Falk and Sally Ann Howes in the story of the charming Scottish village. Cook's imagining of the village, and the romantic musical elements folded together into the kind of magical experience old-time musicals are supposed to conjure. Six Emmy nominations followed, including four wins, one for producer Cook for outstanding musical.

The director's involvement with *Hallmark Hall of Fame* produced seven outstanding programs in as many years, and represents, collectively, Cook's finest work. His first Hallmark show, *Teacher, Teacher*, concerned an alcoholic (David Mccallum) hired by the father (George Grizzard) of a mentally challenged youth (Billy Schulman) to tutor the boy, whose learning acumen seems better served by the sensitive understanding of the family handyman (Ossie Davis). Cook's handling of each of the relationships and the frank examination of the issues of mental retardation and race relations helped earn the show the Emmy Award for outstanding dramatic program, and a total of six nominations, including for Cook, Davis, McCallum, actually mentally challenged youth Schulman, and teleplay writer Allan Sloane.

The Price coincided with George C. Scott's razor-like ascendance in the performing arts—he won the Emmy Award for this, the Oscar for *Patton* the same year, and the Emmy for directing *The Andersonville Trial* the following year. *The Price* was a superb rendition of Arthur Miller's play about estranged brothers—surgeon Barry Sullivan, cop Scott—who meet to divide their deceased father's ramshackle "fortune." Filmed on practically one set representing the father's business, *The Price* is a stunning work about family and its connections, old wounds, and regrets. Scott's policeman had been there picking up pieces throughout the 16 years of his medico brother's general absence, and the imbalance has created the great unsaid, which tumbles out during the time of the play. *The Price* is fascinating drama and great television. It contains perhaps Scott's finest performance. Aside from Cook and Scott, David Burns also won an Emmy for best supporting actor, and the piece was nominated for outstanding program, actress (Colleen Dewhurst) and art direction.

Harvey was an attention-getter, bringing the Broadway revival of the Mary Chase chestnut back to the screen. James Stewart, who starred in Henry Kostor's 1949 feature, was once again center-stage as Elwood P. Dowd, with Helen Hayes along for good measure. Nicely performed by Stewart, who had aged into and maybe a bit past the role, Dowd still registered his nonconformist tendencies to even more timely effect. Cook's Hallmark involvement continued with the story of an Irish fishing village beset by a savage storm in *The Hands of Cormac Joyce*, based on a Leonard Wibberley novel and starring Stephen Boyd, Cyril Cusack, and Dewhurst.

The adaptation of Maxwell Anderson's play *Valley Forge* contrasted George Washington's perilous winter of 1777–1778 in rural Pennsylvania with British General Howe's posh Philadelphia digs, and inventoried the Revolutionary Army's problems. Richard Basehart delivered one of his more vigorous performances as Washington, and his support included Harry Andrews, Christopher Walken, and John Heard. *Valley Forge* as well as Cook's final pair of Hallmark programs, below, were each bestowed with Christopher Awards.

Cook went back to Scott for *Beauty and the Beast*, using a Sherman Yellen screenplay about a beautiful girl who agrees to marry and live with a hideously disfigured gentleman in his castle as a means to save her father's life. The show was nominated for three Emmys, including for Scott's performance and his make-up. The chemistry between Scott and his real-life wife, Trish Van Devere, make Cook's piece the best of their on-screen pairings. *The Rivalry*, Cook's last Hallmark presentation, presented the adaptation of Norman Corwin's play about the private and public debates of Illinois Senator Stephen Douglas (Charles Durning) and Republican upstart Abraham Lincoln (Arthur Hill) in mid-eighteenth-century Illinois over the question of slavery, with the incumbent's wife (Hope Lange) wondering whether the duo are truly passionate about the issue or merely winning the election.

Sam Hill was an undervalued comic western with Ernest Borgnine trying to solve a town murder. *Goodbye, Raggedy Ann* starred Hal Holbrook as a screenwriter trying to talk a depressed actress (Mia Farrow) out of suicide. *The Homecoming* spawned *The Waltons* and earned Patricia Neal an Emmy nomination. *That Was the West That Was* starred Kim Darby as Calamity Jane. *Miles to Go Before I Sleep* gave Martin Balsam's aimless senior citizen a sense of direction in helping a recovering drug addict (Mackenzie Philips). *Judge Horton and the Scottsboro Boys* starred Arthur Hill as the presiding judge over a notable 1930s Alabama trial of nine black teens accused of raping two white women. Cook's perceptive direction invested the story with excellent time/place details, underscoring the emotions of a racist railroading.

Cook, who always looked to great writers for material, realized John Updike's world in *Too Far to Go*, the portrait of a marriage starring Blythe Danner and Michael Moriarty, and Maya Angelou's autobiographical *I Know Why the Caged Bird Sings* with Diahann Carroll, Ruby Dee, and Esther Rolle. Cook's version of Carson McCullers's *The Member of the Wedding* starred Anna Paquin and Alfre Woodard. The director's inspired casting extended to David Carradine as *Gaugin the Savage*, Edward Herrmann and Danner as the Gehrigs, and Susan Blakely as Frances Farmer in *Will There Really Be a Morning?* The director marked time in the appropriate presentation of a legend with Bette Davis in *Family Reunion*.

The name Fielder Cook was a signal for the very best that TV had to offer.

ALAN COOKE
b. March 29, 1926, London, England; d. October 9, 1994, Los Angeles

***Matinee Theatre*:** *Much Ado About Nothing* (1958, two parts)
***Play of the Month*:** *Luther* (1965), *Death of a Salesman* (1966), *Romeo and Juliet* (1967), *Separate Tables* (1970), *Candida* (1971), *Rasputin* (1971)
***Theatre 625*:** *Are You Ready for the Music* (1965), *The Twelfth Hour* (1966)
***Wednesday Play*:** *House of Character* (1968), *Light Blue* (1968), *Blodwen, Home from Rachel's Marriage* (1969)
***Mystery and Imagination*:** *Uncle Siles* (1968)
***Play for Today*:** *The Right Prospectus* (1970), *Hell's Angel* (1971), *Triple Exposure* (1972), *The Jumping Bean Bag* (1976)
***BBC2 Play of the Week*:** *Exiles* (1977)
***Hammer House of Mystery and Suspense*:** *Paint Me a Murder* (1985)
Movies/Miniseries: *Lord Arthur Savile's Crime* (1960), *Much Ado About Nothing* (1967), *A Picture of Katherine Mansfield* (1973, mini), *The Hunchback of Notre Dame* (1977), *Pygmalion* (1983), *Nadia* (1984)

Among Cooke's initial British shows in the early 1960s were episodes of *Out of the Unknown*, *The Human Jungle*, *Thirty-Minute Theatre*, and the hour-long *Armchair Theatre*, on which he directed *Roast Goose and Walnut Stuffing* (1959), *The Ship That Couldn't Stop* (1961), and *Murder Club* (1961). He later directed many U.S. series, from sitcoms to action/adventures, including *Lou Grant*, *Scarecrow and Mrs. King*, *Murder, She Wrote*, *Bracken's World*, *Airwolf*, and others. His most notable feature was the psychological science-fiction entry, *The Mind of Mr. Soames* (1970), starring Terrence Stamp and Nigel Davenport.

Cooke's first full-length offering was *Lord Arthur Savile's Crime* starring Terry-Thomas. Cooke was chosen to inaugurate the BBC's prestigious *Play of the Month* series with a rendition of John Osborne's *Luther* starring Alec McCowen and Patrick Magee. On the same program, Cooke directed Rod Steiger as Willy Loman in Arthur Miller's *Death of a Salesman*, and Hywell Bennett, Kika Markham, and John Gielgud as the Chorus in *Romeo and Juliet*.

Cooke's version of *Much Ado About Nothing* was a record of the National Theatre Company of Great Britain production, featuring Maggie Smith, Robert Stephens, Frank Finlay, Derek Jacobi, Edward Petherbridge, and Ronald Pickup. *Light Blue* was completely atypical of the times and of TV in that it was an interracial romance set in a provincial town; it starred Calvin Lockhart as a traveling jazz trumpeter and Maureen O'Brien as a local girl.

Cooke also directed Robert Stephens as Russian demagogue *Rasputin*, Warren Clarke as Quasimodo in *The Hunchback of Notre Dame*, and Peter O'Toole as Professor Henry Higgins to Margot Kidder's Eliza Doolittle in *Pygmalion*. *Nadia* featured Marcia Frederick as Romanian gymnast Nadia Comaneci, trained by the exacting egotist Bela Karolyi (Joe Bennett) to score seven perfect 10s on the international stage at the 1976 Summer Olympic Games in Montreal.

AUDREY COOKE

Movies: *The Place of Lions* (1997), *The Heart Surgeon* (1997), *Shockers: The Visitor* (1998), *Rough Treatment* (2000), *Double Time* (2007)

Cooke has directed several British thrillers. *The Heart Surgeon* is Nigel Havers, stuck with having to operate on the husband of the woman with whom he's having a secret liaison. When Daniel Craig, as *The Visitor*, arrives at a four-person flat, the three who greet him assume he's a relative of the absent fourth.

MARTHA COOLIDGE
b. August 17, 1946, New Haven, Connecticut

***Hallmark Hall of Fame*:** *The Flamingo Rising* (2001)
Movies: *Trenchcoat in Paradise* (1989), *Bare Essentials* (1991), *Crazy in Love* (1992), *Introducing Dorothy Dandridge* (1995), *If These Walls Could Talk 2* (2000, co-directed with Jane Anderson, Anne Heche), *The Ponder Heart* (2001), *The Twelve Days of Christmas* (2004)

Coolidge was the first woman president of the Directors Guild of America, elected in 2002. Her early-career hit was *Valley Girl* (1983), which launched Nicolas Cage to stardom. Her features include *Real Genius* (1985), *Rambling Rose* (1991), *Lost in Yonkers* (1993), and *Out to Sea* (1995).

Dirk Benedict seems to be entertained by his role as tough private detective Eddie Mazda in *Trenchcoat in Paradise*. Eddie leaves an entanglement with the Jersey City mob by the back door, and goes to the Hawaiian Islands, where business and a new life fall into his lap as well as a murder investigation. *Bare Essentials* is another tropical island adventure, with possible marital infidelity as the tease, and Lisa Hartman and Charlotte Lewis in full accordance. With *Crazy in Love*, Coolidge makes the best of Holly Hunter's protean involvement as Georgie Symonds, a filmmaker living on an island off the coast of Washington state, deep in high-priestess bull sessions about men with Gena Rowlands, Herta Ware, and Frances McDormand, and enjoying an extramarital flirtation on her own.

Leaving the islands, Coolidge made a lasting TV contribution with *Introducing Dorothy Dandridge*, the role for which Halle Berry won the Emmy Award. The film won six Emmys out of 11 nominations. Coolidge's direction and Klaus Maria Brandauer's performance as filmmaker Otto Preminger, with whom Dandridge had an affair, were also nominated. The story is based on the book by Dandridge's manager, Earl Mills, nicely played by Brent Spiner. It takes the title actress through all of her personal and professional high and low points, including her Oscar nomination for Preminger's *Carmen Jones* (1954) and her addiction to pharmaceuticals. It was a biopic of a high standard, with polish and thoughtfulness.

If These Walls Could Talk 2 was a return to multi-story depictions of lesbianism at different times in recent history, with Coolidge directing the *1972* segment featuring an ensemble with Chloe Sevigny, Michelle Williams, and Nia Long. *The Ponder Heart* was a return for Coolidge to the 1930s Deep South, where she had such big-screen success directing Laura Dern and Robert Duvall in Calder Willingham's adaptation of his own novel, *Rambling Rose* (1991). *The Ponder Heart* was based on a Eudora Welty novel about Daniel Ponder's seemingly guileless generosity in giving his fortune away while he marries teenager Bonnie Dee Peacock, who then turns up dead. Coolidge's approach is reminiscent of the Horton Foote tradition. And she gets fully rounded portrayals from the astutely cast Peter MacNichol as Daniel, delivering one of his best performances, and from JoBeth Williams, Victor Slezak, and Angela Bettis as Bonnie Dee.

The Twelve Days of Christmas casts Steve Weber as a self-absorbed business executive who's given the ultimatum to shape up during the holidays and start paying attention to his loved ones—or else. *Flamingo Rising* is also a comedy as Brian Benben decides to open up the world's largest drive-in theatre across the street from a

funeral parlor run by William Hurt and Elizabeth McGovern. While it sounds like Robert Zemeckis's *Used Cars* (1982), *Flamingo Rising* operates on quite a few levels, with quiet character moments coming to the fore.

HAL COOPER
b. February 23, 1923, New York City

Movie: *Million Dollar Infield* (1982)

A sitcom specialist, Cooper directed episodes of *The Dick Van Dyke Show*, *I Dream of Jeannie*, *Gilligan's Island*, *The Flying Nun*, *That Girl*, *The Odd Couple*, *Sanford and Son*, *Maude*, *Empty Nest*, etc.

The quartet of Long Island buddies forming the *Million Dollar Infield* use their involvement in a softball team to take precedence over much larger issues—wife problems, mob incursion, etc. The differently crumbling lives are essayed by Rob Reiner, Bruno Kirby, Bob Costanzo, and Christopher Guest. Not bad as sandlot movies go, this one is helped by Bonnie Bedelia's performance as Reiner's wife.

JACKIE COOPER
b. September 15, 1922, Los Angeles

Movies: *Having Babies III* (1978), *Perfect Gentlemen* (1978), *Rainbow* (1978), *Sex and the Single Parent* (1979), *Marathon* (1980), *White Mama* (1980), *Rodeo Girl* (1980), *Leave 'Em Laughing* (1981), *Family in Blue* (1982), *Moonlight* (1982, co-directed with Rod Holcomb, credited solely to Alan Smithee), *Rosie: The Rosemary Clooney Story* (1982), *The Night They Saved Christmas* (1984), *Izzy and Moe* (1985), *The Ladies* (1987)

One of the most popular of all child actors, Cooper became an all-purpose character performer as an adult and one of the most versatile of TV directors. He won Emmy Awards for directing comedy (*M*A*S*H* in 1974) and drama (*The White Shadow* in 1979) and was nominated for best actor twice for *Hennessey*, in 1961 and 1962. He was one of the very few child actors to be nominated for the best actor Academy Award, for Norman Taurog's *Skippy* (1931).

Perfect Gentlemen were actually Lauren Bacall, Ruth Gordon, Lisa Pelikan, and Sandy Dennis dressed in tuxedos as conspirators in a heist caper—wives of imprisoned men who could use the loot. Concocted by Nora Ephron and smoothed out by Cooper, the movie is an engaging lark. *Rainbow*, about the youth of Judy Garland, was well-served by Cooper, who fully understood the advantages and pitfalls of being a young celebrity. Andrea McArdle portrayed the youthful Frances Gumm, and the casting was obviously fun for Cooper: Martin Balsam as Louis B. Mayer, Moosie Drier as Mickey Rooney, Jack Carter as Georgie Jessel, Piper Laurie as Ethel Gumm, Johnny Doran as Jackie Cooper, etc.

Cooper tried a couple of romantic comedies, one, *Marathon*, featuring Bob Newhart as a middle-aged runner in love with Leigh Taylor-Young. Cooper then cast Bette Davis in *White Mama*, as a poor senior citizen residing in the ghetto and befriending a black youth who treats her as if she were his own mother. The legendary actress was nominated for an Emmy Award for her portrayal. Cooper directed Katharine Ross in *Rodeo Girl*, then perhaps a lifetime of showbiz temerity had something to do with him casting Mickey Rooney as a dying clown in *Leave 'Em Laughing* and Sondra Locke and Tony Orlando as Rosemary Clooney and Jose Ferrer in *Rosie*. Art Carney played Santa Claus in *The Night They Saved Christmas*, then reteamed with Jackie Gleason for *Izzy and Moe*, a tale of former small-time Vaudevillians in the 1920s who became federal Prohibition agents. The nostalgia generated by the reunion of *The Honeymooners* duo's reunion easily outstripped any interest in the film's events, which also involved a young Ellen Barkin.

JOHN K. COOPER

Thrillers: *Possession* (1973), *Night Is the Time for Killing* (1975, aka *Murder on the Midnight Express*)

Cooper directed on the British series *Spyder's Web*, *Hunter's Walk*, *Diamonds*, and *Y.E.S.*, among others. He also produced several *Thriller* offerings for writer/producer Brian Clemens, including the above pair. *Possession* was about a haunted house and *Night Is the Time for Killing* was a train-bound mystery starring Judy Geeson as a woman whose fiancé had been killed and who keeps seeing Charles Gray's corpse at different locations on the train.

STUART COOPER
b. 1942, Hoboken, New Jersey

Movies/Miniseries: *A.D.* (1985, mini, aka *A.D.—Anno Domini*), *The Long Hot Summer* (1985, mini), *Christmas Eve* (1986), *The Fortunate Pilgrim* (1988, mini), *Payoff* (1991), *One Special Victory* (1991), *Rubdown* (1993), *Dancing with Danger* (1994), *Bitter Vengeance* (1994), *Out of Annie's Past* (1995), *Dead Ahead* (1996), *Bloodhounds II* (1996), *The Ticket* (1997), *The Hunted* (1998), *Chameleon* (1998), *The Hustle* (2000)

Cooper wrote and directed several features in Ireland, England, and Canada, including *The Disappearance* (1977) with Donald Sutherland as a hit man, before he undertook the 12-part Biblical epic *A.D.*, which told the

stories of Jesus' disciples after the crucifixion. Cooper assembled a large international cast, including Anthony Andrews, James Mason, Ava Gardner, Susan Sarandon, Richard Roundtree, John Houseman, Akosua Busia, Colleen Dewhurst, and many others.

The Long Hot Summer was a return to the William Faulkner stories about arsonist Ben Quick (Don Johnson) and his involvement with the Varner family (Jason Robards, Cybill Shephed, William Russ, Judith Ivey), with Ava Gardner as Minnie Littlejohn. Based on the novels *The Hamlet* and *Spotted Horses*, and the short story *Barn Burning* by scenarists Rita Mae Brown and Dennis Turner, this ambitious undertaking didn't quite conform to the Faulkner film curse on his source material—it was nominated for the Emmy Award for outstanding miniseries. Cooper's recreation of Faulkner's Mississippi was not as dark and complex as even the tale he was telling.

Christmas Eve was a yuletide Valentine for Loretta Young, playing a wealthy socialite helping the needy, surrounded by Arthur Hill, Trevor Howard, Ron Liebman, Season Hubley, and Patrick Cassidy. Young won a Golden Globe for the effort and Howard and Liebman were nominated. *The Fortunate Pilgrim* told a solid story of Italian immigration about a widow with three children who marries an unstable lover. Written by Mario Puzo, it starred Sophia Loren with Edward James Olmos, John Turturro, Yorgo Voyagis, and Annabella Sciorra. In *Payoff*, the adult son (Keith Carradine) of parents murdered by racketeers tracks down the culprits to Lake Tahoe and carefully plots his revenge in this compellingly crafted sleeper. *One Special Victory* centered on John Larroquette's self-centered executive who's ordered by the court to do community service that becomes coaching a basketball team of mentally challenged adults, some played by Dirk Blocker, Christine Estabrook, and Joe Pantoliano—with Angela Bassett and Kathy Baker also in support.

The pandemic noir thriller skein seized Cooper's TV-movie career with diva roles for Cheryl Ladd, Virginia Madsen, Stephanie Zimbalist, and Bobbie Phillips. The theme of plane crashes in the wilderness was used in both *The Ticket* with Shannen Doherty and *The Hunted* with Madchen Amick.

FRANK CORACI
b. February 3, 1966, New York City

Movie: *I'm in Hell* (2007)

Coraci directed the Adam Sandler movies *The Wedding Singer* (1998), *The Waterboy* (1998), and *Click* (2006). In the pilot film for the series, *I'm in Hell*, Jason Biggs played a deceased stockbroker sent back to Earth with none of his worldly possessions.

BILL CORCORAN

Movies/Miniseries: *Wolf* (1989, co-directed with Rod Holcomb, Michael Ray Rhodes), *Equal Justice* (1990, co-directed with Thomas Carter, Michael Ray Rhodes), *Incident at Victoria Falls* (1991, mini, aka *Sherlock Holmes and the Incident at Victoria Falls*, aka *The Star of Africa*), *Survive the Night* (1993), *Shattered Trust: The Shari Karney Story* (1993), *I Know My Son Is Alive* (1994, aka *Web of Deceit*), *She Led Two Lives* (1994), *Dancing in the Dark* (1995), *A Dream Is a Wish Your Heart Makes: The Annette Funicello Story* (1995), *Sealed with a Kiss* (1996), *Portraits of a Killer* (1996, aka *Portraits of Innocence*), *A Brother's Promise: The Dan Jansen Story* (1996), *A Walton Easter* (1997), *Too Close to Home* (1997), *Knots Landing: Back to the Cul-de-Sac* (1997, mini), *Let Me Call You Sweetheart* (1997, aka *Mary Higgins Clark's Let Me Call You Sweetheart*), *Moonlight Becomes You* (1998), *Outlaw Justice* (1999, aka *The Long Kill*), *Quints* (2000), *Atomic Twister* (2002), *Falcon Beach* (2005)

Corcoran's work on series TV took off in the mid-1980s with episodes of *Wiseguy*, *J.J. Starbuck*, *MacGyver*, *21 Jump Street*, and others. *Equal Justice* was the pilot for the subsequent series, and *Incident at Victoria Falls* put Christopher Lee and Patrick Macnee in the Holmes and Watson roles in Central Africa. A women's-picture smorgasbord followed: Stefanie Powers out of gas in the wrong part of town, Melissa Gilbert as incest victim, Amanda Pays as a mother whose infant is kidnapped, Connie Selleca living a bigamist's existence, Victoria Principal getting psychiatric treatment for admitting that she had been abused, etc.

The director capably told the biographical stories of Disney child and teen star Annette Funicello, and U.S. Olympic speed skater Dan Jansen. *Too Close to Home* was a creepy tale of motherly smothering, as mom Judith Light can't face the fact that 29-year-old son Rick Schroeder is finally getting his own apartment. After a couple series reunion movies and a couple Mary Higgins Clark adaptations, Corcoran saddled up for *Outlaw Justice*, a horse opera starring country-western dudes Kris Kristofferson, Willie Nelson, Waylon Jennings, and Travis Tritt.

NICHOLAS COREA
b. April 7, 1943, St. Louis, Missouri; d. January 17, 1999, Burbank, California

Movies: *The Archer: Fugitive from the Empire* (1981, aka *Fugitive from the Empire*), *The Incredible Hulk Returns* (1988)

Corea was a U.S. Marine Corps sergeant decorated in the Vietnam War. He was foremost a writer who sometimes produced his own scripts. He directed episodes of *The Incredible Hulk*, *Airwolf*, and *Outlaws*.

The Archer was a sword-and-sorcery epic with a hero who carries the heart-bow, which fires arrows that detonate on impact. Lane Caudel starred with George Kennedy, Priscilla Pointer, and Belinda Bauer.

STEPHEN CORNWELL

Movie: *Marshal Law* (1996)

Cornwell, the son of celebrated espionage novelist John Le Carre, wrote and directed the low-budget action films *Killing Streets* (1991) starring Michael Pare and *Philadelphia Experiment II* (1993).

In *Marshal Law*, Jimmy Smits is Jack Coleman, a former U.S. Marshal who designs a security system for a new gated California community, which is invaded after a natural disaster by a band of hooligans who take over the neighborhood and kidnap Jack's wife (Kristy Swanson).

EUGENE CORR

Visions*: *Over-Under, Sideways-Down (1977, co-directed with Peter Gessner, Steve Wax)

Corr adapted Marsha Norman's play *Getting Out* into John Korty's fine 1994 TV movie with Rebecca DeMornay, and also wrote the screenplay for Steve James's *Prefontaine* (1997). Corr also wrote and directed *Desert Bloom* (1986), and directed on *Miami Vice* and *Shannon's Deal*.

Over-Under, Sideways-Down was an experimental film from three directors that aired on PBS's *Visions* series with a cast including Robert Viharo, Fran Furey, and Sharon Goldman.

CHARLES CORRELL
b. January 23, 1944, California; d. June 4, 2004, Tarzana, California

Movies: *Gunsmoke: The Last Apache* (1990), *Deadly Desire* (1991), *Cry in the Wild: The Taking of Peggy Ann* (1991), *Writer's Block* (1991), *She Says She's Innocent* (1991, aka *Violation of Trust*), *In the Deep Woods* (1992), *Dead Before Dawn* (1993), *Mother of the Bride* (1993), *MacGyver: Trail to Doomsday* (1994), *Hijack: Flight 285* (1996), *Echo* (1997, aka *Deadly Echo*), *The Stepsister* (1997)

A cinematographer who became a director, Correll was the son of Charles J. Correll, who played Andy Brown in the radio and TV versions of *Amos 'n' Andy*. As a cinematographer, Correll shot such important TV as Dan Curtis's *The Winds of War* (1983) and Lamont Johnson's *Wallenberg: A Hero's Story* (1983). Correll's directing includes episodes of *MacGyver*, *Wiseguy*, *Falcon Crest*, *Law & Order*, *Melrose Place*, *Without a Trace*, and *CSI: Miami*.

Correll marked a craftsman's time in dark flicks for TV divas. In *Deadly Desire*, Jack Scalia plays a San Diego private eye who falls for Kathryn Harrold's married femme fatale. Morgan Fairchild had *Writer's Block*, Rosanna Arquette has a friend fall victim to a serial killer in *In the Deep Woods*, and Cheryl Ladd confronts spousal abuse in *Dead Before Dawn*. *She Says She's Innocent* was an absorbing thriller about two teen girls who vow silence after the death of a third.

Cry in the Wild replicated the "Shade Gap Incident," an actual 1966 case in south-central Pennsylvania on Tuscarora Mountain, where a solitary "mountain man" kidnapped a girl, igniting the largest manhunt in the state's history. David Morse played the insane shaggy-haired abductor and Megan Follows delivered one of her finest performances as the victim, Peggy Ann Bradnick. Correll's solid direction of Durrell Royce Crays's script was among his finest work.

For *Mother of the Bride* Correll worked the pending-marriage theme on the female side, with Rue McClanahan and Kristy McNichol in the mom and bride roles. The hijacking movie was from the *Airport* lineage blueprint, but Correll gives it tension and the cast puts in the effort, particularly Ally Sheedy, Anthony Michael Hall, James Brolin, Perry King, and Michael Gross. Old-chestnut plots caught up with *Echo*, starring Jack Wagner as good and evil twins, and *The Stepsister*, with Linda Evans and Bridgette Wilson as a mom-and-daughter pair who inveigle themselves with wealthy gentlemen, who mom marries, then the duo murders.

WILLIAM CORRIGAN

New York Television Theatre*: *Immovable Gardens and ***The Mover*** (1966)

Special: *Little Women* (1958)

Corrigan enjoyed success with handsomely mounted musical specials of proven crowd-pleasers, including *Little Women* (1958) starring Florence Henderson, Zina Bethune, Margaret O'Brien, and Jeannie Carson, as well as hour-long *The Strawberry Blonde* (1959), and *Miracle on 34th Street* (1959). Corrigan also directed on *Armstrong Circle Theatre*, including *Zone of Silence* in 1959 with Patty Duke.

FRANK CORSARO
b. December 22, 1924, New York City

Play of the Week (NY)**:** *A Piece of Blue Sky* (1960, co-directed with Douglas Rodgers)

In the 1950s on Broadway, Corsaro directed Roald Dahl's *The Honeys* with Hume Cronyn and Jessica Tandy, Michael V. Gazzo's *A Hatful of Rain* with Ben Gazzara, Anthony Franciosa, and Shelley Winters, and Tennessee Williams's *Night of the Iguana* with Bette Davis and James Farentino. Corsaro directed opera and dabbled in TV. He directed a 60-minute version of William Inge's *Out on the Outskirts of Town* in 1964 for *Bob Hope Presents the Chrysler Theatre* starring Anne Bancroft, Jack Warden, Fay Bainter, and Inge as the town doctor. An acting teacher, Corsaro acted in Paul Newman's *Rachel, Rachel* (1968).

A Piece of Blue Sky was written by Corsaro, who cast Roland Winters, Nancy Marchand, Marian Seldes, and Morgan Stern in the *Play of the Week* installment. The original 1959 play starred Winters. Rodgers functioned as the technical director while Corsaro worked with the actors.

JOHN COSGROVE

Movies: *Victim of Love: The Shannon Mohr Story* (1993, aka *Crimes of Passion: Victim of Love*), *The Sleepwalker Killing* (1997, aka *Crimes of Passion: Sleepwalker*)

Primarily a producer or executive producer on more than 25 TV movies or series, Cosgrove concentrated on movies under the *Crimes of Passion* umbrella title of actual case histories for his Cosgrove/Meurer Productions.

The Sleepwalker Killing is significant as an early-career role for Hilary Swank as the sister of a confessor (Charles Esten) to the killings of his father and grandfather. *Victim of Love* was unusual in that a boy's grandparents suspect him of foul play in his mother's supposed accidental death.

MANNY COTO

Movies: *The Other Me* (2000), *Zenon: The Zequel* (2001)

A writer and producer, Coto had shown some flair as a director with the low-budget slasher films *Playroom* (1990, aka *Schizo*) and *Dr. Giggles* (1992), with Holly Marie Combs, but found his niche in the ability to give kids the kinds of stories they want within fantasy genre perimeters, directing the feature *Star Kids* (1997), then *The Other Me*, in which a 13-year-old kid (Andrew Lawrence) with bad grades accidentally clones himself. In *Zequel*, the space station home of Zenon (Kirsten Storms) is being dismantled, but the plucky 15-year-old feels she must save some aliens in danger. Coto was script supervision on *Star Trek: Enterprise*.

JACK COUFFER
b. December 7, 1924, Upland, California

Movie: *The Last Giraffe* (1979)

Couffer worked as a cinematographer and second unit director on several films involving animals and wildlife, some for Disney, some in Africa. His features as a director include *Nikki: Wild Dog of the North* (1961), *The Legend of Lobo* (1962), and *Ring of Bright Water* (1969).

Susan Anspach, Simon Ward, Saeed Jaffrey, and Gordon Jackson starred in the beautifully shot *The Last Giraffe*, in which a wildlife photographer in Kenya and her husband, a safari guide, set out to find and save an endangered species of the long-necked beast after its mother was killed by poachers.

EDMUND COULTHARD

Movies/Miniseries: *Tales from Pleasure Beach* (2001, mini), *The Year London Blew Up: 1974* (2005), *Soundproof* (2006)

Coulthard won British Academy of Film and TV Arts Awards as best new director for *Tales from Pleasure Beach*, and best director for *Soundproof*. He also shared with writer Roger Williams and producer Madonna Baptiste in the nomination of *Tales from Pleasure Beach* for best drama series. The Morgan Freeman–narrated documentary *The Promised Land* (1995, mini), which Coulthard co-directed with Nick Godwin, covered the migration of blacks from the American South in the early part of the twentieth century to northern industrial cities, particularly Chicago.

In *Tales from Pleasure Beach*, several story threads weave together concerning a Welsh resort community. *The Year London Blew Up: 1974* was about the authorities tracking terrorist incidents. In *Soundproof*, a deaf man becomes the main suspect in his roommate's death from a fall off their balcony.

JEROME COURTLAND
b. December 27, 1926, Knoxville

Movies: *Hog Wild* (1974, two parts, Disney), *Diamonds on Wheels* (1974, mini, Disney), *The Sky Trap* (1978, Disney)

Courtland was a producer and actor who latterly became a director in and out of the Disney camp. He directed episodes of *Knot's Landing*, *Dynasty*, *Falcon Crest*, and *Matt Houston*. Courtland's lengthier programs were all for Disney.

NOEL COWARD
b. December 16, 1899, Teddington, Middlesex, England; d. March 26, 1973, Blue Harbor, Jamaica

Ford Star Jubilee*: *Blithe Spirit (1956, co-directed with Frederick De Cordova), ***This Happy Breed*** (1956, co-directed with Ralph Nelson)

Coward's many plays, produced many times many places, include *Cavalcade*, *Private Lives*, *Hay Fever*, *Design for Living*, and *The Astonished Heart*. As an actor and society raconteur famous for witticisms, he made many appearances on the big and small screens on both sides of the Atlantic.

The arrangements with the Ford Motor Company and CBS in 1956 for Coward's TV-directing assignments were also for him to star in his own plays. Both times, accomplished American directors handled the technical aspects while Coward blocked the scenes and worked with the actors. *Blithe Spirit*, the chestnut about a ghost, co-starred Lauren Bacall, Claudette Colbert, Mildred Natwick, and Marion Ross. *This Happy Breed*, about a decade of joys and sorrows in the life of a London family, co-starred Norah Howard, a young Roger Moore, and Edna Best, who earned an Emmy Award nomination for best supporting actress.

FRANK COX

Play for Today*: *PQ17 (1981)

Cox directed episodes of such British series as *Dr. Who*, *The Troubleshooters*, *Doomwatch*, *Sutherland's Law*, and *Warship*. A British officer is ordered to abandon a Russian convoy during World War II in *PQ17*, starring Christopher Villiers and Frederick Treves.

NELL COX

Visions*: *Liza's Pioneer Diary (1976)
WonderWorks*: *Konrad (1985)
American Playhouse*: *The Roommate (1986)
Movie: *Hudson River Blues* (1998)

Cox has directed on such popular series as *Lou Grant*, *The Waltons*, *M*A*S*H*, and *L.A. Law*. The ensemble in *Liza's Pioneer Diary* included Katherine Helmond and Fran Ryan. *The Roommate* is the adaptation of a John Updike story that appeared in *The New Yorker* in 1964, "The Christian Roommate." Cox's production starred Lance Guest and Barry Miller and changed Updike's Harvard University to represent Northwestern University in 1952.

Konrad featured Huckleberry Fox as a newly manufactured eight-year-old sent to the wrong home, that of an eccentric woman, by the kid factory, and he resists the order to return. Ned Beatty, Max Wright, and Polly Holliday co-starred. *Hudson River Blues* concerns an upscale New York couple (she's rising in the law firm, he's fed up directing commercials) who go upstate for the weekend to her mother's house. Robert Stanton and Rya Kihlstedt co-starred.

JOAN CRAFT

Movies/Miniseries: *The Old Curiosity Shop* (1962, mini), *Martin Chuzzlewit* (1964), *Judith Paris* (1964, mini, aka *Judith Paris: Rogue's Daughter*), *A Tale of Two Cities* (1965, mini), *David Copperfield* (1966, mini), *Pride and Prejudice* (1967, mini), *Nicholas Nickleby* (1968, mini), *Middlemarch* (1968, mini), *Dombey and Son* (1969, mini), *Keats* (1970), *Daniel Deronda* (1970), *The Silver Sword* (1971), *Anne of Green Gables* (1972, mini), *Jane Eyre* (1973, mini), *David Copperfield* (1974, mini), *Anne of Avonlea* (1975, mini), *Prometheus: The Life of Balzac* (1975), *Lorna Doone* (1976, mini)

Craft directed episodes of *Z Cars*, *The Herries Chronicle*, and *Compact*, then became one of the foremost directors of literary miniseries in the United Kingdom, particularly with regard to Dickens. Gary Raymond played Craft's Chuzzlewit, Ian McKellan was her first Copperfield, and David Yelland her second. Her career illustrates how rapidly British TV tends to remake the UK's own literature (in between her versions of *David Copperfield* was Delbert Mann's 1969 English/American co-production). Kim Braden was Craft's Anne Shirley in the L. M. Montgomery adaptations. Nyree Dawn Porter played the title role in *Judith Paris*.

BARRY CRANE
b. November 11, 1927, Detroit, Michigan; d. July 5, 1985

American Playhouse*: *Charlotte Forten's Mission: Experiment in Freedom (1985)
Movie: *The Hound of the Baskervilles* (1972)

One of the great bridge players of all time, the former Barry Cohen was the victim of an unsolved murder—two

large details that seem ready for a script. A second unit director and production manager, Crane graduated to director in the 1960s for *Mission: Impossible*, *Mannix*, *The Streets of San Francisco*, *The Bionic Woman*, *Harry O*, *Hunter*, *Caribe*, *S.W.A.T.*, *Dallas*, and others.

His two feature-length productions are anomalies compared to his run-of-the-system series work—another life oddity. Both are carefully mounted, well-cast and acted productions that transcend medium standards for their decades. The Sherlock Holmes chestnut used Stewart Granger in the title role, something for which, once, that actor seemed absolutely suited.

Charlotte Forten was an actual Civil War–era Northern black woman who went to Georgia's coastal islands to teach freed slaves how to read and write—a sort of leap in gender and back in time inside the African American experience yet along the plot structure of Martin Ritt's *Conrack* (1974). Playwright Samm-Art Williams wrote the script, and Melba Moore leads a fine cast including Mary Alice, Glynn Turman, Bruce McGill, and Moses Gunn.

PETER CRANE
b. London, England

Movie: *Coopersmith* (1992)

Crane directed some British features in the 1970s and American TV thereafter, including *Knight Rider*, *The Fall Guy*, *Hunter*, *Matt Houston*, etc. Grant Show played C. D. Coopersmith in a sci-fi action adventure written by Peter S. Fischer, who wrote multiple *Columbo* movies and *Murder, She Wrote* episodes.

BILL CRASKE

***Play for Today*:** *The Last Window Cleaner* (1979), *Jude* (1980)

Craske has been an assistant director for Pat O'Connor, Danny Boyle, and Christopher Morahan. Patrick Magee is among those discussing the Irish troubles at a boarding house in *The Last Window Cleaner*, and Gabrielle Lloyd starred in *Jude*.

JONATHAN CRAVEN
b. 1965, New Castle, Pennsylvania

Movie: *They Shoot Divas, Don't They?* (2002)

The son of Wes Craven (see below), Jonathan has worked in various capacities on his father's films, including as property master, editor, writer, and actor. Jennifer Beals starred in *They Shoot Divas* as a fading rock star named Sloan McBride whose new assistant (Keri Lynn Pratt) will secretly stop at nothing to avenge her mother's career ruination by Sloan years ago and subsequent suicide.

WES CRAVEN
b. August 2, 1939, Cleveland, Ohio

Movies: *Stranger in Our House* (1978, aka *Summer of Fear*), *Invitation to Hell* (1984), *Chiller* (1985, aka *Wes Craven's Chiller*), *Casebusters* (1986), *Night Visions* (1990)

Craven's name is often synonymous with lurid, cheap, and gory, as well as plots that don't make sense. As such, he's one of Hollywood's most successful filmmakers, having directed *The Last House on the Left* (1972), *The Hills Have Eyes* (1977), *Nightmare on Elm Street* (1984), and *Scream* (1996) among others, and produced other franchise entries in the *Elm Street* and *Scream* series.

Stranger in Our House starred Linda Blair as the daughter who detects that the household's new addition, cousin Julia (Lee Purcell)—whose parents died in an accident—is up to no good. *Invitation to Hell* works as devious inversions of the twin notions of clean cookie-cutter California suburbia and the 1980s health club craze. When the family headed by Robert Urich and Joanna Cassidy move into their pristine new neighborhood and the families already there insistently urge them to join the neighborhood health spa, he gets suspicious. A theme that's part of Craven's deep connection with audiences via the horror genre is his portrayal of constants that are generally accepted as wholesome and wonderful as sheer evil.

In *Chiller*, Michael Beck is cryogenically frozen, and returns without his soul. *Casebusters* is a trifle about teen sleuths working for granddad's (Pat Hingle) security outfit. In *Night Visions*, a psychologist with a sixth sense (Loryn Locklin) helps a cynical police detective (James Remar) who's getting pressure from the administration to solve the serial killings of beautiful women.

PETER CREGEEN

***Play for Today*:** *Private Practice* (1973)
Miniseries: *My Son, My Son* (1979, mini)

Cregeen's work on British episodic TV includes *Out of the Unknown*, *Ryan International*, *Colditz*, *Juliet Bravo*, *King & Castle*, and others. Julian Bond adapted Howard Spring's novel *My Son, My Son*, and Cregeen crafted the story into an eight-part miniseries featuring Maurice Denham. It aired in America on PBS's *Masterpiece Theatre*.

RICHARD CRENNA
b. November 30, 1926, Los Angeles; d. January 17, 2003, Los Angeles

Movie: *Better Late Than Never* (1979)

Crenna won the Emmy Award for most outstanding actor in a movie under Karen Arthur's direction in *The Rape of Richard Beck* (1985). He was also nominated as a series actor in 1959 for *The Real McCoys* and in 1965 and 1966 for *Slattery's People*. He starred in more than 50 TV movies and miniseries. Crenna's series credits as a director include *The Real McCoys*, *The Andy Griffith Show*, *The Rockford Files*, *Grandpa Goes to Washington*, and *Lou Grant*.

Better Late Than Never is a comedy about a senior citizen revolt over the domineering matron at a retirement home. Tyne Daly is the formidable harridan, Harold Gould the ringleader, and the cane-brandishing forces marshaled for the last stand include Strother Martin, Harry Morgan, George Gobel, Victor Buono, Donald Pleasance, Jeanette Nolan, Lou Jacobi, and Arch Johnson. With that bunch of coconuts, the movie should have been much funnier.

MICHAEL CRICHTON
b. October 23, 1942, Chicago, Illinois; d. November 4, 2008, Los Angeles

Movie: *Pursuit* (1972)

The writer of *Jurassic Park*, *Congo*, and other novels—who also wrote and directed the films *Westworld* (1973), *Coma* (1978), and *Physical Evidence* (1989)—began his screen career with the TV movie *Pursuit* (1972), which he based on his own novel, *Binary*, written under the pseudonym of John Lange. Ben Gazzara starred as a government agent working against time to keep a terrorist from inundating a political convention in San Diego with nerve gas. A highly successful suspense drama for a first try, and still very topical after three decades, *Pursuit*, which co-starred Martin Sheen, was Crichton's only TV venture as a director.

MICHAEL CRISTOFER
b. January 22, 1945, Trenton, New Jersey

***Broadway on Showtime*:** *Candida* (1982)
Movie: *Gia* (1998)

Cristofer won the Pulitzer Prize and Tony Award for the best play of 1977, *The Shadow Box*, which was directed on TV in 1980 by Paul Newman (see PAUL NEWMAN). As a director, Cristofer's features include *Body Shots* (1999) and *Original Sin* (2001). His films as a screenwriter include *Falling in Love* (1984), *The Witches of Eastwick* (1997), and *The Bonfire of the Vanities* (1980). Cristofer won a Directors Guild of America Award for *Gia*, and was nominated for Emmy Awards for writing *The Shadow Box* and *Gia*. Both *The Shadow Box* and Showtime's *Candida* starred Newman's wife, Joanne Woodward.

Gia, which was co-written by Jay McInerney, examined the career of New York runway model Gia Marie Carangi, who in 1986 became one of the first women with any sort of media profile to die from AIDS. The film presents Gia as a roughhouse girl plopped down in the world of instant fame, sex, money, and drugs. Angelina Jolie's performance put her squarely on Hollywood's map. The show received six Emmy Award nominations including for outstanding movie, Jolie, and the writing. *Gia* co-starred Mercedes Reuhl, Faye Dunaway, and Louis Giambalvo.

CHRISTOPHER CROWE
b. August 1, 1948, Racine, Wisconsin

Movies: *Streets of Justice* (1985), *Steel Justice* (1992)

Crowe is primarily a writer and producer. His features as a director include *Off Limits* (1988) with Willem Dafoe and *Whispers in the Dark* (1992) with Annabella Sciorra and Alan Alda. Both of Crowe's *Justice* TV movies are revenge fantasies about fathers who have lost children, the first one with John Laughlin going after bikers, and *Steel Justice* involving a haunted toy.

BILLY CRYSTAL
b. March 14, 1947, Long Beach, Long Island, New York

Movie: *61** (2001)

One of the great multi-faceted comic performers of the post-war era, Crystal starred in movies, TV specials and series, hosted multiple Academy Awards presentations, wrote, directed, and produced in both media. His films as a director include *Mr. Saturday Night* (1992) and *Forget Paris* (1995). Crystal has been nominated for 16 Emmy Awards and won five.

Crystal followed through on his passion for baseball with *61**, about the 1961 season for the New York Yankees, when teammates Mickey Mantle and Roger Maris competed against each other for the American League home run crown. One of Crystal's few projects in which he did not star, the film was carried by Barry Pepper as Mantle and Thomas Jane as Maris, while Anthony Michael Hall played Whitey Ford, Donald Moffatt was Ford Frick, Bob Gunton essayed Dan Topping, and Christopher McDonald passed as broadcaster Mel Allen. One of

the best baseball movies ever made, *61** was infused with time/place verisimilitude and strong performances. It won two Emmy Awards from 12 nominations, which included for outstanding movie, Pepper, Crystal, writing (Hank Steinberg), and cinematography (Haskell Wexler).

GEORGE CUKOR
b. July 7, 1899, New York City; d. January 23, 1983, Los Angeles

***ABC Theatre*:** *Love Among the Ruins* (1975)
Movie: *The Corn Is Green* (1979)

Labeled as Hollywood's great "women's director," Cukor built one of the most impeccable reputations in the business, and won his Academy Award for *My Fair Lady* (1964). He directed Katharine Hepburn in eight features, including *A Bill of Divorcement* (1932), *Little Women* (1933), *Holiday* (1938), *The Philadelphia Story* (1940), and *Pat and Mike* (1952). When Hepburn had finally been enticed to TV for *Love Among the Ruins* (1975), she renewed her working relationship with Cukor, who convinced Laurence Olivier to star opposite her.

She played an aging actress being sued for breach of promise, and Olivier, as her one-time lover, was the brusque barrister who must use the legal system to destroy her reputation in order to protect her fortune. This elegant production, with witty byplay by James Costigan, was Cukor's TV debut. The director was 75 when *Love Among the Ruins* aired on March 6, 1975. It won Emmy Awards for him, both stars, Costigan, the sets, and the costumes. The show also won a Peabody Award for "entertainment programming of the highest order."

Such success brought a follow-up as Cukor and Hepburn collaborated for the tenth and final time on a CBS remake of the Emlyn Williams play, *The Corn Is Green* (1979); Irving Rapper had directed the 1945 feature with Bette Davis. Hepburn excelled in the part of a turn-of-the-twentieth-century spinster schoolteacher in Wales who discovers a genius-level youth amid the coalfields. She received an Emmy nomination for her vigorous performance. Cukor directed one more theatrical film, *Rich and Famous* (1981), before dying of a heart attack in 1983.

MARK CULLINGHAM
b. September 14, 1941; d. January 21, 1995, Los Angeles

***Play for Today*:** *84 Charring Cross Road* (1975)
***American Playhouse*:** *Eleanor: In Her Own Words* (1987)
Movies/Miniseries: *Ludwig von Beethoven* (1971), *Casanova* (1971, mini, co-directed with John Glenister), *Life of Shakespeare* (1978, mini, co-directed with Robert Knights, Peter Wood), *Mathilda's England* (1979), *Medea* (1983), *Sunday Drive* (1986), *Dead on the Money* (1991)

Cullingham directed on such British series as *Hadleigh*, *Crown Court*, and *The Prime of Miss Jean Brodie*. Cullingham's Helene Hanff was Anne Jackson in *84 Charring Cross Road* opposite Frank Finlay, who had played *Casanova* in Cullingham's miniseries. The director's career was built on handling actresses in tours de force, including Lee Remick in *Eleanor* on *American Playhouse*, Anna Calder-Marshall in *Mathilda's England*, and Zoe Caldwell in *Medea*, with Judith Anderson revisiting the piece as Nurse. Cullingham's later American work included hour-long episodes of Shelley Duvall's *Fairie Tale Theatre*, including *The Princess Who Had Never Laughed* (1984) starring Ellen Barkin.

FIONA CUMMING

***Play for Today*:** *The Ploughman's Share* (1979)
Movies/Miniseries: *The Master of Ballentrae* (1975), *The Walls of Jericho* (1981, mini, co-directed with Douglas Camfield, Roderick Graham, Kenny McBain, Jackie Willows)

Cumming directed episodes of *Blakes 7*, *Take the High Road*, *Doctor Who*, and other series. Cumming's Master of Ballantrae was Brian Cox. In *The Walls of Jericho*, Sara Kestleman starred as a young woman getting accustomed to the medical establishment in Edinburgh.

RUSTY CUNDIEFF
b. December 13, 1960, Pittsburgh, Pennsylvania

Movie: *The New Adventures of Spin and Marty: Suspect Behavior* (2000)

Cundieff is an actor, writer, and director whose films in all three capacities include *Fear of a Black Hat* (1994), *Tales from the Hood* (1995), and *Sprung* (1997). He has directed *Chappelle's Show*. *Suspect Behavior* starred Jeremy Foley, David Gallagher, and Judd Nelson.

DAVID CUNLIFFE

Movies/Dramas: *The Arcata Promise* (1974), *Fall of Eagles* (1974, mini, co-directed with Stuart Burge, Rudolph Cartier, Gareth Davis, James Ferman, Bill Hays, Michael Lindsay-Hogg, Donald McWhinnie, David Sullivan Proudfoot), *Hedda Gabler* (1980), *West of Paradise* (1986)

Cunliffe has mostly been a producer with credits including at least 35 series and drama specials, including the miniseries *Dickens of London* (1976) with Roy Dotrice and *The Lady's Not for Burning* (1987) with Kenneth Branagh. *The Arcata Promise* was an exceptional examination of young love as an American teen (Kate Nelligan) falls in love with a young British writer (Anthony Hopkins) and moves in with him in London against her family's wishes, then watches him achieve success and dip into alcoholism. David Mercer's script is brilliantly served by the actors. Cunliffe called the shots for Diana Rigg's interpretation of *Hedda Gabler*.

SEAN S. CUNNINGHAM
b. December 1, 1941, New York City

Movie: *Terminal Invasion* (2002)

Cunningham inaugurated one of the more successful slasher franchises with *Friday the 13th* (1980), understood the range of exploitation flicks with *Spring Break* (1983), and grasped youth culture with *The New Kids* (1985). He still remained about as inveterate a ragged-edge filmmaker as he was when he started making soft-core sex films with Wes Craven.

Terminal Invasion is one of Cunningham's better movies, a piece about aliens disguised as humans taking over a small-city airport during a blizzard while the people must determine the invaders from the homo sapiens. The story was Lewis Abernathy's, and Bruce Campbell starred.

WILLIAM CURRAN

Movie: *Love, Cheat & Steal* (1993)

This film noir stars Madchen Amick as John Lithgow's seemingly perfect wife, until her ex crashes out of prison and comes prowling around to make the couple's life a living nightmare. Curran also wrote the script and cast Richard Edson, Bill McKinney, Dan O'Herlihy, and Donald Moffat.

DAN CURTIS
b. August 12, 1928, Bridgeport, Connecticut; d. March 27, 2006, Brentwood, California

Hallmark Hall of Fame*: *The Love Letter (1998)
Movies/Miniseries: *The Invasion of Carol Enders* (1973, credited solely to Burt Brinckerhoff), *The Night Strangler* (1973), *The Norliss Tapes* (1973), *Scream of the Wolf* (1974), *Dracula* (1974), *The Great Ice Rip-Off* (1974), *The Turn of the Screw* (1974), *Melvin Purvis: G-Man* (1974), *The Kansas City Massacre* (1975), *Trilogy of Terror* (1975), *Curse of the Black Widow* (1977), *When Every Day Was the Fourth of July* (1978), *The Last Ride of the Dalton Gang* (1979), *Express to Terror* (1979), *Mrs. R's Daughter* (1979), *The Long Days of Summer* (1980), *The Winds of War* (1983, mini), *War and Remembrance* (1988–1989, mini), *Dark Shadows* (1990), *Intruders* (1992), *Trilogy of Terror II* (1996), *Our Fathers* (2005), *Saving Milly* (2005)

Curtis produced or was executive producer on all the shows he directed, and is known more as a producer than a director, mostly at first for carefully crafted horror-genre exercises, including interesting feature-length stabs at the wolf man and Dracula legends. Some remember him first for bringing *Dark Shadows* to the air. But Curtis also made an impression with character-driven Midwestern period pieces, some about legendary gangsters and feds.

Then, of course, he produced and directed TV's most ambitious attempts to refight World War II. These were the most expensive and expansive miniseries made up to their time. The adaptations of Herman Wouk's World War II novels *The Winds of War* and *War and Remembrance* consumed Curtis's 1980s, taking twice as many years to make as it took the United States to fight the actual war. They're still greatly entertaining, pictorially handsome, sweeping in their scope, possessed of piecemeal delights in star performances as well as plot turns on human issues despite the epic canvas. They're all bound together by the through line of Robert Mitchum's tour guide, Naval attaché Captain Pug Henry, and Curtis's obviously magnificent TV producing skills. Rightfully, this compendium of more than 45 hours of wartime intrigues will always be remembered as Curtis's crowning work.

Memorable performances were contributed by John Gielgud, Ralph Bellamy, Victoria Tennant, Sharon Stone, E. G. Marshall, Eddie Albert, G. D. Spradlin, and others. Curtis won Emmy and Directors Guild of America Awards for *War and Remembrance*. It was nominated for 15 Emmy Awards and won three, including for outstanding miniseries. Also nominated were Jane Seymour, Gielgud, and Polly Bergen, playing Henry's wife. *The Winds of War* was nominated for four Emmys, for outstanding miniseries, Curtis's directing, Bergen, and Bellamy.

Despite his overriding notoriety with the gargantuan miniseries and outside of some one-time novas of fright, such as William Friedkin's *The Exorcist* (1973), Curtis did more for the horror genre than anyone in the 20 years between the heyday of Hammer Films and the arrival of Tobe Hooper and John Carpenter—and he did it on TV. Of those productions, *Dracula* with Jack Palance in

the title role and Nigel Davenport as Van Helsing, plus a posh array of interesting sets and some eerily sublime photography by Oswald Morris to show them off, all came together for a very tight, atmospherically moody, and deeply involving experience.

SIMON CURTIS
b. March 11, 1960, London

***Great Performances*:** *The Mother* (1994, aka *Paddy Chayefsky's The Mother*)
***Masterpiece Theatre*:** *The Student Prince* (1997, aka *The Prince of Hearts*), *David Copperfield* (1999)
Movies/Miniseries: *Old Times* (1991), *Nona* (1991), *The Changeling* (1994), *My Summer with Des* (1998), *The Sins* (2000, mini, co-directed with Sallie Aprahamian, David Yates), *Man and Boy* (2002), *Twenty Thousand Streets Under the Sky* (2005), *Five Days* (2007, mini, co-directed with Otto Bathurst), *Freezing* (2007), *Born in the USA* (2007)

Curtis produced three times as many projects as he's directed, and he also produced the pieces he has directed. He started off in both disciplines with Harold Pinter's *Old Times*, starring John Malkovich, Miranda Richardson, and Kate Nelligan. His productions have usually been astutely cast, with Anne Bancroft as *The Mother*, Elizabeth McGovern as the conspirator (with Bob Hoskins) in the plot against her future husband in *The Changeling*, Pete Postlethwaite in perhaps his finest hours as a career getaway driver in the epic *The Sins*, and another go at *David Copperfield*, with Hoskins, Colin Farrell, Maggie Smith, Ian McKellan, Zoe Wanamaker, Trevor Eve, Ian McNeice, and all the rest.

VONDIE CURTIS-HALL
b. September 30, 1956, Detroit Michigan

Movie: *Redemption: The Stan "Tookie" Williams Story* (2004)

As an actor, Curtis-Hall's films include Jim Jarmusch's *Mystery Train* (1989), Ridley Scott's *Black Rain* (1989), John Sayles's *Passion Fish* (1992), Spike Lee's *Crooklyn* (1994), and Kasi Lemmons's *Eve's Bayou* (1997) among many others. Curtis-Hall has directed on *ER*, *The Shield*, and other series. His features as a director include *Gridlock'd* (1997).

In *Redemption*, Jamie Foxx played Stan "Tookie" Williams, the founder of the Crips L.A. street gang. An inveterate gang-banger, Williams was convicted of murder, went on to repent his sins and write children's novels. But he became the twelfth person to be executed in the State of California—more than a year after Curtis-Hall's movie—on December 13, 2005. Curtis-Hall and his cohorts were roundly criticized for painting Williams as a good guy.

MICHAEL CUSTANCE
b. 1942, Devon, England

***Play for Today*:** *Three Minute Heroes* (1982)
Miniseries: *By the Sword Divided* (1983, mini, co-directed with Brian Farnham, Henry Herbert, Diarmuid Lawrence), *Spyship* (1983, mini)

Custance directed on the British TV series *Shadows*, *Angels*, *Empire Road*, and others. *By the Sword Divided* was a 20-part series concerning the British Civil War as seen through the eyes of families on either side, with Jeremy Clyde as King Charles I and Pere Jeffrey as Cromwell. *Spyship* was a six-parter about a journalistic investigation into the disappearance of a fishing trawler.

CATHERINE CYRAN

Movies: *Sawbones* (1995), *Dangerous Waters* (1999, aka *Imminent Danger*)

Among the films written by Cyran is *Fire on the Amazon* (1993), a straight-to-video effort with Sandra Bullock and Craig Sheffer, and directed by Luis Llosa. Cyran's films as a writer-director include *True Heart* (1997), a plane-crash film set in the Canadian wilderness starring Kirsten Dunst.

Sawbones, a Showtime movie produced by low-budget czar Roger Corman, features Nina Siemaszko in the story of an insane med-school reject whose line of serial murders is accompanied by strange operations on the corpses. *Dangerous Waters* was more to Cyran's outdoorsy style as it followed a whitewater rafting trip by Connie Selleca's brood, which bumps into some escaped convicts in the wilderness in a variation on Curtis Hansen's *The River Wild* (1994).

D

JOHN DAHL
b. 1956, Billings, Montana

Movies: *Red Rock West* (1992), *The Last Seduction* (1994)

Dahl's features include *Kill Me Again* (1989) and *Rounders* (1998), and his series work includes episodes of *Tilt* and *Californication*. Dahl was ordained by critics as an innovative stylist in neo-noir in the early 1990s, especially when *The Last Seduction* was shown on cable, featuring a sultry performance by Linda Fiorentino as a femme fatale fooling a lunkhead from the old school, the one where they never learn. *Red Rock West* was a mistaken hit-man drama, Wyoming-style, starring Nicolas Cage and such flavor enhancers as J. T. Walsh and Dennis Hopper.

HOLLY DALE
b. December 23, 1953, Toronto, Ontario, Canada

Movies: *Dangerous Offender: The Marlene Moore Story* (1996), *Absolution* (2006)

Dale has directed episodes of *Twice in a Lifetime*, *Relic Hunter*, *Just Cause*, *Angela's Eyes*, *Durham County*, *Cold Case*, and other series. *Dangerous Offender*, about the hardscrabble road traveled by an antisocial young woman, won Gemini Awards for its two stars, Brooke Johnson and Jayne Eastwood. *Absolution*, written by Bethany Rooney, starred Samantha Mathis as a news reporter sent to her Ohio hometown to cover events that the Catholic Church calls a miracle.

RICHARD DALE

Movies: *D-Day 6.6.1944* (2004), *Blackbeard: Terror at Sea* (2006), *9/11: The Twin Towers* (2006), *Diana: Last Days of a Princess* (2007)

Dale's TV films are all based on fact. *D-Day*, for instance, uses Ian Holm's narration, eyewitness accounts, Dale's recreations using actors, and newsreel footage.

ZALE DALEN
b. 1947, Iloilo, Philippines

Movies: *Anything to Survive* (1990), *On Thin Ice: The Tai Babilonia Story* (1990)

Dalen is something of an overlooked overachiever whose low-budget, high-quality Canadian features—*Skip Tracer* (1977), *The Hounds of Notre Dame* (1980), and *Terminal City Ricochet* (1990)—suggests a protean talent with strong faith in difficult subject matter. Dalen's series work includes episodes of *21 Jump Street*, *Airwolf*, *Wiseguy*, *Street Justice*, and others.

Anything to Survive was based on the true story of a family caught unawares by an Arctic storm while sailing off the coast of Alaska. Dalen's commitment to get the action right by filming off the western Canadian coast in winter gave the picture the appropriately daunting wintry aspect. The film also benefited from Robert Conrad's underplaying. Playing ice skater Tai Babilonia for Dalen was Rachel Crawford in a performance that caught the skater's determination and fragility.

DEBORAH DALTON

Movie: *Double Jeopardy* (1996, aka *Victim of the Night*)

Primarily a writer, Dalton wrote the scripts for Ken Russell's feature *Whore* (1991) starring Theresa Russell, as well as Peter Levin's TV movie *Precious Victims* (1993) and Leon Ichaso's feature *A Kiss to Die For* (1993). She also directed an episode of *Veronica Clare*.

In *Double Jeopardy*, Joe Penny played a married cop whose life's misstep is an affair with a 16-year-old

waitress who winds up pregnant, then dead. Dalton also wrote this strongly played little film, which co-starred Teri Garr as the wife, Brittany Murphy as the girl, Rutanya Alda, and Frederic Forrest.

MEL DAMSKI
b. July 21, 1946, New York City

Movies: *Long Journey Back* (1978), *The Child Stealer* (1979), *A Perfect Match* (1980), *Word of Honor* (1981), *American Dream* (1981), *For Ladies Only* (1981), *The Legend of Far Walks Woman* (1982), *An Invasion of Privacy* (1983), *Attack on Fear* (1984), *Badge of the Assassin* (1985), *A Winner Never Quits* (1986), *Hero in the Family* (1986), *The Three Kings* (1987), *Murder by the Book* (1987, aka *Alter Ego*), *Everybody's Baby: The Rescue of Jessica McClure* (1989), *A Connecticut Yankee in King Arthur's Court* (1989), *The Girl Who Came Between Them* (1990, aka *Victim of Innocence*), *Blood River* (1991), *Shoot First: A Cop's Vengeance* (1991), *Wife, Mother, Murderer* (1991, aka *Wife, Mother, Murderer: The Marie Hilley Story*), *Back to the Streets of San Francisco* (1992), *Wild Card* (1992), *The Care and Handling of Roses* (1996), *Their Second Chance* (1997, aka *The Keller/Keller Story*)

Damski directed episodes of *Barnaby Jones*, *Lou Grant*, *Kaz*, *M*A*S*H*, *The Bionic Woman*, and, later, *Picket Fences*, *Pacific Palisades*, *The Practice*, *Ally McBeal*, *Boston Public*, *Without a Trace*, *Charmed*, *Everwood*, *Judging Amy*, *Beautiful People*, *Psych*, *Women's Murder Club*, and others. Damski received Emmy Award nominations for directing a 1979 episode of *Lou Grant*, and *American Dream*. He shared an Academy Award nomination with Andrea Blaugrund for best documentary short for *Still Kicking: The Fabulous Palm Springs Follies* (1997). Damski directed the features *Yellowbeard* (1983), which combined the antics of Cheech and Chong with the Monty Python crew, and *Mischief* (1985) and *Happy Together* (1989).

The *Long Journey Back* was based on the actual story about a girl who was physically and emotionally damaged by a school bus accident. *The Child Stealer* starred Blair Brown as a divorced mother who is granted the custody of her children, only to find that her husband has kidnapped them. John Sayles wrote *A Perfect Match*, about a woman (Linda Kelsey) who contracts a mysterious disease, requiring a bone marrow transplant from someone with her exact genetic makeup, causing her to search for the baby daughter she gave up for adoption when she was a teenager. One of the better made-for-TV movies about the newspaper business, *Word of Honor* starred Karl Malden in a strong performance as a reporter at a small-town sheet who refuses to divulge his source of information regarding a girl's murder. Co-starring were Henderson Forsythe, Ron Silver, Rue McClanahan, Jeffrey DeMunn, John Marley, John Malkovich, and Alex Karras, who produced.

Damski emphasized family stress in *American Dream*, about a man (Stephen Macht) who moves his affluent family into one of Chicago's inner-city neighborhoods. Emmy Award nominations resulted for Damski and his writers: Ronald M. Cohen, Ken Hecht, and Barbara Corday. This culture clash drama was inhabited by a cast including Karen Carlson, John McIntire, Scott Brady, and Malkovich, whose initial two TV appearances were for Damski. In *For Ladies Only*, Gregory Harrison plays a would-be Hollywood actor making ends meet as a go-go dancer, bumping into Ronald Reagan's daughter, Patricia Davis, as well as Lee Grant and her daughter, Dinah Manoff, along with Louise Lasser, Steven Keats, and others.

Damski imbued two movies about traumatized women seeking revenge with elemental emotional force. *The Legend of Far Walks Woman* was a Raquel Welch vehicle, with the icon as a Native American woman who seeks vengeance on her husband's murderers. *An Invasion of Privacy* starred Valerie Harper as a recent divorcee on vacation who's raped by resort locals in Elaine Mueller's adaptation of Joan Taylor's book, *Asking for It*. This movie with something to say—and with some brass—co-starred Carol Kane, Jerry Orbach, Tammy Grimes, and Cliff De Young. *Attack on Fear* was another Damski effort with social bite in another movie about a small-town newspaper. Paul Michael Glaser and Linda Kelsey co-starred as the paper-owning couple whose reports illuminated activities of the Synanon Organization. The film remains one of the better anticultism movies.

Badge of the Assassin told the fact-based story of Manhattan Assistant District Attorney Robert K. Tanenbaum, who launched an intensive crusade in the 1970s to find the murderers of a policeman. Damski cast James Woods, and the actor infused the role with an edginess that gave the whole piece momentum. Yaphet Kotto, Rae Dawn Chong, Alex Rocco, Pam Grier, and Larry Riley co-starred.

A Winner Never Quits starred Keith Carradine as Pete Gray, the one-armed outfielder who played for the St. Louis Browns during the World War II years. Gray's major leaguer status was as much a fact of owner Bill Veeck's promotional savvy as it was the league's paucity of talent during the war years. Gray hit .218 in 77 plate appearances in 1945. Co-starring in this evocative slice of flavorful Midwestern baseball lore were Mare Winningham, Dennis Weaver, Fionnula Flanagan, Huckleberry Fox, Ed O'Neill, and Dana Delaney.

Hero in the Family is one of those projects that comes along in almost all career-long TV-movie directors' lives that you just can't fathom. Damski's success before and after this puff piece with strongly written and well-received projects has no bearing on why, suddenly, here's a Disney contrivance in mid-career about a chimpanzee, an astronaut, their mind switcheroo in space, and the son (of the astronaut, although it might as well have been of the chimp) who just can't understand why it happened. The larger question is: Why did the film happen with this achieving pro? This rhetorical query could have been asked 100 times within this compilation.

Murder by the Book offered Robert Hays the opportunity to play a crime fiction writer and his alter ego, the hard-boiled detective Biff Deegan. This comedy mystery has its own charm, an appealing sense of genre satire, and a crime to solve. Catherine Mary Stewart, Celeste Holm, and Fred Gwynne participate. *The Three Kings* was a Christmas comedy starring Lou Diamond Phillips with Jack Warden, Stan Shaw, Vic Tayback, Tori Spelling, Jack Kaczmarek, and Tiana Alexander, the wife of the teleplay author, Stirling Silliphant, one of Hollywood's top longtime scribes.

Jessica McClure was 18 months old when she fell down a Midland, Texas, well and became stuck, challenging rescue workers, who used the then-new technology of waterjet cutting to free and save her amid one of the bigger media circuses of the times. Damski's movie about the incident caught the family dread, rescuer decisions, media invasion, and the little girl's dire situation with excellent detail. Shelly Johnson's photography was nominated for an American Society of Cinematographers Award. Damski's fine cast was led by Beau Bridges, Roxana Zal, Guy Stockwell, Pat Hingle, Robin Gammell, and Will Oldham.

Mark Twain's enduring tale, *A Connecticut Yankee in King Arthur's Court*, was tailored by Damski and NBC into a vehicle for Keshia Knight Pulliam, the then 10-year-old co-star of *The Cosby Show*. Her brown skin pegs her for a demon in sixth-century England, so the show had some bite as a treatise on racism—as well as some gender and youth issues if one cares to see that deep. Paul Zindel wrote the teleplay, which was interpreted by a cast including Rene Auberjonois as Merlin, Jean Marsh, Whip Hubley, and Emma Samms as Guenivere.

Melissa Chan plays a 13-year-old Vietnam War refugee who is taken into the home of an ex-G.I., who believes she may be his illegitimate daughter, in *The Girl Who Came Between Them*, threatening his marriage. Anthony John Denison and Cheryl Ladd played the couple. *Blood River* is a western from the pen of John Carpenter, starring Rick Schroeder as a son who avenges his family's slaughter with murder, then takes to the mountains, where he befriends a mysterious old trapper. *Shoot First: A Cop's Vengeance* starred Dale Midkiff as the good cop tracking down the bad. Judith Light portrays an actual Alabama *Wife, Mother, Murderer*, Marie Hilley, who poisoned her husband, attempted to kill her daughter, and married again as a persistent district attorney (David Dukes) tracked her moves. *Wild Card* is a murder mystery set in the fictional small town of Farewell, New Mexico, with Powers Boothe as an ex-preacher and gambler arriving to find out what happened to a deceased old pal.

Staid housewife Ann Jillian may or may not have an affair with Lee Horsley in *The Care and Handling of Roses*. The rocky relationship between Lindsay Wagner and Perry King is re-ignited when their biological child from college days shows up as a 20-plus-year-old to nurture them through it in *Their Second Chance*.

BARRY DANE

Play for Today*: *For Sylvia, or the Air Show (1973), ***Her Majesty's Pleasure*** (1973)

Her Majesty's Pleasure starred Bob Hoskins and Peter Firth. John Harding top-lined *For Sylvia, or the Air Show*.

ROD DANIEL
b. 1942, Nashville, Tennessee

Movies: *Stranded* (1986), *Things That Go Bump* (1996), *Genius* (1999), *Alley Cats Strike* (2000), *How to Marry a Billionaire: A Christmas Tale* (2000), *Home Alone 4* (2002, aka *Home Alone: Taking Back the House*)

Comedy specialist Daniel was nominated for Emmy Awards as one of the producers of *WKRP in Cincinnati* in 1980 and 1981 and also for directing the *WKRP* episode "Venus Flytrap Explains the Atom" in the latter year. Daniel directed 24 episodes of that sitcom as well as installments of *Harper Valley PTA*, *Magnum, P.I.*, *Tucker's Witch*, *Built to Last*, *Newhart*, *Caroline in the City*, *Men Behaving Badly*, *Everybody Loves Raymond*, *Boston Common*, *American Pie*, *The Simple Life*, and other series. Daniel directed the features *Teen Wolf* (1985), *Like Father Like Son* (1987), *K-9* (1989), *The Super* (1991), and *Beethoven's 2nd* (1993).

The mutual hate of co-workers Loni Anderson and Perry King is tested when they end up on a desert island in *Stranded*. A New Orleans cop (Burke Moses) fights ghosts with the help of the mayor's daughter in *Things That Go Bump*. A kid (Trevor Morgan) with a high IQ leads a double life to make friends in *Genius*. In another teen flick, *Alley Cats Strike*, outsiders band together for

a bowling tournament. In *How to Marry a Billionaire*, three single guys masquerade as tycoons, trying to scam wealthy women into thinking they're just as rich in sexual flipside to Jean Negulesco's *How to Marry a Millionaire* (1953) with Marilyn Monroe.

TAD DANIELEWSKI
b. March 29, 1921, Poland;
d. January 6, 1993, Los Angeles

***Omnibus*:** *The Iliad* (1955, co-directed with Eliot Silverstein)

Danielewski served in the Polish underground during World War II, and directed the independent features *The Big Wave* (1961), an adaptation of Pearl S. Buck fiction with Sessue Hayakawa; a version of Jean-Paul Sartre's *No Exit* (1962) with Rita Gam and Viveca Lindfors, who shared the best actress award at the Berlin Film Festival; and a classic of Hindi cinema, *Guide* (1965), co-directed with Vijay Anand. Danielewski became a successful acting teacher.

The ambitious *Iliad* was adapted by Andrew K. Lewis into a free-verse drama focusing on Achilles, and starred Alexander Scourby, Paul Sparer, Michael Kane, Dorothy Hart, and Michael Higgins.

MARC DANIELS
b. January 27, 1912, Pittsburgh, Pennsylvania;
d. April 23, 1989, Santa Monica, California

***The Play of the Week* (New York):** *A Month in the Country* (1959), *A Very Special Baby* (1960)
***Du Pont Show of the Month*:** *The Scarlet Pimpernel* (1960)
***Family Classics*:** *The Heiress* (1961), *Jane Eyre* (1961)
***NET Playhouse*:** *They* (1966)
***Hallmark Hall of Fame*:** *Emily, Emily* (1977), *Have I Got a Christmas for You* (1977)
Specials: *Mrs. Miniver* (1960), *The Light That Failed* (1961), *The Power and the Glory* (1961), *The Gift of the Magi* (1978), *Skinflint: A Country Christmas Carol* (1979)
Movies/Miniseries: *Planet Earth* (1974), *Doctors' Private Lives* (1979, mini, co-directed with Richard N. Abroms, Richard Benedict), *Special People* (1984), *He's Fired, She's Hired* (1984), *Vengeance: The Story of Tony Cimo* (1986)

Daniels began directing TV episodes in the medium's infancy on *Nash Airflyte Theatre*, *The Goldbergs*, *I Love Lucy*, *I Married Joan*, *Kraft Television Theatre*, and others. On *Ford Theatre Hour* in 1949 Daniels directed *One Sunday Afternoon* starring Burgess Meredith and Hume Cronyn, *Twentieth Century* with Fredric March and Lilli Palmer, *The Silver Cord* with Mady Christians, *The Man Who Came to Dinner* with Edward Everett Horton and Zero Mostel, and *Arsenic and Old Lace* with Boris Karloff. Daniels directed steadily: *Saints and Sinners*, *The Dick Powell Show*, *Ben Casey*, *The Man from U.N.C.L.E.*, *Gunsmoke*, *Mission: Impossible*, *Bonanza*, *Star Trek*, *Barnaby Jones*, *Apple's Way*, *Gibbsville*, *The Andros Targets*, *Vega$*, *Co-Ed Fever*, *Hawaii Five-O*, *Flo*, *Crazy Like a Fox*, and others. Daniels directed the two-part *Menagerie* episode of the original *Star Trek* in 1966. His one feature was *Squeeze a Flower* (1970), starring Jack Albertson as a monk. Daniels was nominated for Emmy Awards for directing episodes of *Fame* in 1983 and *Alice* in 1985.

A Month in the Country used Emlyn Williams's translation of the Ivan Turgenev play and starred Uta Hagen and Luther Adler. Daniels's other production on *The Play of the Week* was Robert Alan Aurthur's *A Very Special Baby* with Larry Blyden and Oscar Homolka. *The Scarlet Pimpernel* was a DuPont costume piece with Michael Rennie as Sir Percy and Maureen O'Hara as Lady Marguerite, supported by William Shatner, Zachary Scott, Reginald Denny, and Leonard Cimino. Julie Harris played Catherine Sloper in Daniels's *The Heiress*, while Richard Basehart played Rudyard Kipling's famous blind fellow in *The Light That Failed* opposite Joan Fontaine. Sally Ann Howes was the director's *Jane Eyre*. O'Hara also played *Mrs. Miniver* for Daniels in a much-advertised special, co-starring Leo Genn.

Daniels assembled his finest cast for Dale Wasserman's adaptation of Graham Greene's *The Power and the Glory*. Laurence Olivier starred as Greene's troubled "whisky priest" hiding his identity as he passes through tropical Mexico, where in the early twentieth century the government of Presidente Plutarco Elias Calles had temporarily banned the practice of Catholicism. Surrounding Olivier were George C. Scott as the police lieutenant, Julie Harris as the priest's mistress, Roddy McDowall, Patty Duke, Keenan Wynn, Cyril Cusack, James Coco, Martin Gabel, Mildred Dunnock, Mildred Natwick, Thomas Gomez, Fritz Weaver, Frank Conroy, and Tim O'Connor. The program received a theatrical release overseas. Wasserman's adaptation was, according to critics, more faithful to Greene's story than was John Ford's film derived from the novel, *The Fugitive* (1947), starring Henry Fonda.

They aired under the umbrella title *A Generation of Leaves* on *NET Playhouse*. A drama about a future society, senior citizens there are branded obsolete and ordered to death at age 65. Daniels's cast included Jack Gilford, Cornelia Otis Skinner, Joseph Wiseman, Gary Merrill, and Carmen Mathews.

Planet Earth was a space adventure with male earthlings in the twenty-second century reduced to "dinks," battling an evil female empire in a retooling of Tom Gries's and Gene Roddenberry's *Earth II* (1971). *Emily, Emily* was an attempt by Allan E. Sloane and the Hallmark organization to duplicate their success with director Fielder Cook's Emmy Award–winning *Teacher, Teacher* (1970). The cast this time included Pamela Bellwood, Tom Hulce, John Forsythe, Karen Grassle, and James Farentino. *Have I Got a Christmas for You* top-lined Milton Berle and Steve Allen in a Jewish approach to the big Christian holiday. Daniels's third and final *Hallmark Hall of Fame* program was the hour-long *Fame* (1978), a comedy by Arthur Miller starring Jose Ferrer, Richard Benjamin, Raf Vallone, Robert Alda, and Linda Hunt.

Daniels was in charge of the musical version of *The Gift of the Magi*, starring Peter Graves as O. Henry and John Rubenstein and Debby Boone as the poor couple in New York City's tenements during the yuletide season. Jo Ann Worley, Alan Young, and Jim Backus co-starred; the score was by Fred Tobias and Stanley Lebowsky. *Skinflint* was a unique Christmas piece, with Hoyt Axton fronting another Scrooge overhaul featuring Barbara Mandrell, Mel Tillis, and others.

Special People told the saga of the Canadian puppeteer troupe Famous People Players, founded by Diane Dupuy, played by Brooke Adams, and consisting of mentally challenged young adults, many playing themselves. *He's Fired, She's Hired* is explained by the title and enacted by Karen Valentine and Wayne Rogers as the upwardly mobile couple whose breadwinning roles are transposed in TV-movie-land. Brad Davis portrayed Tony Cimo, who, in Daniels's fact-based movie, stopped at nothing to avenge the murders of his parents in South Carolina.

JOE DANTE
b. November 28, 1946, Morristown, New Jersey

Movies: *Runaway Daughters* (1994), *Picture Windows* (1994, mini, co-directed with Peter Bogdanovich, John Boorman, Norman Jewison, Jonathan Kaplan, Bob Rafelson), *The Second Civil War* (1997), *The Warlord: Battle for the Galaxy* (1998, aka *The Osiris Chronicles*)

Dante's features include *Piranha* (1978), *The Howling* (1981), *Gremlins* (1984), *Explorers* (1985), *Innerspace* (1987), *The 'Burbs* (1989), *Gremlins 2: The New Batch* (1990), *Matinee* (1993), and *Small Soldiers* (1998).

Runaway Daughters starring Julie Bowen, Jenny Lewis, and Holly Fields is a more cohesive, better performed, and much more assuredly directed version of Edward L. Cahn's 1956 exploitation programmer of the same name featuring Anna Sten, John Lund, and Adele Jurgens.

Dante finds black humor everywhere in *The Second Civil War*, about a plane full of immigrant orphans bound for a charity event in Idaho, where the governor, bent on his own agenda regarding American freedom and states' rights, bars his borders to them, igniting an international incident. Beau Bridges won an Emmy Award as the governor, leading a top cast: James Earl Jones, James Coburn, Joanna Cassidy, Denis Leary, Brian Keith, Kevin McCarthy, William Schallert, Dan Hedaya, Elizabeth Pena, Ron Perlman, Kevin Dunn, and others. Phil Hartman plays the U.S. President, whose indecisiveness is a key issue and source of comedy.

The Warlord was a return to shoestring-budget sci-fi for Dante, a *Star Wars* vein of derring-do from the pen of Caleb Carr, throwing Rod Taylor back in action as a general, and employing Dante favorite Dick Miller.

RAY DANTON
b. September 19, 1931, New York City; d. February 11, 1992, Los Angeles

Movies: *Tales of the Unexpected* (1979, co-directed with Paul Annett, Gordon Hessler, Norman Lloyd), *The Return of Mickey Spillane's Mike Hammer* (1986)

Danton was a well-known TV face of icy suavity by the time he started directing low-budget horror films in the early 1970s, and then *Quincy*, *Magnum P.I.*, *T.J. Hooker*, and other action series. He's best known to film buffs for playing racketeer Jack Diamond in both Budd Boetticher's *The Rise and Fall of Legs Diamond* (1960) and Joseph Pevney's *Portrait of a Mobster* (1961).

FRANK DARABONT
b. January 28, 1959, Montbeliard, Doubs, France

Movies: *Buried Alive* (1990), *Raines* (2006)

A writer and producer whose early jobs included as a set dresser for Wes Craven films, Darabont was nominated for Academy Awards for writing *The Shawshank Redemption* (1994) and for writing and producing *The Green Mile* (1999). He was nominated for Directors Guild of America Awards for directing both outstanding prison films that were derived from Stephen King stories. Darabont wrote the screenplays for Chuck Russell's *The Blob* (1988), Chris Walas's *The Fly II* (1989), and Kenneth Branagh's *Frankenstein* (1994) starring Robert De Niro.

Of all the TV movies in which someone is buried alive, none takes on the vengeful bent of Darabont's entry, which radiates strength from perhaps Tim Matheson's best performance. His unfaithful wife (Jennifer Jason

Leigh) and her doctor (William Atherton) plot and execute his burial without making sure that the coffin was tightly constructed or that the grave was deep enough.

JONATHAN DARBY

Movie: *The Enemy Within* (1994)

Darby wrote and directed *Contact* (2002), which received an Academy Award nomination for best live-action short. He also wrote and directed the thriller *Hush* (1998) starring Jessica Lange and Gwyneth Paltrow.

The Enemy Within was derived from a Fletcher Knebel novel that was similar to the author's *Seven Days in May*, which John Frankenheimer crafted from a Rod Serling screenplay into a tense 1964 all-star thriller about a military attaché who discovers that a rogue general is planning a coup during military maneauvers. *The Enemy Within* cleaves close to that, with a screenplay by Ron Bass and Daryl Ponicsan. This time, Forest Whitaker is the plot-discovering officer, Sam Waterston the U.S. President, and Jason Robards the overthrow plotter. Dana Delany, Josef Sommer, Lawrence Pressman, and others help the action along.

JOAN DARLING
b. April 14, 1935, Boston, Massachusetts

***WonderWorks*:** *Hiroshima Maiden* (1988)
Movie: *Willa* (1979, co-directed with Claudio Guzman)

Darling directed several ABC *Afterschool Special* presentations as well as episodes of *The Mary Tyler Moore Show*, *M*A*S*H*, *Taxi*, *Mary Hartman*, and others. *Willa* follows a woman with a deadbeat husband raising two kids and becoming a truck driver. Deborah Raffin starred with Cloris Leachman, Diane Ladd, Nancy Marchand, and Mary Wickes. *Hiroshima Maiden* was a touching drama about a surviving orphan of the atomic bombing living with an American family. Tamlyn Tomita delivers a delicate, multi-level performance. Susan Blakely, Richard Masur, and Stephen Dorff co-starred.

DAVID DARLOW

Movie: *Tailspin: Behind the Korean Airliner Tragedy* (1989, aka *Coded Hostile*)

Darlow is an actor and occasional producer. His on-screen work has included episodes of *Barnaby Jones* and *Barney Miller* as well as Joel Coen's *Miller's Crossing* (1990), Andrew Davis's *The Fugitive* (1993), and Sam Mendes's *Road to Perdition* (2002). Darlow's one movie as a director told the story behind the shooting down of a Korean passenger plane by the Soviet Air Force in September 1983, killing 280 passengers. Starring were Michael Moriarty, Chris Sarandon, Michael Murphy, Ed O'Ross, and Harris Yulin.

MICHAEL DARLOW
b. June 13, 1934, United States

***Play of the Month*:** *Strife* (1975), *Little Eyolf* (1982), *Infidelities* (1983)
***Play for Today*:** *Come the Revolution* (1977), *One Bummer Newsday* (1978)
***BBC2 Playhouse*:** *Fatal Spring* (1980), *Dancing Country* (1981)
Movies: *Suez 1956* (1979), *Crime and Punishment* (1979, mini), *Accounts* (1983), *Imaginary Friends* (1983), *Mr. Pye* (1986, mini), *Bomber Harris* (1989), *The Winslow Boy* (1989), *Merlin of the Crystal Cave* (1991)

Darlow's work in documentaries included *Johnny Cash in San Quentin* (1969) and *The Final Solution* (1979), a documentary miniseries explaining Nazi Germany's 1942 Wannsee Conference. Darlow directed a segment of the British *Omnibus* entitled *Francois Truffaut* (1973), and he helmed two episodes of the celebrated BBC World War II epic, *The World at War* (1974). Darlow received British Academy of Film and TV Arts Award nominations for best factual programme for *The World at War* and *The Final Solution*. He also received BAFTA nominations for best single play for *Suez 1956* and best single drama for *Bomber Harris*.

Darlow's literal-minded style worked quite well for his excellent version of *Crime and Punishment*, adapted by Jack Pulman with great fidelity to the Fyodor Dostoevsky novel. John Hurt portrayed the killer Raskolnikov's gamut of moods with striking sensitivity. Darlow's excellent cast included Tom Wilkinson, Sian Phillips, Timothy West, Colin Higgins, Frank Middlemass, Prunella Ransome, and Anthony Bate. The miniseries was nominated for five BAFTA Awards, including for West for his performance as Porfiry Petrovich.

British history in the Middle East received an explanation with *Suez 1956*, when Egypt nationalized the international trade route of the Suez Canal, and the United Kingdom, France, and Israel reacted by forcibly seizing Port Said. The decisions as the United States and United Nations intervened is dramatized in Darlow's film among John Foster Dulles (Alexander Knox), David Ben-Gurion (Edward Burnham), Winston Churchill (Wens-

ley Pithey), Nikita Kruschev (Aubrey Morris), Anthony Eden (Michael Gough), and Dag Hammarskjold (Seymour Green).

Both of Darlow's *Play for Today* installments featured Kenneth Colley. On *Play of the Month*, *Strife* was the adaptation of John Galsworthy's play with Angela Down while *Infidelities* was the Marivaux play starring Charlotte Rampling. *Little Eyolf* was a starry production of Henrik Ibsen's play, translated by Michael Meyer, with the ensemble of Peggy Ashcroft, Anthony Hopkins, Diana Rigg, Charles Dance, Emma Piper, and Timothy Stark in the title role. *Imaginary Friends*, scripted by Robert King, starred Peter Ustinov, Roger Rees, Lilli Palmer, and George Baker.

Derek Jacobi starred as *Mr. Pye*, which was adapted by David Churchill from a Mervyn Peake novel, about a man having a good vs. evil battle within himself. David Thaw starred as Arthur Harris, aka *Bomber Harris*, the British version of General Curtis LeMay. Harris was the Royal Air Force commander who promoted carpet-bombing runs by hundreds of heavy bombers on German industrial cities in World War II. The show received three BAFTA nominations, including for best single drama, an honor shared by Darlow, writer Don Shaw, and producer Innes Lloyd.

Darlow's version of Terence Rattigan's play, *The Winslow Boy*, starred Emma Thompson, Gordon Jackson, and Ian Richardson. George Winter starred as Merlin for Darlow's *Merlin of the Crystal Cave*.

JULIE DASH
b. October 22, 1952, Long Island City, New York

Movies: *SUBWAYStories: Tales from the Underground* (1997, co-directed with Bob Balaban, Patricia Benoit, Jonathan Demme, Ted Demme, Abel Ferrera, Alison Maclean, Craig McKay, Lucas Platt, Seth Zvi Rosenfeld), *Funny Valentines* (1999), *Incognito* (1999), *Love Song* (2000), *The Rosa Parks Story* (2002)

After making several short films, including *Diary of an African Nun* (1977), Dash directed *Daughters of the Dust* (1991), an independently made feature about women in the Gullah culture living on the islands off the South Carolina and Georgia coasts. Of the 10 mini-films in *SUBWAYStories*, Dash wrote and directed "Sax Cantor Riff," starring Kenny Garrett and Sam Rockwell. Alfre Woodard starred in *Funny Valentines*, about a woman who left a broken relationship, returned to her hometown, and rekindled a friendship with her cousin. *Incognito* is about a socialite's relationship with her new bodyguard and *Love Song* is another romance.

The Rosa Parks Story was empowered by Dash's beautiful treatment of Paul Qualles's script about the black woman who refused to give up her seat to a white rider on a Montgomery, Alabama, public bus in 1955, instigating the Montgomery Bus Boycott, which lasted 381 days, beginning the modern Civil Rights Movement. Angela Bassett received an Emmy Award nomination for her strong performance. Dash received a Directors Guild of America Award nomination for her work. Dexter King portrayed his father, Dr. Martin Luther King Jr., and the cast included Cicely Tyson, Peter Francis James, and Von Coulter.

HERSCHEL DAUGHERTY
b. October 10, 1927, Indiana; d. March 5, 1993, Encinitas, California

Movies: *Winchester '73* (1967), *The Victim* (1972), *She Cried Murder* (1973), *Twice in a Lifetime* (1974)

Daugherty worked as a dialogue director for Warner Bros. on films by Michael Curtiz, Jean Negulesco, Peter Godfrey, Lewis Milestone, and others. Daugherty directed episodes of *Schlitz Playhouse of Stars*, *Alfred Hitchcock Presents*, *Gunsmoke*, *Suspicion*, *Rawhide*, *East Side/West Side*, *Felony Squad*, *The Rat Patrol*, *Star Trek*, *Banacek*, *Police Woman*, *Petrocelli*, and others. Daugherty's features include *The Light in the Forest* (1958) and *The Raiders* (1963).

The director received an Emmy Award nomination and won a Directors Guild of America Award for the half-hour show *The Road That Led Afar* (1956) starring Piper Laurie on *General Electric Theater*. He directed Phil Silvers as the Silver Dollar Kid and Jack Benny as Chicken Finsterwald in the hour-long 1960 CBS western spoof, *The Slowest Gun in the West* (1960).

Winchester '73 was the remake of the 1950 Anthony Mann/James Stewart western, featuring Tom Tryon as Lin McAdam and with Daugherty using Dan Duryea, who played the scurrilous Waco Johnny Dean in the first film, as the McAdam boys' father. *The Victim* has the simplicity of an old dark house without electricity during a torrential storm, and the fright-night hokum of a woman trapped there with her dead sister's body in the basement and, well, someone else. Elizabeth Montgomery, George Maharis, and Eileen Heckart starred.

She Cried Murder starred Lynda Day George as a subway passenger in the first car who witnesses Telly Savalas push a woman off the platform in front of the train, initiating a chase. *Twice in a Lifetime* was a New York waterfront comedy starring Ernest Borgnine, Della Reece, and Slim Pickens in a story about a tugboat operator and café owner clashing with a wharf foreman.

HUGH DAVID
b. July 17, 1925, Aberystwyth, Wales, UK; d. September 11, 1987, London, England

Movies/Miniseries: *The Man in the Iron Mask* (1968, mini), *Christ Recrucified* (1968, mini), *Wives and Daughters* (1971, mini), *Jude the Obscure* (1971, mini), *Cranford* (1972, mini), *Clouds of Witness* (1973, mini), *The Pallisers* (1974, mini, co-directed with Ronald Wilson), *Dominic* (1976, mini, co-directed with David Reynolds), *Luke's Kingdom* (1976, mini, co-directed with Gareth Davies, Peter Hammond, Ken Hannam, Peter Weir), *Of Mycenae and Men* (1979)

An occasional actor, David directed on the series *Z Cars*, *Dr. Who*, and others. *Christ Recrucified* was based on a Nikos Kazanzakis novel about a Greek recreation of the *Passion Play* in the 1920s, featuring Diana Quick. *Jude the Obscure* was a rendition of the Thomas Hardy novel starring Robert Powell that helped promulgate the British miniseries on PBS. *Wives and Daughters* was the adaptation of the Elizabeth Gaskell novel with Roland Culver and Helen Christie.

Clouds of Witness was the pristine adaptation of Dorothy Leigh Sayers's novel about Lord Peter Wimsey's investigation of the assumption that his brother killed their sister's fiancé. Ian Carmichael made for a suave and reasonable Lord Peter. David Langton co-starred as the accused Duke of Denver with George Coulouris, Isabel Jeans, Glyn Houston, and Lockwood West. *Clouds of Witness* was so polished in every aspect that it both paved the way for other miniseries mysteries, especially ones that traveled across the Atlantic, and doomed each to at least second best. It holds a high place in miniseries mysteries and David's canon.

David directed the first 13 of the 20-part *The Pallisers*, based by Simon Raven on novels of Anthony Trollope. Susan Hampshire starred as Lady Glencora Palliser as the miniseries wends in and out of the lives of the high- and low-born who congregate at the House of Commons. Introduced by John Gielgud, the series won Emmy Awards for its costumes and art direction/scenic design, and the big cast included Philip Latham, Lynne Frederick, Roger Livesey, Edward Hardwicke, Derek Jacobi, Jeremy Irons, Anna Massey, Peter Vaughan, and Stuart Wilson.

Richard Todd was in *Dominic* with Murray Dale as the title boy investigating his parents' murders. *Luke's Kingdom* was a version of the Australian Outback that starred Oliver Tobias as Luke with the pioneering community he starts intended as definitely his kingdom. Frederic Raphael wrote *Of Mycenae and Men*, starring Diana Dors in a comic contemplation of Helen of Troy after the Trojan War, with Bob Hoskins, Derek Godfrey, and Freddie Jones in tow.

GORDON DAVIDSON
b. May 7, 1933, Brooklyn, New York

Theatre in America*: *Who's Happy Now? (1975)
Visions*: *It's the Willingness (1980)
Movie: *The Trial of Lee Harvey Oswald* (1977, co-directed with David Greene)

Davidson is the founding artistic director/producer of the Center Theater Group of the Los Angeles Music Center. He directed one feature, for producer Gregory Peck, *The Trial of the Catonsville Nine* (1972).

Davidson co-directed another courtroom drama, *The Trial of Lee Harvey Oswald*, which was speculation, of course, about what might have happened had Jack Ruby not killed the man accused of assassinating President John F. Kennedy in 1963 Dallas. John Pleshette played Oswald, backed by Ben Gazzara, Lorne Greene, and Lawrence Pressman. Oliver Hailey's *Who's Happy Now?* was an autobiographical piece set in a small Texas town where the bartender is cheating on his wife with the barmaid. Albert Salmi played Horse Hallen with Rue McClanahan as Faye Precious, and Betty Garrett as the wife. *It's the Willingness* was the adaptation of a Marsha Norman play with an ensemble including Stephanie Faracy, Mariclare Costello, Mary Beth Hurt, R. G. Armstrong, George Hearn, and Christopher Lloyd.

MARTIN DAVIDSON
b. November 7, 1939, Brooklyn, New York

Movies: *Long Gone* (1987, aka *Stogies*), *A Murderous Affair: The Carolyn Warmus Stor*y (1992, aka *The Lovers of Deceit*), *Follow the River* (1995)

Davidson wrote and directed *The Lords of Flatbush* (1974) and *Eddie and the Cruisers* (1978), and also occasionally directed features: *Almost Summer* (1978), *Hero at Large* (1980), *Heart of Dixie* (1989), *Hard Promises* (1991), and *Looking for an Echo* (2000). Davidson's series work includes *Law & Order*, *Chicago Hope*, *Picket Fences*, and *Judging Amy*.

Long Gone is a look at minor league baseball, made the year before *Bull Durham*. It stars William L. Petersen as Stud Cantrell, the player/manager of the Tampico Stogies. *Long Gone* is something of a cult item among baseball aficionados, co-starring Virginia Madsen, Larry Riley, Dermot Mulroney, Guich Koock, and Henry Gibson. *The Carolyn Warmus Story* concerned the media-blanketed murder case of a schoolteacher in Westchester County, New York, who was convicted of killing her lover's wife. Madsen went through a thorough deglamorization to play the part opposite Chris Sarandon. Sheryl Lee starred in *Follow the River*, about a case of colonial

frontier abduction by Native Americans. The victim was Mary Draper Ingles who was taken from Virginia with her boys by a Shawnee raiding party, and eventually escaped from the tribe in the wilderness of Kentucky.

GARETH DAVIES

***Wednesday Play*:** *Alice* (1965), *Stand Up, Nigel Barton* (1965), *Vote, Vote, Vote for Nigel Barton* (1965), *Barlowe of the Car Park* (1966), *Where the Buffalo Roam* (1966), *Message for Posterity* (1967), *Son of a Man* (1969)
***Play of the Month*:** *The Devil's Eggshell* (1966)
***Play for Today*:** *Angels Are So Few* (1970), *The Good Time Girls* (1981), *The Reluctant Chickens* (1983)
Movies/Miniseries: *Public Inquiry* (1967), *Dial Rudolph Valentino One One* (1967), *Cousin Bette* (1972, mini), *Tom Brown's Schooldays* (1973, mini), *Two Women* (1973, mini), *Ennal's Point* (1982, mini, co-directed with Myrfyn Owen), *The Exercise* (1984), *Goodbye, Mr. Chips* (1984, mini), *Oliver Twist* (1985, mini), *The Diary of Anne Frank* (1987, mini), *A Mind to Murder* (1995)

Davies directed episodes of such series as *Thirty-Minute Theatre*, *Holly*, *Hunter's Walk*, *The Onedin Line*, and others. The director had some success as the purveyor of Dennis Potter scripts, but spent his final decades doing mostly remakes of well-known literary quantities. The Potter material was aired on two top BBC series of plays. On *Wednesday Play*, Keith Barron starred in Potter's *Nigel Barton* adventures, and Hywel Bennett was a mentally imbalanced lad with an American Wild-West fetish in *Where the Buffalo Roam*. On *Play for Today*, Tom Bell starred as a seeming hobo who professes to be an angel in *Angels Are So Few*.

Margaret Tyzack starred in the title role of Honore de Balzac's *Cousin Bette* with Esmond Knight, Thorley Walters, and Helen Mirren. *Tom Brown's Schooldays* was a repeat success in America on PBS with Anthony Murphy in the title role. *Two Women* was the redoing of Albert Moravia's heartbreaking novel about a woman and her daughter trying to survive in 1945 war-ravaged Rome. Margaret Whiting starred in the role that had won Sophia Loren an Academy Award in 1961.

Roy Marsden starred in *Goodbye, Mr. Chips*, Davies's redoing of the James Hilton chestnut about students' devotion to their teacher and vice versa. That was so successful that Davies and his *Chips* screenwriter tried the steamer-trunk standard, *Oliver Twist*, with Eric Porter as Fagin, and Lysette Anthony, Miriam Margolyes, and Ben Rodska as the title urchin. Katharine Schlesinger played Anne Frank for the director, and Marsden made a return collaboration with Davies to play Dalgliesh in a rendition of P. D. James's *A Mind to Murder*.

HOWARD DAVIES
b. April 29, 1945

Movies: *Tales from Hollywood* (1992), *Armadillo* (2001), *Copenhagen* (2002), *Blue/Orange* (2005)

Davies was twice the recipient of the Laurence Olivier Theatre Award as best director for *The Iceman Cometh* (1998) and *All My Sons* (2000), and was nominated for *Private Lives* (2001). Davies was nominated for Tony Awards for best director for *Les Liaisons Dangereuses* (1987), *The Iceman Cometh* (1999), and *Private Lives* (2002). Davies directed the feature *The Secret Rapture* (1993) starring Juliet Stevenson and Joanne Whalley-Kilmer. Most of Davies's TV work is as intimate as his stage work, dealing with few characters, fine dialogue, and excellent actors.

Tales from Hollywood, written by Christopher Hampton, was about the German colony of filmmakers and artists who were forced to leave the United States for Nazi Germany at the outbreak of World War II. Davies's impressive cast includes Jeremy Irons as Odon Von Horvath, Alec Guinness as Heinrich Mann, Alison Fiske as Salka Viertel, Elizabeth McGovern, Charles Durning, and Sinead Cusack.

In *Armadillo*, James Frain stars as an insurance adjuster, with Stephen Rea as his loudmouthed boss. *Copenhagen* concerned a consequential meeting between physicists Neils Bohr and Werner Heisenberg in 1941 in the title city to discuss, among other things, the possibility of a nuclear bomb. Davies adapted Michael Frayn's play, starring Rea as Bohr and Daniel Craig as Heisenberg, with Francesca Annis as Bohr's wife, Margrethe. In *Blue/Orange*, two psychologists (Brian Cox, John Simm) discuss whether a possible schizophrenic is ready to leave the ward.

JOHN DAVIES
b. August 20, 1934, Birmingham, England

***BBC2 Playhouse*:** *Sizwe Bansi Is Dead* (1974)
Movies/Miniseries: *Germinal* (1970, mini), *The Woodlanders* (1970, mini), *Whom God Has Joined* (1970), *Bel Ami* (1971, mini), *War & Peace* (1972, mini), *Why Didn't They Ask Evans?* (1980, co-directed with Tony Wharmby), *Cover Her Face* (1985, mini), *Wolf to the Slaughter* (1987, mini), *Sleeping Murder* (1987, aka *Miss Marple: Sleeping Murder*), *A Taste for Death* (1988, mini), *The Care of Time* (1990), *Devices and Desires* (1991, mini), *Unnatural Causes* (1993)

Davies directed episodes of *Z Cars*, *Thirty-Minute Theatre*, *Doctor Who*, *W. Somerset Maugham*, *Boy Dominic*, *Clayhanger*, *Raffles*, *Roald Dahl's Tales of the*

Unexpected, *Storyboard*, *The Bill*, and others. Davies's features include *Maeve* (1981) and *Acceptable Levels* (1983). Davies specialized late in his career in the popular literary thrillers, especially in adaptations of P. D. James mystery novels starring Roy Marsden as Commander Adam Dalgliesh.

David Turner adapted the Emile Zola novel, *Germinal*, into Davies's five part miniseries. It received three British Academy of Film and TV Arts Awards nominations, including for leads Freddie Jones and Rosemary Leach. Felicity Kendall starred in *The Woodlanders*. The marital drama *Whom God Hath Joined*, based on an Arnold Bennett novel, featured John Breslin, Suzanne Neve, and Brian Blessed. *Bel Ami* was the adaptation of the Guy de Maupassant novel.

War & Peace, which aired on the BBC and later in America on PBS, was Davies's most monumental undertaking, using Jack Pulman's adaptation of Leo Tolstoy's novel and starring Anthony Hopkins in his BAFTA Award–winning performance as Pierre Bezuhov. David Conroy produced and Peter Hall was the cinematographer. The cast included Rupert Davies, Angela Down, Frank Middlemass, and Beatrix Lehmann.

Sizwe Bansi Is Dead was the adaptation of an Athol Fugard play starring Winston Ntshona in the title role with John Kani. Both actors and the playwright helped devise this TV production. *Why Didn't They Ask Evans?* was the adaptation of an Agatha Christie whodunit by Pat Sandys with a great cast: Francesca Annis, John Gielgud, Eric Porter, Joan Hickson, Bernard Miles, James Warwick, Leigh Lawson, Connie Booth, and Lynda La Plante as Mrs. Roberts. *Cover Her Face* was the first James/Marsden collaboration, the investigation into the murder of a matron of a home for unwed mothers. Other literary mysteries followed.

JOHN HOWARD DAVIES
b. March 9, 1939, London, England

Movies/Miniseries: *Danton* (1970), *The Edwardians* (1972, mini, co-directed with Gerald Blake, Jams Cellan Jones, Alan Clarke, Robert Knights), *A Married Man* (1983, mini, co-directed with Charles Jarrott), *Kim* (1984)

Davies began as a juvenile character actor in 1950s films, including those directed by David Lean, John Boulting, and Anthony Pelissier. Davies was nominated for eight British Film and TV Arts Awards, and won in 1976 for best situation comedy for *Fawlty Towers*. His other nominations were spread across four series: *Monty Python's Flying Circus*, *The Goodies*, *The Good Life*, and *Mr. Bean*. He was an executive at EMI Television in the mid-1970s, and head of BBC Comedy from 1977 to 1982. Davies directed episodes of *All Gas and Gaiters*, *Misleading Cases*, *Monty Python's Flying Circus*, *The Goodies*, *Steptoe and Son*, *Fawlty Towers*, *All in Good Faith*, *We'll Think of Something*, *Andy Capp*, *Mr. Bean*, *No Job for a Lady*, *Law and Disorder*, *The Vicar of Dibley*, *The Bill*, and others.

Danton, based on the French Revolution, starred Anthony Hopkins, with Alan Dobie as Robespierre and Geoffrey Bayldon. The performance was one of four that Hopkins gave that year on British TV, all of which earned him a nomination for best actor from the British Academy of Film and TV Arts. Both of Davies's standalone episodes of *The Edwardians* were among the five of eight total aired by the BBC that appeared on *Masterpiece Theatre* in America. These were *The Reluctant Juggler* with Georgia Brown as Marie Lloyd and Peter Pratt as Charlie Coborn, about the potential music hall strike of the era, and *Lloyd George*, starring Hopkins as David Lloyd George, the Liberal Party prime minister from 1914 to 1922, with Annette Crosbie as his wife and Thorley Walters as King Edward VII. *A Married Man* starred Hopkins as a barrister who's disillusioned with his profession and decides to run for Parliament as a labor minister. While Davies's reputation was mainly for comedy, having the side notoriety as Hopkins's early-career house director is about as accomplished as any "house director" identity is likely to get.

Kim was a straightforward adaptation of the Rudyard Kipling favorite, starring Peter O'Toole as Lama, Bryan Brown as Mahbub Ali, John Rhys-Davies as Babu, and Ravi Sheth as Kim. James Brabazon adapted this adventure classic, which was shot in London by CBS.

AYTON DAVIS

Movie: *Reign of the Gargoyles* (2007)

Allied paratroopers behind enemy lines in Europe are faced with Nazi-controlled Gargoyles.

BARRY DAVIS
b. April 11, 1936; d. September 15, 1990

***Play for Today*:** *Mummy and Daddy* (1973), *Schmoedipus* (1974), *Baby Love* (1974), *Eleanor* (1974), *The Saturday Party* (1975), *The Floater* (1975), *Your Man from Six Counties* (1976), *Do as I Say* (1977), *Gotcha* (1977), *Campion's Interview* (1977), *The Country Party* (1977), *Katie: The Year of a Child* (1979), *The Cause* (1981), *Brimstone and Treacle* (1987)

***American Playhouse*:** *Oppenheimer* (1980, mini), *Separation* (1990, aka *Don't Hang Up*)

BBC2 Playhouse*: *Pews (1980)
Movies/Miniseries: *The Contractor* (1971), *Country Matters* (1974, mini, co-directed with John Mackenzie, Richard Martin, Donald McWhinnie), *The Adams Chronicles* (1976–77, mini, co-directed with Paul Bogart, Fred Coe, Bill Glenn, James Cellan Jones, Anthony Page), *Telford's Change* (1979, mini), *The Bell* (1982, mini), *Cockles* (1984, mini), *Late Starter* (1985, mini, co-directed with Nicholas Mallett), *When We Were Married* (1987), *What the Butler Saw* (1987)
Special: *Wait Until Dark* (1982)

Davis directed episodes of *Mr. Rose*, *ITV Playhouse*, *Boney*, *Romance*, *The Bell*, *Late Starter*, *Tales of the Unexpected*, and other series. Davis won the British Academy of Film and TV Arts Award for best drama series/serial for *Oppenheimer*, sharing the honor with producer Peter Goodchild, and was nominated for *Telford's Change*, sharing with Mark Shivas. Davis also directed the hour-long *Paper Roses* (1971), for which Dennis Potter received a BAFTA writing nomination.

Davis called the shots for the NET telecast of David Storey's play, *The Contractor*, performed at the Chelsea Theatre Center of Brooklyn by a cast including Jack Warden, Joseph Maher, Reid Shelton, and Kevin O'Connor. This videotape production later aired in 1974 under PBS's *Theatre in America* banner. Davis was later drafted by PBS for its most ambitious dramatic undertaking up to its time, *The Adams Chronicles*, and he directed episodes five and six. *Country Matters*, another miniseries on which he shared the directorial chores, consisted of dramatizations of stories by H. E. Bates and A. E. Coppard. The series was broken up into two mini-serials for its American presentation on *Masterpiece Theatre*.

The port Davis returned to most often was *Play for Today*. *Schmoedipus* was a Dennis Potter concoction about a middle-aged lady (Anna Cropper) who is convinced by a man (Tim Curry) on her doorstep that he was the baby she gave away decades ago after the birth. Pauline Quirke starred as *Eleanor*, Judi Bowker was in *The Saturday Party*, Brenda Fricker amid the ensemble in the Colin Welland–penned *Your Man from Six Counties*, Kate Nelligan and Angela Down co-starred in *Do as I Say*, and Margaret Kelly was *Katie*. *Campion's Interview* and *The Country Party* were both from the font of frequent Davis collaborator Brian Clark.

The most controversial presentation of Davis's career was undoubtedly the show that belated scheduling converted into his 14th and final *Play for Today* production, *Brimstone and Treacle*. Actually, it had been his seventh show for the anthology forum, filmed for an April 1976 air date. But it actually aired 11 years later in 1987, three years after the series had been off the air. Written by Dennis Potter, the drama was also famously remade by Richard Loncraine as the internationally distributed feature, *Brimstone & Treacle* (1982), starring Sting, Denholm Elliott, Joan Plowright, and Suzanne Hamilton. The BBC shelved Davis's show because of its provocative rape scenes. The story presents a bickering middle-aged couple with a brain-damaged daughter, Pattie, who requires much attention. A visitor to their home, Martin, who claims to be Pattie's friend, privately thinks himself as the devil incarnate, and begins raping Pattie whenever the parents are out of earshot. Denholm Elliott, who played Mr. Bates in the Loncraine film, originated the role for Davis. Patricia Lawrence played his gullible wife, Michael Kitchen was Martin, and Michelle Newell played Pattie. Kenneth Trodd produced what is undoubtedly Potter's bleakest and most scabrous TV play. Davis's cinematographer was Peter Bartlett.

Telford's Change was another Brian Clark story about a couple who come to terms with the wife's infidelity. Hannah Gordon and Peter Barkworth starred as the Telfords, him a banker in the stoic vein. Keith Barron co-starred. Clark won a BAFTA Award for the 10-episode teleplay.

Oppenheimer was an international co-production of PBS and the BBC, detailing the career, innovations, influence, and doubts of J. Robert Oppenheimer, who led the U.S. efforts during World War II to develop the atomic bomb. The seven-episode biopic concentrates on Oppenheimer's misgivings about creating the devastating device and greasing the skids for the Cold War. It's set in the 1950s, when he was judged a security risk by American intelligence agencies. One of Davis's frequent collaborators, Peter Prince, wrote the teleplay. A landmark PBS production, *Oppenheimer* starred Sam Waterston as the title physicist, with an ensemble including Edward Hardwicke as Enrico Fermi, Alexander Knox as Henry Stimson, David Suchet as Edward Teller, and Manning Redwood as General Leslie Groves. *Oppenheimer* was nominated for Emmy Awards for outstanding limited series and Prince's writing, and Waterston won a Golden Globe for his portrayal of the genius. Aside from the BAFTA for best drama serial, *Oppenheimer* won BAFTA Awards for Tariq Anwar's film editing and Carl Davis's score. The miniseries was nominated for seven BAFTAs in all, including for Waterston's performance and Rodney Taylor's cinematography.

The Bell was a four-part Reg Gadney adaptation of an Iris Murdoch novel starring Tessa Peake-Jones, Ian Holm, Edward Hardwicke, Kenneth Cranham, Derrick O'Connor, and Rachel Kempson. Chris Pemsel won a BAFTA Award for best design for his work on this and *The Barchester Chronicles*. Davis was on board for another Peake-Jones miniseries, *Cockles*, and again presented Barkworth as a cuckold in *Late Starter*, co-starring Akosua Busia.

J. B. Priestley's play, *When We Were Married*, concerned several couples celebrating their 25th wedding anniversaries at a mega party and making a belated discovery that throws them into a quandary. Davis's big cast included Patricia Routledge, Joss Ackland, Peter Vaughan, Prunella Scales, Timothy West, Liz Smith, and Peake-Jones. Joe Orton's *What the Butler Saw* was refracted through Davis's vision into a portrait of lunacy and comedy in an insane asylum with a cast including Scales, West, and Peake-Jones. *Wait Until Dark* was a videotaped HBO special starring Katharine Ross in the Frederick Knott play as a blind and single New York woman living in a basement flat, terrorized by three criminals. *Separation*, written by Tom Kempinski, starred Rosanna Arquette as a New York actress and David Suchet as a London playwright conducting an affair through transatlantic telephone calls.

DESMOND DAVIS
b. 1927, London, England

***BBC Sunday Night Theatre*:** *The Taming of the Shrew* (1952)
***Play for Today*:** *Back of Beyond* (1974)
***The Complete Dramatic Works of William Shakespeare*:** *Measure for Measure* (1979)
***BBC2 Playhouse*:** *Passing Through* (1982)
***Hallmark Hall of Fame*:** *Camille* (1984)
Movies/Miniseries: *The Adventures of Little Lord Fauntleroy* (1982), *The Sign of Four* (1983, aka *Sir Arthur Conan Doyle's The Sign of Four*), *The Country Girls* (1984), *Love with the Perfect Stranger* (1986), *The Man Who Lived at the Ritz* (1988, mini), *Freedom Fighter* (1988, aka *Wall of Tyranny*), *Doggin' Around* (1994)
Special: *Spirit of Adventure: Night Flight* (1979, aka *Night Flight*)

Davis was a focus puller and camera operator on British films since 1944, working on features directed by Robert S. Baker, Daniel Brit, Charles Saunders, John Huston, Henry Cass, John Gilling, Seth Holt, and Tony Richardson. He directed episodes of *The Adventures of Aggie*, *Lilli Palmer Theatre*, *The Adventures of Lancelot*, *Fair Game*, and other series. Davis's first feature as a director was *The Girl with Green Eyes* (1964), for which he won the best director honor from the National Board of Review. The film's stars, Rita Tushingham and Lynn Redgrave, received nominations from the British Academy of Film and TV Arts. And the film won a Golden Globe for best English-language foreign film. Davis's features include *I Was Happy Here* (1965), *Smashing Time* (1967), *A Nice Girl Like Me* (1969), *Clash of the Titans* (1981) with Laurence Olivier as Zeus, and Agatha Christie's *Ordeal by Innocence* (1984) with Faye Dunaway. Davis occasionally returned to British TV, directing episodes of *The New Avengers*, *Follyfoot*, *The Chief*, and others. Davis was nominated for a BAFTA Award for best single drama for *The Country Girls*.

In *Measure for Measure*, Shakespeare's contemplation on sexual politics, Davis's cast included Tim Pigott-Smith, Kate Nelligan, Kenneth Colley, John McEnery, Adrienne Corri, Frank Middlemass, and Christopher Strauli. *Night Flight* starred Trevor Howard and Bo Svenson in Alvin Goldman's adaptation of Antoine de Sainte-Exupery's tale. Ian Richardson was in *Passing Through*, and, for Davis's *The Sign of Four*, portrayed the enduring Sherlock Holmes.

The Country Girls follows Irish lasses in the 1950s, relying on each other through convent school expulsion, in Dublin, through a pregnancy, then on to London for another change of scenery. Edna O'Brien adapted her own novel for a cast including Jill Doyle, Maeve Germaine, Sam Neill, Britta Smith, and Patricia Martin. Davis's reworking of *Camille* starred Greta Scacchi in the showcase part with blue-chip support: Colin Firth, John Gielgud, Ben Kingsley, Rachel Kempson, Denholm Elliott, and Billie Whitelaw. Allyn Ferguson's score won an Emmy Award.

Marilu Henner is wooed on a train in the fantasy fulfillment, *Love with the Perfect Stranger*. Gordon Cotler's adaptation of A. E. Hotchner's novel of World War II–era Paris, *The Man Who Lived at the Ritz*, was engagingly directed by Davis. Perry King played an American art student living inside the glorious hotel who decides to enjoy the high life while various spies and counter-agents go about their business. The international cast included Leslie Caron, Cherie Lunghi, David McCallum, Maryam d'Abo, Joss Ackland, and Mylene Demongeot. *Freedom Fighter* was a thriller with Tony Danza set in 1961 Berlin. *Doggin' Around* was a slice of life about a jazzman, starring Elliott Gould, Geraldine James, Alun Armstrong, and Ewan McGregor.

JOHN DAVIS

***Play for Today*:** *The Amazing Miss Stella Estelle* (1984)

Elaine Lordan played Stella Estelle in a piece written by Leslie Stewart and co-starring Christina Greatrex and Robin Hayter.

BRUCE DAVISON
b. June 28, 1946, Philadelphia, Pennsylvania

Special: *Off Season* (2001)

Davison was nominated for an Academy Award for best supporting actor for the AIDS anthem *Longtime*

Companion (1990) and received many other accolades for that performance. He was nominated for an acting Emmy Award for *Touched by an Angel* in 1998. Davison's dozens of films include *Willard* (1971), *Spies Like Us* (1985), and *The Crucible* (1996). He has acted in films directed by Robert Aldrich, Frank Perry, Gene Saks, Robert M. Young, Ken Russell, Alison Anders, and many others. He directed on the series *Harry and the Hendersons*.

Off Season was a surprising holiday gift, with Rory Culkin as a 10-year-old boy who goes to live with his aunt after his parents have been killed. He strikes up a friendship with an elderly gent (Hume Cronyn) and begins to believe the man is Santa Claus. These sorts of things don't get put over successfully without a great amount of care, which is evident here in Davison's casting, set-ups, and the faith of the performers, including the undervalued Sherilyn Fenn, Adam Arkin, and Lisa Pelikan. The film won two Daytime Emmys and was nominated for outstanding children's special, Davison's direction, and Cronyn's performance, one of his last.

EARL DAWSON

***NET Playhouse**: The Journey of the Fifth Horse* (1966, co-directed with Larry Arrick)

Dawson also directed on *Alumni Fun*. *The Journey of The Fifth Horse* featured Dustin Hoffman in an early part, as Zoditch. (*See* LARRY ARRICK.)

ROBERT (BOB) DAY
b. September 11, 1922, Sheen, England

Movies/Miniseries: *The House on Greenapple Road* (1970), *Ritual of Evil* (1970), *Banyon* (1971), *In Broad Daylight* (1971), *Mr. and Mrs. Bo Jo Jones* (1971), *The Reluctant Heroes* (1971), *The Great American Beauty Contest* (1973), *Death Stalk* (1975), *The Trial of Chaplain Jensen* (1975), *Switch* (1975), *A Home of Our Own* (1975), *Twin Detectives* (1976), *Kingston* (1976, aka *Kingston: The Power Play*, aka *The Newspaper Game*), *Having Babies* (1976), *Winner Take All* (1977), *Black Market Baby* (1977), *The Initiation of Sarah* (1978), *The Grass Is Always Greener Over the Septic Tank* (1978), *Murder by Natural Causes* (1979), *Walking Through the Fire* (1979), *Peter and Paul* (1981), *Scruples* (1981), *Marian Rose White* (1982), *Your Place . . . or Mine* (1982), *Beyond Witch Mountain* (1982), *The Adventures of Pollyanna* (1982), *Running Out* (1983), *China Rose* (1983), *Cook & Peary: The Race to the Pole* (1983), *Hollywood Wives* (1985, mini), *The Lady from Yesterday* (1985), *Love, Mary* (1985), *Matlock: The Diary of a Perfect Murder* (1986), *The Quick and the Dead* (1987), *Celebration Family* (1987), *Higher Ground* (1988), *Fire! Trapped on the 37th Floor* (1991)

A camera operator on British productions of the 1940s and 1950s, Day worked on films directed by Alberto Cavalcanti, Edward Dmytryk, Lance Comfort, Anthony Kimmins, Joseph M. Newman, Ralph Richardson, George More O'Ferrall, Carol Reed, Guy Hamilton, Terence Young, David Miller, Zoltan Konda, Sidney Gilliat, Michael Anderson, Wolf Rilla, and others. Day's first film as a director was the dark-humored classic about murder, *The Green Man* (1956), starring Alistair Sim; Day shared the directing credit with Basil Dearden. Day's solo features include *Grip of a Stranger* (1958), *Corridors of Blood* (1958), *First Man into Space* (1959), *Tarzan the Magnificent* (1960), *The Rebel* (1961), *Tarzan's Three Challenges* (1963), *She* (1965) with Ursula Andress, and *The Big Game* (1972). From then on, Day directed episodes of many TV series in both the U.K. and the U.S., including *The Buccaneers*, *The Adventures of Robin Hood*, *Tarzan*, *The Avengers*, *The Invaders*, *The FBI*, *The Bold Ones: The Senator*, *Cade's County*, *Dallas*, and others. Day is the brother of second unit director and cinematographer Ernest Day.

Day achieved some interesting results with material that could have been made into passable, run-of-the-mill TV movies. Instead, his filmmaking was often inspired and remarkable. The director's sense of genre was acute, and his action films and thrillers have their roots in his early B films.

The House on Greenapple Road was the successful pilot for the Burt Reynolds series *Dan August*. Christopher George starred as August in Day's pilot, as a police detective in a small California city. Janet Leigh played the less-than-faithful wife of Tim O'Connor, and she feels the need for police protection. The cast helped, including Julie Harris, Barry Sullivan, and Walter Pidgeon. *Ritual of Evil* was the sequel to Paul Wendkos's *Fear No Evil* (1969) with Louis Jourdan's psychiatrist from the first film investigating a suicide linked to black magic.

Day delivered one of the best detective exercises of the movie-of-the-week era with another successful pilot, *Banyon*, starring Robert Forster as a 1930s private eye who seems in over his head when a woman is found shot to death in his office with his gun. The 1930s atmosphere, a crackling script by Ed Adamson, a solidly devised mystery, the director's acute sense of genre, and the portrayals of Forster, Darren McGavin, Jose Ferrer, and Herb Edelman were all first-rate.

In Broad Daylight gave Richard Boone something to chew on. He played a recently blinded movie star who discovers that his wife has been cheating on him, so he plots the transgressors' double murder. Desi Arnaz Jr. and

Christopher Norris starred as *Mr. and Mrs. Bo Jo Jones*, newlyweds looking toward their first child in their new neighborhood. The outdoorsy atmosphere helped *Death Stalk*, in which escaped cons Vic Morrow and Neville Brand grab damsels Anjanette Comer and Carol Lynley, steal rubber rafts and head down a whitewater river pursued by would-be rescuing husbands Vince Edwards and Robert Webber. Day directed James Franciscus as the only U.S. Naval officer ever court-martialed for adultery in *The Trial of Chaplain Jensen*, co-starring Joanna Miles and Lynda Day George.

Day's sense of genre came alive in *The Reluctant Heroes*. About a motley group of infantrymen assembled to take a hill under the command of an Army historian lacking any battle experience, *The Reluctant Heroes* evoked as much as budget allowed memories of similar films by Robert Aldrich, Anthony Mann, Sam Fuller, and Don Siegel. Ken Berry played the greenhorn lieutenant leading Jim Hutton, Warren Oates, Cameron Mitchell, Trini Lopez, and Don Marshall. Made about the Korean War during the height of the Vietnam War, the film had more movie reference points than it did time or place specificity—or concern for contemporary issues. Its reality seemed based on a late-night TV channel. Still, it was a compelling experience, with fine acting.

The Great American Beauty Contest set its own standards as Day created a hyperreal presentation of scenes behind a pageant. In fact, Michael Ritchie's similar and much lauded *Smile* (1975) hit big screens the year after this excellent tour through the same type of material. Eleanor Parker delivered one of her best late-career performances, and the movie examined the stress levels involved as well as snits and side-plots, including the possibility of contest fixing. The cast included Bob Cummings, Louis Jourdan, Tracy Reed, and Farrah Fawcett.

Day's ability to establish tone and style continued with three other projects. *Switch* was another successful pilot, starring Robert Wagner as a jewel thief and Eddie Albert as a police detective who team to prove that a cop and not a professional thief stole a diamond. *Kingston* was also a pilot that went series, starring Raymond Burr as an investigative reporter who uncovers a plot to take over the world via nuclear power installations. *Having Babies*, a look at several couples about to deliver, birthed two sequels that varied little from Day's concept. Kay Lenz starred in the creepy *The Initiation of Sarah*, in which a sorority girl falls under the controlling spell of wicked witch Shelley Winters. *The Grass Is Always Greener Over the Septic Tank*, based on Erma Bombeck's memoir, starred Carol Burnett and Charles Grodin as a city couple transplanted to suburbia.

Richard Levinson and William Link provided Day with a terrific script for him to develop into one of the movie-of-the-week's most memorable thrillers, *Murder by Natural Causes*. Hal Holbrook played a mentalist whose cold-hearted wife, played by Katharine Ross, has been fooling around on the side, and concocts a scheme to literally scare him to death. The plot is dazzling, and requires close attention. Co-starring are Richard Anderson, Jeff Donnell, and Barry Bostwick. Sue Grafton's book about a woman's battle with Hodgkin's disease and its effect on her unborn child was dramatized in *Walking Through the Fire*, starring Bess Armstrong.

Day tried the Biblical epic with *Peter and Paul*, a look at the lives of the two apostles from the Crucifixion to their deaths in Rome in 64 AD. Robert Foxworth and Anthony Hopkins starred in the title roles with conspicuous others: Jose Ferrer, Raymond Burr, Eddie Albert, Jon Finch, and Herbert Lom. Shifting genre gears, Day then directed a slick Judith Krantz adaptation, *Scruples*; the tale of a teenager (Nancy Cartwright) who is mistakenly placed in a home for the mentally challenged and spends most of her life there, *Marian Rose White*; a study of an older single (Bonnie Franklin), *Your Place . . . or Mine*; a look at the return of a prodigal wife and mother (Deborah Raffin), *Running Out*; and the pairing of George C. Scott and Ali MacGraw in the search through China for a missing son, *China Rose*.

Cook & Peary and their race to be the first one to discover the North Pole starred starred Richard Chamberlain, Rod Steiger, and epic ice floes. *The Lady from Yesterday* possessed an interesting racial dynamic as the marriage of Wayne Rogers and Bonnie Bedelia is interrupted by the arrival of a Vietnamese girl (Tina Chen), who he knew years earlier, and her young son. Kristy McNichol delivered a strong performance in *Love, Mary*, the actual story of an inveterate juvenile delinquent who becomes a mother, suffers a stroke, and finishes medical school.

Diary of a Perfect Murder was the pilot film for Andy Griffith's successful *Matlock* series. *The Quick and the Dead* was a Sam Elliott western adapted from Louis L'Amour's fiction that parallels the Shane story: mysterious drifter comes by, impresses the son of homesteaders, and stays a while to help out. Kate Capshaw, Tom Conti, and Matt Clark co-starred. *Trapped on the 37th Floor* starred Lisa Hartman and Lee Majors in the approximation of an actual fire that occurred in 1988 in the First Interstate Bank Building in downtown Los Angeles.

JOSEE DAYAN
b. 1943, Algiers, Algeria

Miniseries: *Les Miserables* (2000, mini)

Dayan has directed mostly French-language films and TV movies, including *Victor* (1997), *Balzac* (1999), *Mi-*

lady (2004), and others, including multiple productions starring Gerard Depardieu and Jeanne Moreau. Dayan's miniseries about the fugitive Jean Valjean featured both actors, with Depardieu in the lead and John Malkovich as the pursuing gendarme, Javert. Charlotte Gainsbourg and Asia Argento also co-starred.

WILLIAM (BILL) DEAR
b. 1944, Toronto, Ontario, Canada

Movies: *Journey to the Center of the Earth* (1993), *Balloon Farm* (1999), *Santa Who?* (2000), *School of Life* (2005)

Dear directed many video items, including *Nick Danger in the Case of the Missing Yolk* (1983) and *Doctor Duck's Secret All-Purpose Sauce* (1986). The director's series work includes episodes of *Michael Nesmith in Television Parts*, *Amazing Stories*, *Dinosaurs*, and *Hollywood Dog*. Dear's family-film-oriented career includes the features *Harry and the Hendersons* (1987) with John Lithgow, *If Looks Could Kill* (1991), the Disney remake of *Angels in the Outfield* (1994) starring Danny Glover, *Wild America* (1997) about the wildlife photographers, the Stouffer brothers, and *The Foursome* (2006) and *Simon Says* (2006).

Jules Verne's novel *Journey to the Center of the Earth* became a film directed by Henry Levin in 1959, and was remade again after Dear's film by George Miller for Hallmark Entertainment in 1999. Dear's version tried to upgrade the special effects and used an international cast (F. Murray Abraham, Tim Russ, John Neville, Kim Miyori) to middling effect. However, Dear's work mostly has been first-rate in family entertainment. *Balloon Farm* is more than certain proof that Rip Torn was an indiscriminate workaholic, but also an effective children's piece through the performance of Mara Wilson. *Santa Who?* was a yuletide Leslie Nielsen vehicle, for which Dear received a Directors Guild of America nomination for children's programming. Santa falls out of his sleigh and contracts amnesia as Christmas approaches and the holiday gift-delivery system at the North Pole looks as if it might suffer, too. *School of Life* put Ryan Reynolds, David Paymer, and John Astin in a plot about competition for the Teacher of the Year Award at a rural school.

JAMES DEARDEN
b. September 14, 1949, London, England

Movie: *The Cold Room* (1984)

The son of British director Basil Dearden, James Dearden wrote Adrian Lyne's *Fatal Attraction* (1987) and wrote and directed the thrillers *Pascali's Island* (1988), *A Kiss Before Dying* (1991), and *Rogue Trader* (1999).

The Cold Room was a supernatural thriller about a vacationing girl in Berlin who discovers her alter ego is a wartime girl trying to smuggle past the Nazis a Jewish seditionist hidden in a butcher's meat locker. George Segal played the modern girl's writer father, and Amanda Pays played the girls in both time frames in this unsatisfactory adaptation of Jeffrey Caine's novel.

GIANFRANCO De BOSIO
b. September 16, 1924, Verona, Veneto, Italy

Miniseries: *Moses the Lawgiver* (1975, mini)

De Bosio directed Italian productions, often operas, including the feature *Tosca* (1976) and the video *Carmen* (1998). Burt Lancaster starred as Moses in De Bosio's miniseries, which aired in America on CBS and was released theatrically elsewhere. Anthony Quayle, Ingrid Thulin, and Irene Papas co-starred. Bill Lancaster, the star's son, who wrote Michael Ritchie's *The Bad News Bears* (1976) and John Carpenter's *The Thing* (1982), played Moses as a young man. The score is by Ennio Morricone.

PHILLIPPE de BROCA
b. March 15, 1933, Paris, France; d. November 26, 2004, Neuilly-sur-Seine, Frances

Miniseries: *Louisiana* (1984, mini)

De Broca was an assistant director on films directed by Francois Trauffaut and Claude Chabrol. De Broca's features include *That Man from Rio* (1964), *Give Her the Moon* (1970), *Dear Detective* (1978), *Jupiter's Thigh* (1980), *1,001 Nights* (1990), *Amazon* (2000), and others.

In *Louisiana* (1984) Margot Kidder returns to her home state from a time in Paris to discover that her family's plantation has been lost. The eclectic cast includes Lloyd Bochner, Akosua Busia, Ian Charleson, Hilly Hicks, Raymond Pellagrin, Ken Pogue, and Len Cariou.

FREDERICK De CORDOVA
b. October 27, 1910, New York City; d. September 15, 2001, Woodland Hills, California

***Ford Star Jubilee*:** *Blithe Spirit* (1956, co-directed with Noel Coward)

De Cordova directed more than 20 mostly low-budget features before entering TV, including several starring

Yvonne De Carlo as well as *The Countess of Monte Cristo* (1948) with Sonja Henie, *Peggy* (1950) with Diana Lynn, *Bedtime for Bonzo* (1951) with Lynn and Ronald Reagan, *Little Egypt* (1951) with Rhonda Fleming, and *Column South* (1953) with Audie Murphy. De Cordova directed Bob Hope in the feature *I'll Take Sweden* (1965) as well as several specials. Before and during his long stints as producer and director of *The Tonight Show Starring Johnny Carson*, De Cordova also directed installments of *The George Burns and Gracie Allen Show*, *Leave It to Beaver*, *The Farmer's Daughter*, and *The Smothers Brothers Show*.

For Noel Coward's play, *Blithe Spirit*, De Cordova handled the technical aspects and camera shots, while Coward blocked the scenes and worked with the actors. *Blithe Spirit*, the chestnut about a ghost, co-starred Lauren Bacall, Claudette Colbert, Mildred Natwick, and Marion Ross.

ANDY DeEMMONY

Movies/Miniseries: *Score* (2001), *Life Isn't All Ha Ha Hee Hee* (2005, mini), *Kenneth Williams: Fantabulosa!* (2006), *Recovery* (2007), *Filth: The Mary Whitehouse Story* (2008), *God on Trial* (2008)

Nominated five times for British Academy of Film and TV Arts Awards, DeEmmony won for best comedy in 1999 for *Father Ted*. He was also nominated for best light entertainment for *Spitting Image* in 1992, best drama series for *Cutting It* in 2003, and best single drama for *The Canterbury Tales* and *Kenneth Williams: Fantabulosa!* DeEmmony directed episodes of *Red Dwarf*, *Small Potatoes*, *Sunnyside Farm*, *Don't Eat the Neighbours*, and others. *Score* was a drama about pro footballers in England, and Michael Sheen starred as Kenneth Williams, a comedian who is more a tortured soul than a funnyman. Julie Walters starred in *Filth*.

FRANK DeFELITTA
b. August 3, 1921, New York City

Movies: *Trapped* (1973, aka *Doberman Patrol*), *The Two Worlds of Jennie Logan* (1979), *Dark Night of the Scarecrow* (1981), *Killer in the Mirror* (1986)

DeFelitta has been a writer who occasionally has produced and directed. He wrote installments of the anthology shows *Armstrong Circle Theatre*, *Campbell Playhouse*, *Tales of Tomorrow*, *Suspense*, *Danger*, and others. DeFelitta wrote the screenplays for Michael Campus's *ZPG* (1972), George C. Scott's *The Savage Is Loose* (1974), Robert Wise's *Audrey Rose* (1977), and *Scissors* (1991), in which he directed Sharon Stone. DeFelitta's first directorial assignment was a script he wrote for *The DuPont Show of the Week* in 1962, *Emergency Ward*, starring Dana Andrews.

DeFelitta's films as a director were thrillers, some with supernatural elements. *Trapped*, DeFelitta's first TV movie, required a great deal of directorial imagination, as James Brolin is mistakenly locked in a department store overnight and the Dobermans are left to guard the place. *The Two Worlds of Jennie Logan* stars Lindsay Wagner in a flight of fancy as a woman who restores a vintage dress from her Victorian attic, tries it on and ventures into the past. *Dark Night of the Scarecrow* is something of a cult item as a mentally challenged man is hunted down and shot for ostensibly hurting a small girl; after it's revealed that he had been saving her from a dog attack, the vigilantes who killed him are hunted down one by one. Larry Drake played Bubba. Ann Jillian plays good and bad twins in *Killer in the Mirror*.

PHILIP DeGUERE
b. July 19, 1944, Cincinnati, Ohio; d. January 24, 2005, San Francisco, California

Movie: *Dr. Strange* (1978)

Mainly a writer and producer, DeGuere performed both tasks on multiple episodes of *Simon & Simon* and *JAG*. He also wrote episodes of *Max Headroom*, *Magnum, P.I.*, *The Dead Zone*, and *The Twilight Zone*. He wrote director Lou Antonio's feature *The Gypsy Warriors* (1978). *Dr. Strange* was loosely based by DeGuere on the Marvel Comics character. He's a psychiatrist who become's Earth's top sorcerer to battle a sorceress from outer space. Peter Horton starred, Jessica Walter was the arch-villain, and John Mills made an appearance.

DONNA DEITCH
b. June 8, 1945, San Francisco, California

Movies/Miniseries: *The Women of Brewster Place* (1989), *Prison Stories: Women on the Inside* (1991, co-directed with Joan Micklin Silver, Penelope Spheeris), *Sexual Advances* (1992), *A Change of Place* (1994), *Murder One: Diary of a Serial Killer* (1997, mini), *The Devil's Arithmetic* (1999), *Common Ground* (2000)

Deitch directed the documentaries *Woman to Woman* (1975) and *Angel on My Shoulder* (1997), about the losing battle fought by actress Gwen Welles with cancer. Deitch directed the features *Desert Hearts* (1985), about a lesbian love affair, and *Criminal Passion* (1994) with

Joan Severance as a police detective sleeping with a suspect. Deitch has also directed episodes of *E.R.*, *Law & Order: Special Victims Unit*, *NYPD Blue*, *Crossing Jordan*, *Bones*, and others. She won a Daytime Emmy Award for directing *The Devil's Arithmetic*, and was nominated for a 1997 Directors Guild of America Award for *NYPD Blue*. Deitch's films have been attentive to women's themes, feminine bonds, and lesbian relationships.

The Women of Brewster Place, a slice of life across decades based on the Gloria Naylor novel about the residents of a rundown tenement and their issues, featured a who's who of African American actresses: Mary Alice, Cicely Tyson, Lynn Whitfield, Oprah Winfrey, Olivia Cole, Robin Givens, Jackee Harry, Lonette McKee, Paula Kelly, and others. The show received Emmy Award nominations for outstanding miniseries and supporting actress (Kelly). Also in the cast were Douglas Turner Ward, Paul Winfield, Moses Gunn, and Glenn Plummer.

In *A Change of Pace*, Andrea Roth plays good and bad coed twin sisters. In *Sexual Advances*, Tim Russ plays a shoe company executive harassing the employees. *The Murder One* miniseries led to the series starring Anthony LaPaglia, and Deitch stayed on board to direct several episodes.

The Devil's Arithmetic was designed to take the next generation of Jewish Americans into the past to keep the remembrance of the Holocaust alive. Kirsten Dunst played a teen tired of hearing about the Nazi purges of World War II. She is transported from modern-day New York City back to 1940 Poland to witness the atrocities first-hand. Deitch creates a remarkable experience for the girl. Along with Deitch, writer Robert J. Avrech also won a Daytime Emmy. As well, he received a Writers Guild of America nomination for the provocative script. The piece was also nominated for outstanding children's special. Contributing to the overall experience were performers Brittany Murphy, Mimi Rogers, and Louise Fletcher.

Three short films with the theme of homosexuality, written by Paula Vogel, Harvey Fierstein, and Terrence McNally, were directed by Deitch to form *Common Ground*. The cast included Brittany Murphy, Eric Stoltz, Helen Shaver, Mimi Rogers, Jason Priestley, Steven Weber, Ed Asner, Beau Bridges, and Fierstein.

STEVE De JARNATT

Movie: *Alfred Hitchcock Presents* (1985, co-directed with Randa Haines, Joel Oliansky, Fred Walton)

De Jarnatt's futuristic films are *Cherry 2000* (1987) with Melanie Griffith and *Miracle Mile* (1988) with Mare Winningham, and he directed episodes of *ER*, *Lizzie McGuire*, *Nash Bridges*, *Strong Medicine*, *For the People*, and others. De Jarnatt also produced episodes of *Kindred: The Embraced* and *American Gothic*. De Jarnatt's segment in the pilot for the renewal of the Hitchcock series led to his semi-regular work on the series.

HUBERT C. de la BOUILLERIE

Movie: *The Right to Remain Silent* (1996)

De la Bouillerie directed the low-budget sci-fi flick *Apocalypse* (1997) starring Sandra Bernhard, and an episode of *Boston Legal*. He has primarily been a film editor, including on projects directed by George Miller, Russell Mulcahy, Norman Jewison, Tom DeCherchio, and others. In *The Right to Remain Silent*, a veteran police lieutenant (Robert Loggia) leads a rookie (Lea Thompson) through her first night of duty on the force. Amanda Plummer won a CableACE for her performance as Paulina Marcos, and the cast included Laura San Giacomo, Carl Reiner, Christopher Lloyd, Patrick Dempsey, LL Cool J, Fisher Stevens, Judge Reinhold, and Colleen Camp.

BILL D'ELIA

Movies: *Big Dreams & Broken Hearts: The Dottie West Story* (1995), *In the Name of Love: A Texas Tragedy* (1995, aka *After Laurette*), *The Tomorrow Man* (1996)

D'Elia was nominated for Emmy Awards for directing *Chicago Hope* in 1998, *Ally McBeal* in 2000, and *Boston Legal* in 2007. He also received Emmy nominations as a producer on best drama series nominees *Chicago Hope* in 1996 and 1997 and *Boston Legal* in 2007. D'Elia was nominated for a Directors Guild of America Award for *Ally McBeal* in 2001. He was a writer on 138 episodes of *Judging Amy*. He produced 27 episodes of *Ally McBeal* and 63 of *Boston Legal*. D'Elia wrote, directed, and produced the feature adaptation of Thomas Berger's novel *The Feud* (1990) featuring Rene Auberjonois, Stanley Tucci, and Joe Grifasi. D'Elia has directed episodes of *Law & Order*, *Beverly Hills 90210*, *Northern Exposure*, *Picket Fences*, *Saturday Night Live*, *The West Wing*, *The Practice*, and other series.

As Dottie West, Michele Lee was a good match in a standard country-western biopic enlivened by the steady stream of stars as themselves: Chet Atkins, Willie Nelson, Larry Gatlin, Kris Kristofferson, Loretta Lynn, Dolly Parton, and Kenny Rogers. The piece received two Emmy Award nominations, including for the cinematography of Richard M. Rawlings Jr.

The subtitle for *In the Name of Love* might have been "A Texas Melodrama." A wheelchair-bound son of

wealth meets a hot honey at a barbeque and falls for her, after which she proceeds to squander his money. Laura Leighton, Michael Hayden, and Richard Crenna star. In *The Tomorrow Man*, Julian Sands plays an android trying to save Earth's future while Giancarlo Esposito is an engineer in on the plot and agrees to intermittently fix his robotic malfunctions.

JONATHAN DEMME
b. February 22, 1944, Baldwin, Long Island, New York

Movies: *Columbo: Murder Under Glass* (1978), *SUBWAYStories: Tales from the Underground* (1999, aka *Subway*, co-directed with Bob Balaban, Patricia Benoit, Julie Dash, Ted Demme, Abel Ferrara, Alison Maclean, Craig McKay, Lucas Platt, Seth Svi Rosenfeld)

Demme won an Academy Award, Directors Guild of America Award, and New York Film Critics Circle Award for directing *The Silence of the Lambs* (1991), which also won the best picture Oscar and acting Oscars for Jodie Foster and Anthony Hopkins. Demme also directed the features *Melvin and Howard* (1980), *Something Wild* (1986), *Married to the Mob* (1988), *Philadelphia* (1993), *Beloved* (1998), and others. He has also produced many films. His TV work includes the notable hour-long adaptation for PBS's *American Playhouse* of Kurt Vonnegut Jr.'s short story, *Who Am I This Time?* (1982), starring Christopher Walken and Susan Sarandon as community theatre actors performing Tennessee Williams's *A Streetcar Named Desire*. Demme, who also directed music videos, was an executive producer on *SUBWAYStories* and directed the segment *Subway Car from Hell*, featuring Bill Irwin.

BRIAN DENNEHY
b. July 9, 1938, Bridgeport, Connecticut

Movies: *Jack Reed: A Search for Justice* (1994), *Jack Reed: One of Our Own* (1995, aka *Deadly Justice*), *Shadow of a Doubt* (1995), *Jack Reed: A Killer Among Us* (1996), *Jack Reed: Death and Vengeance* (1997), *Indefensible: The Truth About Edward Brannigan* (1997)

A Columbia University graduate and former U.S. Marine, Dennehy has been an imposing and charismatic presence in a variety of roles. Dennehy won a Golden Globe and a Screen Actors Guild Award for his performance in *Death of a Salesman* (2000). Dennehy was nominated for Emmy Awards for his performances in *A Killing in a Small Town* (1990), *The Burden of Proof* (1992), *To Catch a Killer* (1992), *Murder in the Heartland* (1993), *Death of a Salesman*, and *Our Fathers* (2005). The actor has written five of the six movies he directed and produced twice that many. His features as an actor include *10* (1979), *First Blood* (1982), *Gorky Park* (1983), *Cocoon* (1985), *Twice in a Lifetime* (1985), and *Presumed Innocent* (1990).

The Jack Reed franchise concerns a Chicago police detective and his cases, movies usually featuring the support of Charles S. Dutton and Susan Ruttan. The Edward Brannigan movie features Dennehy piecing together the story of a rape victim (Alice Krige). *Shadow of a Doubt* isn't the remake of the Alfred Hitchcock classic, but a sturdy crime thriller in its own right, about an alcoholic defense lawyer (Dennehy) who's out of his element when an old flame (Bonnie Bedelia) asks him to defend her daughter (Fairuza Balk) in a murder trial.

PEN DENSHAM
b. 1947, England

Movie: *Houdini* (1998)

A sometime writer who's primarily a producer, Densham directed the features *The Zoo Gang* (1985, co-directed with John Watson), *The Kiss* (1988) with Joanna Pacula, and *Moll Flanders* (1996) with Robin Wright Penn and Morgan Freeman. Densham's films as a producer include Ron Howard's *Backdraft* (1991), Kevin Reynolds's *Robin Hood: Prince of Thieves* (1991), and Stephen Hopkins's *Blown Away* (1994) among others.

Densham wrote, produced, and directed *Houdini*, which starred Jonathan Schaech as the greatest of all magicians. George Segal co-starred as his manager with David Warner as Sir Arthur Conan Doyle, and Rhea Perlman, Stacy Edwards, Paul Sorvino, Mark Ruffalo, Judy Geeson, and Grace Zabriskie. The film received three Emmy Award nominations in technical categories.

ANNE De SALVO
b. April 3, 1949, Philadelphia, Pennsylvania

Movie: *The Amati Girls* (2000)

One of the top character actresses of her generation on stage and in films and TV, De Salvo has acted in projects directed by Alan J. Pakula, Woody Allen, Marvin J. Chomsky, Paul Wendkos, Steve Gordon, Richard Benjamin, Marshall Brickman, Joel Schumacher, Frank Perry, Paul Morrissey, Todd Solondz, Arthur Hiller, Bill Condon, Diane Keaton, Betty Kaplan, and others.

Originally aired on the Fox Family Channel, *The Amati Girls* transcends that seemingly tame forum with an intricate story of adult relationships in an Italian American household. Written as well as directed by De Salvo, *The*

Amati Girls hold sacred the family and squabble over it and everything else. The director assembled a terrific cast: Mercedes Ruehl, Lee Grant, Dinah Manoff, Cloris Leachman, Sean Young, Mark Harmon, Paul Sorvino, Jamey Sheridan, and herself.

JEAN De SEGONZAC

Movies: *Bad as I Wanna Be: The Dennis Rodman Story* (1998), *Exiled* (1998, aka *Exiled: A Law & Order Movie*), *To Serve and Protect* (1999, aka *Family Shield*), *Homicide: The Movie* (2000), *Code 11-14* (2003)

De Segonzac directed episodes of *Homicide: Life on the Street*, *Oz*, *The Twilight Zone*, *Dragnet*, *Law & Order*, *Law & Order: Special Victims Unit*, *Law & Order: Criminal Intent*, *Surface*, and others. He became a director after serving as the cinematographer on 30-plus episodes of *Homicide: Life on the Street*, which employed such directors as Ted Demme, Uli Edel, Tim Hunter, Peter Weller, Ed Sherin, Barry Levinson, Barbara Kopple, and others. De Segonzac had also served as director of photography for directors Nick Gomez, John McNaughton, and Allan Arkush. De Segonzac co-directed with Roger Weisberg and photographed the Peabody Award–winning documentary feature, *Road Scholar* (1993).

The Rodman movie was better than could be expected, telling the story of the National Basketball Association's great rebounder and supreme flake. Dwayne Adway played the star in early life and Rodman later played himself. In *To Serve and Protect*, three generations in one family of Dallas police officers track a serial killer. The Carr family is portrayed by Richard Crenna, Craig T. Nelson, James Franco, Amanda Detmer, Joanna Cassidy, and John Corbett. In *Code 11-14*, an FBI agent (David James Elliott) tracks a serial killer to Australia.

JOHN DESMOND

***Omnibus*:** *The Lady's Not for Burning* (1958, co-directed with Stuart Vaughan)
***NET Playhouse*:** *An Evening's Journey to Conway, Massachusetts* (1967)
***Theatre in America*:** *The Widowing of Mrs. Holroyd* (1974, co-directed with Arvin Brown), *The Seagull* (1975, co-directed with Nikos Psacharopolous), *All Over* (1976, aka *Edward Albee's All Over*, co-directed with John Edwards, Paul Weidner)
***Visions*:** *Fans of the Kosko Show* (1978)

Desmond directed a 60-minute version of Neil McKenzie's play, *Guests of the Nation* (1981) from Frank O'Connor's story, which was aired on PBS under the *Great Performances* umbrella, starring Frank Converse. The director specialized in play adaptations, latterly for PBS.

Walter Kerr adapted Christopher Fry's play, *The Lady's Not for Burning*, for an ensemble including Christopher Plummer, Mary Ure, John McGiver, Noel Leslie, and Geoffrey Lamb. *An Evening's Journey to Conway, Massachusetts* was adapted by Archibald MacLeish from his play and starred Gary Burghoff, Paul Benedict, Harriet Rogers, Howard Lemay, and Royal Beal. MacLeish's play extols his hometown, featuring a lad (Burghoff) who couldn't care less that it's his birthplace, being introduced to historic figures who also hailed from there.

D. H. Lawrence's play, *The Widowing of Mrs. Holroyd*, was a filming of the Long Wharf Theatre Company production, and starred Joyce Ebert in the title role with Geraldine Fitzgerald, Frank Converse, Roberta Maxwell, and William Swetland. Chekhov's *The Seagull* was enacted by the Williamstown Theatre Festival cast led by Blythe Danner as Nina with Lee Grant, Frank Langella, Olympia Dukakis, David Clennon, Kevin McCarthy, Marian Mercer, George Ede, Louis Zorich, and Swetland. Edward Albee's *All Over* was a Hartford Stage Company production filmed with Myra Carter, Anne Shropshire, William Prince, David Petersen, Ann Lynn, Pirie MacDonald, and Margaret Thomson. *Fans of the Kosko Show* by David Epstein starred Eileen Brennan, Carol Kane, and Alan Feinstein.

STEVEN E. de SOUZA
b. November 17, 1947

Movies: *Vault of Horror I* (1994, co-directed with Tom Hanks, Stephen Hopkins), *Possessed* (2000)

De Souza has written the hit-or-miss big-style action features *The Running Man* (1987), *Die Hard* (1988), *Another 48 HRS.* (1990), *Die Hard 2* (1990, aka *Die Hard 2: Die Harder*), *Hudson Hawk* (1991), *Ricochet* (1991), *The Flintstones* (1994), *Beverly Hills Cop III* (1994), *Judge Dredd* (1995), *Laura Croft Tomb Raider: The Cradle of Life* (2003), and others. De Souza directed the feature *Street Fighter* (1994) starring Jean-Claude van Damme and an episode of *Tales from the Crypt*.

Possessed was based on the last known documented exorcism to have been performed by the Roman Catholic Church in the United States, in 1949 in Maryland. The case was the basis for William Friedkin's *The Exorcist* (1973). In the de Souza movie, the child is a boy (Jonathan Malen) whose vomiting, cursing, and temper tantrums lead the family to contact the Catholics. Playing priests are Timothy Hutton, Henry Czerny, and Christopher Plummer (as the archbishop).

HOWARD DEUTCH
b. September 14, 1950, New York City

Movie: *Gleason* (2002, aka *Gleason: The Jackie Gleason Story*)

Initially a protégé of teen-dream pictures producer John Hughes, Deutch directed the features *Pretty in Pink* (1986), *Some Kind of Wonderful* (1987), *The Great Outdoors* (1988), *Article 99* (1992), *Getting Even with Dad* (1994), the Jack Lemmon/Walter Matthau twilight pictures *Grumpier Old Men* (1995) and *The Odd Couple II* (1998), *Family Affair* (2000), and the far-fetched pro football adventures *The Replacements* (2000) and *The Whole Ten Yards* (2004). He also directed episodes of *Melrose Place*, *Tales from the Crypt*, *Caroline in the City*, and others. Deutch was nominated for a Directors Guild of America Award for *Gleason*.

Gleason was the dumps-to-riches story of one of America's great TV entertainers, concentrating on his demons from childhood, which corrupted his success, marriage, and most of his personal life. Brad Garrett was excellent as the insecure Gleason, receiving Emmy and Screen Actors Guild nominations for outstanding/best actor. Solid impersonations/interpretations abounded: Michael Chieffo (Art Carney), Saul Rubinek (Bullets Durgom), Kristen Dalton (Audrey Meadows), Vrasta Vlana (Toots Shore), Kevin Dunn (Jack Philbin), et al.

ROSS DEVENISH
b. November 15, 1939, Piuetermaritzburg, South Africa

Movies/Miniseries: *Asinamali* (1985), *Bleak House* (1985, mini), *The Happy Valley* (1987, aka *Overindulgence*), *Death of a Son* (1988), *Calling the Shots* (1993, mini), *True Tilda* (1997, mini), *A Certain Justice* (1998, mini)

Devenish won the Robert Flaherty Documentary Award from the British Academy of Film and TV Arts for the sports feature, *Goal! World Cup 1966* (1966). He was nominated for a BAFTA for best drama serial for *Bleak House*. Devenish directed three features written by, and starring, Athol Fugard: *Boesman and Lena* (1974) with Yvonne Bryceland, *The Guest: An Episode in the Life of Eugene Marais* (1977) with Marius Weyers, and *Marigolds in August* (1980) with Winston Ntshona. Devenish directed a pair of mysteries on *Poirot* starring David Suchet*: The Mysterious Affair at Styles* (1990) and *One, Two, Buckle My Shoe* (1992). Devenish has directed several episodes of *Dalziel and Pascue*.

Asinamali was the adaptation of a Mbongeni Ngema play. Devenish's version of Charles Dickens's *Bleak House* was seen in America on *Masterpiece Theatre*. Arthur Hopcraft's adaptation ran more than six hours, and Devenish enriched the production with a great crew and the time and wherewithal to capture and enhance the Dickensian themes and satire. A worthy addition to the Dickens screen canon, it starred Diana Rigg, Denholm Elliott, T. P. McKenna, Peter Vaughan, Graham Crowden, and Ian Hogg. *Bleak House* won three BAFTA Awards for the costumes (Michael Burdle), makeup (Lisa Westcott), and design (Tim Harvey). Devenish shared his best serial nomination with producers Betty Willingale and John Harris, and also nominated were cinematographer Kenneth MacMillain and the sound crew.

At the heart of *The Happy Valley* is a morality play about profligate behavior and orgies among the wealthy white British land barons in colonial Kenya. Written by David Reid, the film starred Denholm Elliott in an earlier and avowedly better companion piece to Michael Radford's more well known and more explicit feature, *White Mischief* (1987). Co-starring were Holly Aird and Michael Byrne.

Tony Marchant wrote *Death of a Son*, starring Lynn Redgrave as the mother of a drug-addicted boy. Redgrave also starred as a TV reporter who is being terrorized by mobsters who want her to drop an investigation in *Calling the Shots*. *True Tilda* was a new version of an Arthur Quiller-Couch novel and *A Certain Justice* was a P. D. James mystery starring Roy Marsden as Inspector Dalgliesh.

DANNY DeVITO
b. November 17, 1944, Asbury Park, New Jersey

Movies: *The Rating Game* (1984, aka *The Mogul*)

The diminutive character star whose early work includes *One Flew Over the Cuckoo's Nest* (1975) and the sitcom *Taxi*, has acted in 70-plus movies and directed such theatrical films as *Throw Momma from the Train* (1987), *The War of the Roses* (1989), *Hoffa* (1992), *Mars Attacks!* (1996). DeVito has directed episodes of *Taxi*, *Likely Stories*, *Amazing Stories*, and *Mary*, and directed a half-hour film, *The Selling of Vince DeAngelo* (1976) for HBO. He was a producer on *Erin Brockovich* (2000), an Oscar nominee for best picture. DeVito was nominated for five Emmy Awards, four of them for *Taxi*, one for *Friends*. He won a Golden Globe for *Taxi* in 1980, and was nominated for that sitcom four times; he was nominated for Golden Globes for his performances in *Ruthless People* and *Throw Momma from the Train*. He received a CableACE nomination for his performance in *The Ratings Game*.

The Ratings Game concerned a low-level New Jersey racketeer and truck driver who becomes a TV star with the help of a ratings-data analyst. DeVito and his wife, Rhea Perlman, starred with Gerrit Graham, Barry Corbin, Huntz Hall, Kevin McCarthy, Ron Rifkin, Vincent Schiavelli, Steve Allen, Jayne Meadows, George Wendt, James Le Gros, Michael Richards, Daniel Stern, et al. The real stars of this well-greased concoction were writers Michael Barrie and Jim Mulholland, who reaped a Writers Guild of America Award for their teleplay.

MATTHEW DIAMOND

***Great Performances*:** *Crazy for You* (1999)
Movies: *These Old Broads* (2001), *Camp Rock* (2008)
Specials: *The Hard Nut* (1991), *Victor/Victoria* (1995, co-directed with Blake Edwards, Goro Kobayashi)

Diamond directed episodes of *Family Ties*, *Designing Women*, *Anything But Love*, *The Golden Girls*, *The Naked Truth*, *Just Shoot Me*, *The Hughleys*, *Maggie*, *Scrubs*, *That's So Raven*, *Gilmore Girls*, *Men in Trees*, *General Hospital*, *Desperate Housewives*, and others. Diamond was nominated for an Academy Award for the documentary *The Dancemaker* (1998). Diamond won an Emmy Award as part of the producing team of *The American Ballet Theatre in La Corsaire* in 2000 on *Great Performances: Dance in America*. For the same PBS *Great Performances* dance forum, Diamond was nominated specifically for directing *Paul Taylor's Speaking in Tongues* (1992), *Crazy for You* (1999), and *Fosse* (2001). Diamond won Directors Guild of America Awards for *Some Enchanted Evening: Celebrating Oscar Hammerstein II* (1996) and for *Dance in America* in 2003 and 2006. Diamond was nominated for a DGA Award for best documentary for *The Dancemaker*. Diamond won Daytime Emmys for directing *The Guiding Light* in 1985 and *General Hospital* in 2006. He won another for directing the children's special, *Shining Time Station* (1990). A singular event was Diamond's hour-long special on Christmas Day 1997, *Merry Christmas, George Bailey*, a condensing of Frank Capra's classic, *It's a Wonderful Life* (1946), with Bill Pullman standing in for James Stewart, and an all-star cast: Sally Field, Joe Mantegna, Christian Slater, Nathan Lane, Craig Sheffer, Robert Guillaume, Penelope Ann Miller, et al.

The Hard Nut, written by Charles Burns and performed by the Mark Morris Dance Group, was a satire on *The Nutcracker*. Diamond's rendition first aired on PBS on Christmas Day 1991. The show received an Emmy Award nomination for outstanding classical program in the performing arts. *Victor/Victoria* was the filming of the stage version of Blake Edwards's original screenplay, starring Julie Andrews as a woman pretending to be a man impersonating a woman, with Tony Roberts, Rachel York, Michael Nouri, and Richard B. Shull.

These Old Broads, written by Carrie Fisher, starred three of the mothers of her life: her actual mom, Debbie Reynolds; the woman who played her mom in the film based on her life, *Postcards from the Edge* (1990), Shirley MacLaine; and her stepmother during her father, Eddie Fisher's, marriage to Elizabeth Taylor. The plot of *These Old Broads* revolves around a reunion show. Joan Collins is also on hand, presumably in case there aren't enough battleaxes in the frame at once, along with Jonathan Silverman, Peter Graves, and Pat Harrington Jr.

ERNEST (R.) DICKERSON
b. June 25, 1951, Newark, New Jersey

Movies/Miniseries: *Futuresport* (1998), *Strange Justice* (1999), *Our America* (2002), *Monday Night Mayhem* (2002), *Big Shot: Confessions of a Campus Bookie* (2002), *Good Fences* (2003), *Miracle's Boys* (2005, mini, co-directed with Neema Barnette, LeVar Burton, Bill Duke, Spike Lee), *For One Night* (2006)

A cinematographer who shot six Spike Lee features, including *Do the Right Thing* (1989) and *Jungle Fever* (1991), Dickerson has been directing since the early 1990s. As a cinematographer, he was director of photography on films directed by John Sayles, Michael Schultz, John McNaughton, Jonathan Demme, Peter Wang, and others. As a director, Dickerson occasionally has been his own director of photography. As a director, his features include *Juice* (1992), *Bulletproof* (1996), *Bones* (2001), *Never Die Alone* (2004), and others. He directed episodes of *Night Visions*, *Third Watch*, *The L Word*, *Weeds*, *Heroes*, *ER*, *The Wire*, *The 4400*, and others. Dickerson won a New York Film Critics Circle Award for best cinematography for *Do the Right Thing*, and a Daytime Emmy Award for the photography on *Our America*. Dickerson's work has shown an abiding interest in race relations that isn't quite as attention-getting as that of his mentor, Spike Lee, but no less earnest, and in some cases, very accomplished.

Futuresport featured an innovative game that is used to solve a territorial dispute. Dean Cain, Wesley Snipes, and Vanessa Williams starred. *Strange Justice* dramatized the Anita Hill case, showing the political maneuvering behind the scenes of the hearings to approve the appointment of Clarence Thomas as a U.S. Supreme Court justice. Regina Taylor played Hill with Delroy Lindo as Thomas, Paul Winfield as Thurgood Marshall, Louis Gossett Jr. as Vernon Jordan, and Mandy Patinkin as Kenneth Duberstein. The film was bestowed with a Peabody Award.

Our America was based on the actual story of two black teen radio reporters who won a Peabody Award for a documentary on the death of a fellow teen who was dropped out of a 14-story building in their project. Brandon Hammond and Roderick Pannell played the boys, Boo Newman and LeAlan Jones. Dickerson won the lone Daytime Emmy Award of the four nominations for this excellent production, for his cinematography. The film was also nominated for outstanding children's special, for Gordon Rayfield's script and Vanessa Williams's performance. The cast included Irma P. Hall, Josh Charles, Serena Lee, and Mykelti Williamson.

Monday Night Mayhem dramatized the relationships between the troika of announcers who made ABC's *Monday Night Football* one of the most successful regular programs in sports history: Frank Gifford (Kevin Anderson), Howard Cosell (John Turturro), and Don Meredith (Brad Beyer). Turturro was nominated for a Screen Actors Guild Award for his brave turn as the much maligned and completely egotistical Cosell. With a script by Bill Carter based on his book, *Monday Night Mayhem* also starred John Heard (as Roone Alredge), Nicholas Turturro (Chet Forte), Jay Thomas (Pete Rozelle), Eli Wallach (Leonard Goldenson), Zak Orth (Don Ohlmeyer), Shuler Hensley (Keith Jackson), and Patti LuPone (Emmy Cosell).

Big Shot, another sports film, was based by screenwriter Jason Keller on a story by Michael Ritchie, about Benny Silman, a bookie who pled guilty in 1998 to charges that he masterminded the 1994 point-shaving scam involving two Arizona State University basketball players. David Krumholtz played Silman, with Tory Kittles, Jennifer Morrison, and Nicholas Turturro.

Good Fences is about an upwardly mobile African American lawyer and his family in 1970. They move into the affluent city of Greenwich, Connecticut, and find that racism wasn't a disappearing anachronism. For this belated revisitation to some of the same themes handled in Daniel Petrie's film of Lorraine Hansberry's *A Raisin in the Sun* (1960), Dickerson had the good fortune to have Danny Glover and Whoopi Goldberg as his core couple, with Mo'Nique as their daughter. Trey Ellis's screenplay was derived from Erika Ellis's novel.

Miracle's Boys starred the trio of Sean Nelson, Pooch Hall, and Julito McCullum in the adaptation of Jacqueline Woodson's novel as orphaned half-black, half-Puerto Rican brothers in Harlem who learn to rely on each other. This six-part miniseries attracted the participation of an array of "name" African American directors: Spike Lee, Bill Duke, LeVar Burton, and Dickerson.

For One Night was about a small-city high school that conducted separate proms for the black and white communities, a circumstance that changes when both proms want to employ the same disc jockey. This look at race relations starred Raven-Symone, Aisha Tyler, and Harold Sylvester.

MICKI DICKOFF

Movie: *In the Blink of an Eye* (1996)

Dickoff, a documentary filmmaker, also directed a short fictional film, *Mother, Mother* (1989) starring Bess Armstrong. She also co-produced John Erman's *Our Sons* (1991), starring Ann-Margret and Julie Andrews.

Veronica Hamel plays documentary director Dickoff in *In the Blink of an Eye*, the fact-based account of her attempts to help a childhood friend (played by Mimi Rogers) who has been imprisoned in Florida in connection with the murders of two police officers. Piper Laurie, Denise Richards, and Polly Bergen had small roles.

RICHARD Di LELLO

Movie: *Riot* (1997, co-directed with David C. Johnson, Alex Munoz, Galen Yuen)

Di Lello is primarily a writer and occasionally a producer. He wrote episodes of *Midnight Caller* and *DEA*, the screenplays for Rick Rosenthal's *Bad Boys* (1983) and Dennis Hopper's *Colors* (1988), both starring Sean Penn, and Peter Levin's TV movie, *Popeye Doyle* (1986) starring Ed O'Neill in a role originated by Gene Hackman in *The French Connection* (1971).

Di Lello wrote and directed the segment of *Riot* entitled *Empty*, starring Luke Perry and Lucy Liu. *Riot* told separate stories about the 1992 Los Angeles riots in the wake of the Rodney King verdict.

MICHAEL DINNER

***American Playhouse*:** *Miss Lonelyhearts* (1983)
Movies: *Rise and Walk: The Dennis Byrd Story* (1994), *Thicker Than Blood: The Larry McLinden Story* (1994, aka *The Larry McLinden Story*)

Dinner directed the features *Heaven Help Us* (1985), *Off Beat* (1986), *Hot to Trot* (1988), and *The Crew* (2000) with Burt Reynolds and Richard Dreyfuss. Dinner directed episodes of *The Wonder Years*, *Chicago Hope*, *Fantasy Island*, *Karen Sisco*, *North Shore*, *Grey's Anatomy*, *The Laws of Chance*, and others. Dinner won an Emmy Award for directing *The Wonder Years* in 1990, and was nominated for that show in 1989. As a producer, he shared in its nominations for outstanding comedy series in 1990 and 1991. As a producer, Dinner

also shared in the nominations received by *Chicago Hope* as the outstanding drama series in 1995 and 1996.

Miss Lonelyhearts is the adaptation by the director and John E. Bailey of Nathanial West's novel about a Depression Era newspaper reporter who's busted down to a "sob-sister" columnist, then begins sympathizing with the daily victims he writes about. The piece was infused with time-place details and a sharp cast, including Eric Roberts, Arthur Hill, Conchata Ferrell, and Jackie Earle Haley.

Dennis Byrd is a former lineman for the New York Jets who was injured on the football field and had been paralyzed from the shoulders down. Peter Berg played Byrd in Dinner's movie. Larry McLinden was a divorced father who tries to gain custody of his youngest boy, finds that the kid isn't his biological son, yet still fights for him. Rachel Ticotin co-starred.

VINCE DiPERSIO

Movies: *Flying Blind* (1990)

Primarily a documentary filmmaker, DiPersio's nonfiction films include *Memphis PD: War on the Streets* (1996), *The Last Days of Kennedy and King* (1998), *Fatal Twisters: A Season of Fate* (1999), and *People of Earth* (2003). DiPersio's features include *The Price of Kissing* (1997). DiPersio won an Emmy Award for *America Undercover* (1998), and was nominated for *5 American Kids—5 American Handguns* (1995). DiPersio was nominated for Academy Awards with his filmmaking partner Bill Guttenberg for the documentaries *Crack USA: Country Under Siege* (1989), *Death on the Job* (1991), and *Blues Highway* (1994).

Flying Blind is a slice-of-life story set in 1965 South Philadelphia about a photographer on the counterculture fringe who wrestles with the morality of the Vietnam War before heading there as a cameraman. In the ensemble were Emily Longstreth, Frank Whaley, Leon, and Richard Panebianco.

MARK A. Z. DIPPE
b. 1958, Alaska

Movies: *Pixel Perfect* (2004), *Halloween High* (2004)

Dippe, a computer graphics and special effects guru, has worked on films directed by Steven Spielberg, John McTiernan, James Cameron, Bob Zemeckis, Jerry Zucker, and Philip Kaufman. A producer as well, Dippe directed *Spawn* (1997) and *Frankenfish* (2004). In *Pixel Perfect*, Ricky Ullmann stars as Roscoe, a new pop star who is actually a hologram created by record producers. It and *Halloween High* are Disney productions.

IVAN DIXON
b. April 6, 1931, New York City

Hollywood Television Theatre: *The Sty of the Blind Pig* (1974)

Movies: *Love Is Not Enough* (1978), *Percy & Thunder* (1993)

Dixon directed episodes of *Nichols*, *The Rookies*, *The Waltons*, *McCloud*, *The Rockford Files*, *The Bionic Woman*, *Tenspeed and Brown Shoe*, *The Greatest American Hero*, *Quincy*, *Bret Maverick*, *Magnum, P.I.*, *The A Team*, *In the Heat of the Night*, and others. Dixon directed the features *Trouble Man* (1972) and *The Spook Who Sat by the Door* (1973). As an actor, he was a regular on CBS's *Hogan's Heroes* (1965 to 1971) playing Sergeant "Kinch" Kinchloe. As an actor, he appeared in guest roles on many series and played in *A Raisin in the Sun* (1961), *Nothing But a Man* (1964), *A Patch of Blue* (1965), *Where's Jack?* (1969), and other features. He was nominated for an Emmy Award for best actor as the title character in director Paul Bogart's Vietnam War saga *The Final War of Olly Winter* (1967) on *CBS Playhouse*. One of Dixon's first assignments in the business was as Sidney Poitier's stunt double. Dixon acted in films directed by Richard Brooks, Otto Preminger, Daniel Petrie, Abner Biberman, Michael Roemer, Guy Green, Hy Averback, and others.

The Sty of the Blind Pig was the adaptation of a Philip Hayes Dean play about an elderly woman's relationship with her disaffected daughter and the return to her life of an aging, blind cabaret singer. Dixon received superb performances from Mary Alice, Scatman Crothers, and Richard Ward on this *Hollywood Television Theatre* presentation. *Love Is Not Enough* followed an African American family's move out of the Detroit ghetto for a better life in Los Angeles. Former pro football player Bernie Casey played the head of the household. *Percy & Thunder* afforded old stage mates James Earl Jones and Courtney B. Vance, who co-starred in the Tony Award-winning *Fences* on Broadway, roles as old and new prizefighters the big-time fight ring. Billy Dee Williams and Felton Perry were featured.

JAMIE DIXON

Movie: *Bats: Human Harvest* (2007)

Dixon has been a special visual effects master whose previous film as a director was the feature *Shadow Builder* (1998), a supernatural thriller with Michael Rooker and Leslie Hope. Dixon has been an effects artist, animator, or effects supervisor on films directed by James Cameron, Renny Harlin, Paul Verhoeven, and

others. *Bats* had the topicality of U.S. forces combing the caves in Afghanistan for Osama Bin-Laden. However, the title critters come into, well, play.

FRANK Q. DOBBS
b. July 29, 1939, Houston, Texas; d. February 15, 2006, Houston, Texas

Movie: *Hard Ground* (2003)

A writer/producer of action films, Dobbs directed the features *Enter the Devil* (1972), *Hot Wire* (1980), and *Uphill All the Way* (1986). Dobbs produced projects directed by John Milius, Peter Levin, Rod Hardy, Steve Miner, Yves Simoneau, Joyce Chopra, Joe Sargent, Dennis Quaid, and other directors.

In *Hard Ground*, a western pieced together from overused ideas, Burt Reynolds and Bruce Dern scare up a few other hombres to break the stronghold a desperado's gang has on the Mexican border.

KEVIN JAMES DOBSON
b. 1952, Australia

Movies: *Demolition* (1978), *Gone to Ground* (1978), *The Last Outlaw* (1980, mini, co-directed with George Miller), *I Can Jump Puddles* (1981, co-directed with Douglas Sharp, Keith Wilkes), *Return to Eden* (1983, mini, co-directed with Karen Arthur), *Tanamera—Lion of Singapore* (1989, mini, co-directed with John Power), *Casey's Gift: For Love of a Child* (1990), *Miracle in the Wilderness* (1992), *Survive the Savage Sea* (1992), *What She Doesn't Know* (1992, aka *Shades of Gray*), *The Thorn Birds: The Missing Years* (1996)

Dobson directed episodes of *Bluey*, *Skyways*, *Rafferty's Rules*, *Acapulco HEAT*, *Babylon 5*, and other series as well as the features *Image of Death* (1976), *The Mango Tree* (1977), *Squizzy Taylor* (1982), *Gold Diggers: The Secret of Bear Mountain* (1995), and *The Virgin of Juarez* (2006).

Demolition is an espionage piece concerning memory erasure with John Waters. *Gone to Ground* is a thriller concerning four vacationing buddies at the beach and an unknown adversary who begins terrorizing them. *The Last Outlaw* is another look at the Outback hero Ned Kelly, starring John Jarrett. *Casey's Gift: For Love of a Child* tells the tale of neighboring families whose commingling is rent by the child of one household drowning in the pool of the other.

Miracle in the Wilderness was one of the more unusual yuletide movies ever made. It's the adaptation of a Paul Gallico novel by Michael Michaelian and Jim Byrnes about a pioneering family kidnapped by Blackfeet Indians. Chief Washakie (Rino Thunder) wants to execute captive Jericho (Kris Kristofferson) to avenge his son's killing years earlier in self-defense by the settler. But Jericho's wife (Kim Cattrall) relates to the chief the story of the birth of Jesus to calm him.

Survive the Savage Sea presents a farm family selling the farm, buying a yacht, living on it, going out on the open sea, bumping literally into whales, and crafting a sailboat from nothing to try to reach a shipping lane where someone will see them. Robert Urich, Ali MacGraw, and Danielle von Zernick co-star. Fred Karlin's score received an Emmy nomination.

What She Doesn't Know presented Valerie Bertinelli as an assistant district attorney investigating rackets and graft. Richard Chamberlain came back to reprise his role of Ralph in the tepid sequel to *The Thorn Birds*.

LAWRENCE DOHENY
b. May 14, 1924; d. September 7, 1982, Los Angeles

Movies/Miniseries: *Houston, We've Got a Problem* (1974), *Beggarman, Thief* (1979, mini)

Doheny directed on *Rescue 8*, *Naked City*, *Adam-12*, *The Six Million Dollar Man*, *Doctors' Hospital*, *Baa Baa Black Sheep*, *The Rockford Files*, *Charlie's Angels*, *Simon & Simon*, *Magnum, P.I.*, and others.

Houston, We've Got a Problem dramatized the events at NASA control in Houston during the explosion and crises aboard the Apollo 13 spacecraft, 1970 events that were more famously dramatized in Ron Howard's *Apollo 13* (1995). This ABC *Movie of the Week* was actually titled with the incorrect phraseology; astronaut Jack Swigart actually reported, "We've got a problem here," and mission commander Jim Lovell reiterated, "Houston, we've had a problem." Accuracy aside, Doheny's film is an involving piece with a cast that transcends its innate blandness: Robert Culp, Sandra Dee, Ed Nelson, Clu Gulager, and Gary Collins.

Beggarman, Thief, Doheny's miniseries sequel to Irwin Shaw's sequel novel to *Rich Man, Poor Man* finds members of the Jordache family even more scattered. Glenn Ford and Jean Simmons starred with Lynn Redgrave, Anne Francis, Alex Cord, Susan Strasberg, Norman Lloyd, et al.

VINCENT J. DONEHUE
b. September 22, 1915, Whitehall, New York; d. January 17, 1966, New York City

***Producers' Showcase*:** *The Women* (1955), *Reunion in Vienna* (1955), *The Skin of Our Teeth* (1955, co-directed

with Alan Schneider), *The Barretts of Wimpole Street* (1956)

***Playhouse 90*:** *Seidman and Son* (1956), *Heritage of Anger* (1956), *Sincerely, Willis Wayde* (1956), *The Star Wagon* (1957), *Topaze* (1957), *The Male Animal* (1958)

Specials: *Annie Get Your Gun* (1957), *Peter Pan* (1960)

Donehue directed episodes of *The Chevrolet Tele-Theatre*, *The Gabby Hayes Show*, *Robert Montgomery Presents*, *Goodyear Television Playhouse*, *The United States Steel Hour*, *Playwrights '56*, *The Alcoa Hour*, *Studio One*, *The Defenders*, *The Nurses*, and others. Donehue won the Tony Award for Best Director for *Sunrise at Campobello* (1958), and was nominated for *The Sound of Music* (1960). On Broadway, Donehue also directed Horton Foote's plays *The Trip to Bountiful* and *The Traveling Lady*. He directed the hour-long TV version of *The Trip to Bountiful* (1953) on *Philco Television Playhouse* starring Lillian Gish and Eva Marie Saint. He directed the features *Lonelyhearts* (1958) and *Sunrise at Campobello* (1960), for which he received a nomination for a Directors Guild of America Award.

Sumner Locke Elliott retooled the Clare Booth Luce staple *The Women* for a TV catfight after it had cinema success in 1939 (and would be filmed again, this time by David Miller, a year after Donehue's show, as *The Opposite Sex*). Involved in the TV dramatization were Paulette Goddard, Shelley Winters, Mary Astor, Mary Boland, Ruth Hussey, Valerie Bettis, Nancy Olson, Nita Talbot, and others. Donehue's other productions for *Producers' Showcase* also were stage staples: Greer Garson in her TV debut and Brian Aherne in *Reunion in Vienna*; Mary Martin, Helen Hayes, and George Abbott in Thornton Wilder's *The Skin of Our Teeth*, and *The Barretts of Wimpole Street* with Katherine Cornell and Anthony Quayle. Each was a big production for the TV times, each poshly produced, fronted by acting legends, and relatively well-received by audiences and critics alike.

Donehue was hired as one of the revolving directors for the first season of *Playhouse 90*, sharing the productions with John Frankenheimer, Arthur Penn, and Ralph Nelson. Donehue's first production on the CBS effort to create a high-quality, feature-length experience each week was *Seidman and Son*, the Erick Moll play about a father's devotion to his son, starring Eddie Cantor and Farley Granger. Moll received an Emmy Award nomination for the script.

Heritage of Anger used a Harold Jack Bloom teleplay and a cast headed by Ralph Bellamy, Lloyd Bridges, Nina Foch, and Onslow Stevens. Donehoe's third *Playhouse 90* presentation was *Sincerely, Willis Wayde*, which was adapted by Frank D. Gilroy from a John P. Marquand novel, concerning the compromises it takes for a businessman to succeed. Starring were Peter Lawford, Walter Abel, Charles Bickford, Sarah Churchill, Jeff Donnell, and Jane Darwell.

The director's initial 1957 presentation was Maxwell Anderson's *The Star Wagon*, starring Eddie Bracken, Diana Lynn, Jackie Coogan, and Billie Burke. The star turn was by Lynn, who played both the nagging wife of the present and beautiful young girl regretfully passed up in the past. Donehue's first show of the second season of *Playhouse 90* was *Topaze*, the adaptation of Marcel Pagnol's play by Benn W. Levy, starring Ernie Kovacs, Sheree North, and Carl Reiner.

The director's final show on the great CBS forum was *The Male Animal*, which Don M. Mankiewicz adapted from the famous play by James Thurber and Elliott Nugent. Andy Griffith was center-stage and perfectly cast for this fast-paced rendering, perhaps the best-reviewed of all of Donehue's shows. Enthusiasm over Griffith was high at the time, and the ensemble included Edmond O'Brien, Ann Rutherford, Gale Gordon, Dick Sargent, and Charles Ruggles.

Donehue's one other big show of the 1950s was *Annie Get Your Gun* in 1957, only a few years removed from the great, gaudy rendition that George Sidney created for MGM in 1950 with perhaps Betty Hutton's sauciest performance. Donehue had Mary Martin as Annie, and the comparisons to Hutton suffer, but NBC spared nothing in the way of production costs. John Raitt co-starred. The show was nominated for an Emmy for the camerawork.

Faithful to Martin, Donehue directed her in the reprise of her most famous role, as *Peter Pan*, in 1960. Clarke Jones had previously directed her in the part in a big *Producers' Showcase* special in 1955. This time around in Jerome Robbins's adaptation of the J. M. Barrie play, Martin was accompanied by Cyril Ritchard as Captain Hook, Margalo Gilmore, and Maureen Bailey. Donehue received a nomination for a Directors Guild of America Award for his outstanding work.

STANLEY DONEN
b. April 13, 1924, Columbia, South Carolina

Special: *Love Letters* (1999)

Donen directed some of the greatest musicals in Hollywood history, including *On the Town* (1949), *Singin' in the Rain* (1952), *Seven Brides for Seven Brothers* (1954), *Funny Face* (1957), and *Damn Yankees!* (1958).

Love Letters was based on A. R. Gurney's play about a couple rereading all of their old letters and recalling the incidents of their shared lives. Donen, relying on the strength of the material without any extras to "open up" the play, rarely leaves the room in which the pair ruminate

on their lives. It makes the experience all the more powerful, with a great performance by Laura Linney.

WALTER DONIGER
b. July 1, 1917, New York City

Movies: *Mad Bull* (1977, co-directed with Len Steckler), *Kentucky Woman* (1983, aka *Women in the Mines*)

Doniger's low-budget features include *The Steel Jungle* (1956) with Perry Lopez, *Unwed Mother* (1957) with Norma Moore, and *House of Women* (1962) with Shirley Knight. His series work includes 173 episodes of *Peyton Place*, along with *Night Gallery*, *Barnaby Jones*, *Ellery Queen*, and *Shannon*.

Mad Bull starred Alex Karras as an embittered pro wrestler who suddenly comes to believe that a beautiful woman (Susan Anspach) loves him for himself and not his money or notoriety. *Kentucky Woman* was one of those feminist dramas that packed a story-wise wallop in that a single-parent woman enters the coal mines to support the boy and her infirmed father, and teetered on the believability fence in that Cheryl Ladd was such a fit woman that you could understand why she could move her share of coal, but so beautiful that she wouldn't have to.

THOMAS MICHAEL (TOM) DONNELLY

Movies: *Blindsided* (1993), *The Garden of Redemption* (1997), *A Soldier's Sweetheart* (1998)

Primarily a writer, Donnelly penned the above TV movies and the one feature, *Quicksilver* (1986), which he directed. Donnelly wrote John Flynn's *Defiance* (1980), Robert M. Young's *A Talent for the Game* (1991), Michel Poulette's *Bonanno: A Godfather's Story* (1999), and Dan Curtis's *Our Fathers* (2005), for which he received a Writers Guild of America Award nomination.

Blindsided has Jeff Fahey as a crooked cop hiding out from racketeers in Mexico. Anthony LaPaglia plays a priest struggling with his beliefs as the Nazis assassinate his Italian countrymen in *The Garden of Redemption*, which received an American Society of Cinematographers Award nomination for the work of Jacek Laskus. *A Soldier's Sweetheart* concerned a U.S. Army medic in Vietnam whose girlfriend visits him, then goes missing. Kiefer Sutherland, Georgina Cates, and Skeet Ulrich starred in this underrated wartime love story.

CLIVE DONNER
b. January 21, 1926, London, England

BBC2 Play of the Week*: *She Fell Among Thieves (1978)

Movies/Miniseries: *Rogue Male* (1976), *Spectre* (1977), *The Three Hostages* (1977), *The Thief of Baghdad* (1978), *Oliver Twist* (1982), *The Scarlet Pimpernel* (1982), *To Catch a King* (1984), *A Christmas Carol* (1984), *Arthur the King* (1985, aka *Merlin & the Sword*), *Dead Man's Folly* (1986, aka *Agatha Christie's Dead Man's Folly*), *Babes in Toyland* (1986), *Not a Penny More, Not a Penny Less* (1990), *Terror Stalks the Class Reunion* (1992)

Donner began in British movies as a film editor during World War II, cutting features directed by Clive Brook, Carol Reed, David Lean, Albert Lewin, Brian Desmond Hurst, Ronald Neame, Anthony Pelissier, Henry Cornelius, and Robert Parrish. Donner's features as a director include *Heart of a Child* (1958), *The Caretaker* (1963), *Nothing But the Best* (1964), *What's New, Pussycat?* (1965), *Here We Go Round the Mulberry Bush* (1967), *Luv* (1967), *Alfred the Great* (1969), *Vampira* (1974), *The Nude Bomb* (1980), *Charlie Chan and the Curse of the Dragon Queen* (1981), *Stealing Heaven* (1988), and *Arrivaderci Roma* (1990). He directed episodes of *Danger Man*, *The Edgar Wallace Mystery Theatre*, and *Sir Francis Drake*. Donner was nominated for a British Academy of Film and TV Arts Award for best single play for *Rogue Male*.

Rogue Male was based on a Geoffrey Household novel, adapted for Donner's film by Frederic Raphael. Peter O'Toole starred as a would-be assassin who takes a shot at Adolf Hitler in 1939 with a hunting rifle. He is captured and tortured by the Gestapo, but escapes and returns to England, where German agents have pursued him. The casting enhances this suspense exercise, from O'Toole in a rather subdued performance to Alistair Sim, Harold Pinter, and John Standing.

Spectre was a paranormal investigation by Robert Culp and Gig Young at an estate where the black arts have been practiced. This knockoff in the Holmes-and-Watson vein was concocted by Samuel A. Peeples and Gene Roddenberry, and co-starred John Hurt, Gordon Jackson, Ann Bell, James Villiers, and Majel Barrett. *The Three Hostages* was a thriller based on a John Buchan novel starring Barry Jackson, Diana Quick, John Castle, and Ronald Pickup. A French chateau in the 1920s was the setting for another Donner period crime thriller, *She Fell Among Thieves*, starring Malcolm McDowell, Michael Jayston, Eileen Atkins, and Karen Dotrice.

Donner tracked toward the classics. *The Thief of Baghdad* was well turned out by the director as prince, good-hearted thief, evil wizard, and beautiful girl are surrounded by derring-do and magical carpet rides. Assembled were Peter Ustinov, Roddy McDowall, Marina Vlady, Ian Holm, Terrence Stamp, Kabir Bedi, and Frank Finlay. James Goldman adapted *Oliver Twist* for

Donner with Richard Charles in the title role surrounded by George C. Scott as Fagan, Tim Curry as Bill Sikes, Michael Hordern, Cheri Lunghi, Eileen Atkins, Lysette Anthony, and Timothy West.

The Scarlet Pimpernel was trotted out for Anthony Andrews to ride, accompanied by Jane Seymour and Ian McKellan. All the dash led to an Emmy Award nomination for outstanding special. Phyllis Dalton's costumes won an Emmy and the art direction was nominated. *A Christmas Carol* was adapted by Roger O. Hirson and starred George C. Scott as Ebenezer Scrooge. Donner's cast was perhaps his best: Susannah York, Frank Finlay, Angela Pleasance, Joanne Whalley, Nigel Davenport, Edward Woodward, David Warner, Roger Rees, and Lucy Gutteridge. Scott received an Emmy nomination for best actor for his brilliant rendition.

Arthur the King told the golden oldie about the queen's kidnapping by her sister's forces and the assignment to Sir Lancelot to bring her back. But he instead falls in love with her. All of the swashbuckling was right up Donner's alley. Malcolm McDowell starred as King Arthur, with Woodward as Merlin, Rupert Everett as Lancelot, Candice Bergen, Dyan Cannon, Liam Neeson, and Lucy Gutteridge. Donner's version of *Babes in Toyland* starred Drew Barrymore, Keanu Reeves, Jill Schoelen, Pat Morita, Eileen Brennan, and Richard Mulligan.

Dead Man's Folly was an Agatha Christie mystery with Peter Ustinov as Hercule Poirot. *To Catch a King* was a World War II espionage adventure with Robert Wagner, Teri Garr, and Jane Lapotaire. *Not a Penny More, Not a Penny Less* had the premise of swindle victims meeting to plot vengeance on the corrupt securities analyst who swiped their savings. Sherman Yellen adapted Jeffrey Archer's novel for a cast including Ed Begley Jr., Jenny Agutter, and Edward Asner. *Terror Stalks the Class Reunion* was top-lined by Kate Nelligan and Jennifer Beals.

RICHARD DONNER
b. April 24, 1930, New York City

Movies: *Senior Year* (1974), *Lucas Tanner* (1974), *Bronk* (1975), *A Shadow in the Streets* (1975), *Sarah T.—Portrait of a Teenage Alcoholic* (1975), *A Very Special Place* (1977), *Two-Fisted Tales* (1991, co-directed with Tom Holland, Robert Zemeckis)

A producer and director of TV series since 1960, Donner directed episodes of *Zane Grey Theatre*, *Wanted: Dead or Alive*, *The Rifleman*, *Have Gun, Will Travel*, *Sam Benedict*, *Combat!*, *The Twilight Zone*, *Mr. Novak*, *The Man from UNCLE*, *Gilligan's Island*, *Perry Mason*, *Get Smart*, *Bearcats!*, *Banyon*, *Cannon*, *Kojak*, *Petrocelli*, *The Streets of San Francisco*, and many others. Donner's features include *Salt and Pepper* (1969), *Twinky* (1970, aka *Lola*), *The Omen* (1976), *Superman* (1978), *Inside Moves* (1980), *Lethal Weapon* (1987) and its sequels, *Scrooged* (1988), *Maverick* (1994), *Conspiracy Theory* (1997), and others.

Senior Year plumbed *American Graffiti* territory as teenagers at a Midwestern high school in the 1950s figure out what they want to do with their lives. Starring Gary Frank and Debralee Scott, among others, it later was the basis for the series *Sons and Daughters*. Donner stayed in high school for *Lucas Tanner*, starring David Hartman in the title role of a teacher who is accused of negligence in a student's death. Both it and *Bronk* were successful pilot films for series.

Bronk, a successful pilot, starred Jack Palance as a San Francisco police inspector in the Dirty Harry mold. In the same tough-guy vein was *A Shadow in the Streets*, starring Tony LoBianco as a paroled ex-con whose own experience helps in his career as a parole officer. Linda Blair delivered a strong performance as a teen whose family pressures lead to a drinking problem in *Sarah T.—Portrait of a Teenage Alcoholic*. Pete Hamill penned *A Very Special Place*, a crime drama starring John Cassavetes, Seymour Cassel, and Dick Cavett.

MARTIN DONOVAN
b. 1950, Argentina

Movies: *Seeds of Tragedy* (1991), *Death Dreams* (1991), *The White River* (1992), *The Substitute* (1993)

Donovan is primarily a writer whose credits include 27 episodes of *The Courtship of Eddie's Father* as well as installments of *The Mary Tyler Moore Show*, *Chico and the Man*, *Room 222*, *The Odd Couple*, and others. He wrote the screenplays for *Loving Couples* (1980) and *Death Becomes Her* (1992). Donovan, who shouldn't be confused with the actor of the same name, directed the features *State of Wonder* (1984), *Apartment Zero* (1998), *Mad at the Moon* (1994), and *Somebody Is Waiting* (1996). He didn't write any of his TV movies.

Seeds of a Tragedy is a documentary-like travelogue, written by Alex Lasker, that follows the cocaine trade from the cloud forests of Peru to the streets of Los Angeles. In *Death Dreams*, Fionnula Flanagan played a psychic psychiatrist who tries to contact a woman's dead daughter. Marg Helgenberger plays the willing woman and Christopher Reeve is her reluctant suitor. Amanda Donohoe is deep in femme fatale territory in *The Substitute*, a murderer with a new identity seducing one of her students and willing to kill again to protect her secret. Natasha Gregson Wagner, Marky Mark (Wahlberg), and Dalton James co-star.

TOM DONOVAN

***The DuPont Show of the Month*:** *The Hasty Heart* (1958)
***Playhouse 90*:** *The Time of Your Life* (1958)
***Buick Electra Playhouse*:** *The Killers* (1960)
***Special Tonight*:** *Ninotchka* (1960)
***Family Classics*:** *The Three Musketeers* (1960)
***Westinghouse Presents*:** *The Dispossessed* (1961)
***Hallmark Hall of Fame*:** *A Punt, a Pass, and a Prayer* (1968)
***ABC Afternoon Playbreak*:** *Last Bride of Salem* (1974)
Specials: *The Bells of St. Mary's* (1959), *Three in One* (1960), *Call Me Back* (1960), *Valley of Decision* (1960), *Vanity Fair* (1961)

Donovan directed episodes of such 1950s anthology shows as *Danger* and *Studio One*, on which he helmed *The Night America Trembled* (1957), the first TV dramatization of Orson Welles's 1938 radio broadcast of H. G. Wells's *The War of the Worlds*. The radio broadcast's realistic presentation caused some panic in Middle America. Donovan's hour-long show was narrated by Edward R. Murrow and performed by an ensemble including Edward Asner, James Coburn, Warren Beatty, Warren Oates, Alexander Scourby, and Vincent Gardenia. On *Breck's Golden Showcase* Donovan directed hour-long versions of Maxwell Anderson's play, S*aturday's Children* (1962), with Cliff Robertson, Inger Stevens, and Lee Grant, and Stephen Vincent Benet's story, *The Devil and Daniel Webster* (1962) starring Edward G. Robinson. Among Donovan's other hour-long shows were two notables on *The United States Steel Hour*: *One Red Rose for Christmas* (1958) with Helen Hayes and Patty Duke, and *Far from the Shade Tree* (1962) with Jack Carson and Gene Hackman. Donovan directed episodes of *Way Out*, *Hawk*, *Love Is a Many-Splendored Thing*, *Another World*, *Ryan's Hope*, *General Hospital*, and other series. His one feature was *Lovespell* (1981, aka *Tristan and Isolde*) starring Richard Burton in one of his last movies.

In Donovan's version of William Saroyan's *The Time of Your Life*, Jackie Gleason returned to drama during his run as one of the funniest comics on TV, and gave the tavern-set piece strong dramatic ballast. Donovan's cast included James Barton, Betsy Palmer, Dina Merrill, Dick York, Bobby Van, and Jack Klugman. Despite this great success for *Playhouse 90*, it was the only show Donovan directed for the formidable CBS mainstay. Likewise, the director made only one piece for *The DuPont Show of the Month*, John Patrick's *The Hasty Heart*, which was the World War II play about a Scottish soldier dying in an Army field hospital in Burma. Don Murray applied the accent, and Barbara Bel Geddes played the nurse, Jackie Cooper was the cynical Yank, and featured were Fred Gwynn, Richard Harris, and Barry Jones.

The Bells of St. Mary's was another of Donovan's retooling of stories that had already been made into screen successes. Famously, the feature was Leo McCarey's 1945 sequel to his Academy Award-winning best picture, *Going My Way* (1944); both films starred Bing Crosby as Father O'Malley. Donovan's musical, a CBS special, starred Claudette Colbert as Sister Benedict and Robert Preston as O'Malley, a duo engaged in a friendly rivalry to raise funds to refurbish the dilapidated parish school. A TV event of its time, *The Bells of St. Mary's* co-starred Marc Connelly, Nancy Marchand, Glenda Farrell, Barbara Myers, and Charles Ruggles.

Donovan's output in 1960 certainly ranked him among the top TV directors of that year. *The Killers*, which had been made into a 1946 film noir by Robert Siodmak, and would be restructured and embellished for Donald Siegel's 1964 feature, was one of the adaptations of Ernest Hemingway's fiction that adapter and "Papa" crony A. E. Hotchner converted into a cottage industry in the late 1950s and early 1960s. Dean Stockwell played the youthful Hemingway alter ego, Nick Adams, in Donovan's special, while Dane Clark and Robert Middleton enacted the title gunsels, whose most memorable actions on page and screen are ordering a meal in a diner. Ingemar Johanssen, the reigning heavyweight champ at the time, played the doomed Swede. Ray Waltson traded banter with the killers as the lunchroom owner.

Ninotchka was an ABC special that used Roger O. Hirson's revamping of the 1939 screenplay by Billy Wilder, Charles Brackett, and Walter Reisch, taken from the Melchoir Lengyel story. That Ernst Lubitsch classic had starred Greta Garbo as a Bolshevik envoy in Paris falling for a French rogue. The Austrian-bred Maria Schell inhabited the role this time, and Gig Young played the man she was supposed to despise, but instead fell in love with. Co-starring were Zsa Zsa Gabor, Anne Meara, Leon Belasco, and Mischa Auer.

Three in One was a special structured for the talents of Art Carney, whose mission at the time was to be seen as something other than Gleason's animated sidekick, Ed Norton, on *The Honeymooners*. His efforts to show his range received collusion from CBS and venerable producer David Susskind. The umbrella title covered Carney's performing in three one-act plays: Eugene O'Neill's *Where the Cross Is Made*, Sean O'Casey's *A Pound on Demand*, and Noel Coward's *Red Peppers*. In the O'Neill piece, Carney played a crippled seaman going insane. Co-stars included Frances Sternhagen, Frank Conroy, and Myron McCormick. Donovan later directed Carney in an hour-long drama special, *A Day Like Today* (1964), in which the actor played a man evaluating his life after ingesting a lethal dose of poison.

The Three Musketeers, also a Susskind production, was the initial presentation in the producer's CBS package deal, *Family Classics*. Alexandre Dumas's classic was condensed to the story of the dashing hero, D'Artagnan (Maximilian Schell), and the Musketeers protecting King Louis XIII (George Macready) from the villainous designs of the corrupt Cardinal Richelieu (Vincent Price) and his tricky emissary, Milady de Winter (Patricia Cutts). John Colicos, Barry Morse, Tim O'Connor, Jack Gwillim, and Thayer David co-starred. This initial installment in the *Family Classics* series of specials was introduced by Joan Fontaine.

In 1961 as the vogue in TV Westerns produced a glut of shoot-'em-ups, very few programs took stock of Native American issues. But Donovan's *The Dispossessed*, written by Saul Levitt, dramatized the plight of the Ponca tribe in Nebraska and Oklahoma's Indian Territory, and its chief, Standing Bear, who successfully argued *Standing Bear vs. Crook* in 1879 in U.S. District Court in Omaha, resulting in the ruling that "an Indian is a person," a rudimentary yet large step in American civil rights. Juano Hernandez portrayed Standing Bear in Donovan's Westinghouse-sponsored special, with Conrad Nagel as General Crook, Ralph Bellamy, Earl Holliman, Albert Dekkar, Bill Hickey, Dina Merrill, and Tim O'Connor. (Another version, *The Trial of Standing Bear*, was directed in 1988 for PBS by Marshall Jamison.)

A Punt, a Pass and a Prayer on *Hallmark Hall of Fame* was a stab at dramatizing the growing role of football in American sports. One of Hallmark's first considerations of contemporary themes instead of literary classics, it presented Hugh O'Brian as a professional quarterback attempting a comeback after an injury. Ralph Meeker, Don DeFore, Kyle Rote, and Betsy Palmer co-starred. *The Last Bride of Salem* showcased Lois Nettleton as a woman trying to protect her family from supernatural forces in the notorious Massachusetts locale of the infamous 1692 witch trials. Bradford Dillman co-starred with Joni Beck and a young John Candy. The show was so effective that ABC re-aired it as a primetime special.

RUDI (DORIN) DORN

Play for Today*: *The Write-Off (1970)

Dorn directed the feature *Violent Love* (1967, aka *Take Her by Surprise*). He also directed Shani Wallis and John Williams in *The Doll* (1971) on Rod Serling's *Night Gallery*, and an episode of *Performance*.

Gerald Parkes played *The Write-Off*, an advertising company executive who is devastated by the fact that his company releases him because of his advanced age. Cec Linder, Sandra Scott, and Maggie Morris co-starred. *The Write-Off* aired in America on *NET Playhouse*.

ROBERT DORNHELM
b. December 17, 1947, Timisoara, Romania

Movies: *Digital Dreams* (1983), *Fatal Reception: Mrs. Lee Harvey Oswald* (1993, aka *Marina's Story*), *Anne Frank: The Whole Story* (2001, aka *Anne Frank*), *Sins of the Father* (2002), *RFK* (2002), *Rudy: The Rudy Giuliani Story* (2003), *Spartacus* (2004), *Suburban Madness* (2004), *Identity Theft: The Michelle Brown Story* (2004, aka *Identity Theft*), *Into the West* (2005, mini, co-directed with Sergio Mimica-Gezzen, Jeremy Podeswa, Timothy Van Patten, Michael W. Watkins, Simon Wincer), *The Ten Commandments* (2006), *Kronprinz Rudolf* (2006, *The Crown Prince*), *War and Peace* (2007, mini, co-directed with Brendan Donnison)

Dornhelm directed the ballet film, *The Children of Theatre Street* (1977), narrated by Princess Grace of Monaco, which was nominated for an Academy Award for best documentary. He then directed the features *Echo Park* (1986), *Cold Feet* (1989), *Requiem for Dominic* (1990), *The Unfish* (1997), *A Further Gesture* (1997), and the all-star *The Venice Project* (1999), which was nominated for the Golden Lion at the Venice Film Festival. Dornhelm was nominated for an Emmy Award for outstanding directing for *Anne Frank: The Whole Story*.

Digital Dreams is based on Rolling Stones bassist Bill Wyman's attempts to computerize his memories and related artifacts to preserve his life, despite interruptions by characters played by James Coburn and others. Wyman portrays himself in this surreal drama/comedy. Helena Bonham Carter received a Golden Globe nomination for portraying Marina Oswald in *Fatal Reception: Mrs. Lee Harvey Oswald*, which detailed her life as a Russian native and transplanted American citizen. Frank Whaley portrayed Oswald, and Steve Bello wrote the script.

When a reconstitution of an old chestnut is done with the care that was invested in Dornhelm's *Anne Frank: The Whole Story*, the reasons for the new visit to the standard become more than clear. The story of World War II's most famous diarist was told in George Stevens's much celebrated 1959 feature and in TV dramatizations directed by Alex Segal in 1967 and Boris Sagal in 1980—all under the title of Frances Goodrich and Albert Hackett's original play, *The Diary of Anne Frank*. Dornhelm's version was based on Kirk Ellis's script, which was derived from Melissa Muller's book, *Anne Frank: The Whole Story*, which reconstructed the story of the Franks, Dutch Jews hiding from the Nazis

in an attic, based on historic evidence. Hannah Taylor-Gordon starred in the title role, with Ben Kingsley as her father, Otto Frank, the only member of the family to eventually survive the extermination camp at Bergen-Belsen. Nominated for 12 Emmy Awards, *Anne Frank* won three, including for outstanding miniseries and art direction (Jan Viasak, Marie Raskova). Receiving nominations were Dornhelm, Ellis, Taylor-Gordon, Kingsley, Brenda Blethyn, and cinematographer Elemer Regalyi. The show, Kingsley, and Taylor-Gordon received Golden Globe nominations. Ellis won a Writers Guild of America Award, and Kingsley won a Screen Actors Guild Award. The show was bestowed with a Peabody Award. Dornhelm's large cast included Lili Taylor, Jan Niklas, and Jessica Manley.

Sins of the Father, a powerful recreation of southern racism during and after the heated 1960s events of the civil rights movement, detailed the crisis of conscience faced by Tom Cherry. He is the son of Ku Klux Klan agitator Bobby Frank Cherry, who participated with the notorious "Dynamite Bob" Chambliss in the 1963 bombing of the 16th Street Baptist Church in Birmingham, Alabama, an explosion that killed four little girls attending Sunday school classes. Tom Cherry, played by Tom Sizemore, eventually testified against his father. Bobby Frank, who is portrayed by Richard Jenkins, died in prison in 2004 in Montgomery. John Pielmeier's script, based on a *Texas Monthly* article by Pamela Colloff, was nominated for a WGA Award. Ving Rhames, Colm Feore, and Kim Roberts co-starred.

The events between the assassinations of the Kennedy brothers are told in *RFK*, profiling the Attorney General in his brother's administration and his decision to carry on JFK's programs and policies as a Presidential candidate. Linus Roache received a Golden Globe nomination for his portrayal as Bobby Kennedy, and the cast included James Cromwell as President Lyndon Johnson, Martin Donovan as JFK, Ving Rhames, David Paymer, and Jacob Vargas as Cesar Chavez.

Dornhelm continued in politics with *Rudy: The Rudy Giuliani Story*, starring James Woods as the rackets-busting U.S. Attorney in New York City, a career-long overachiever who became mayor and famously presided over the recovery from the bombing of the World Trade Center on September 11. Stanley Weiser received a WGA Award nomination for his script, based on Wayne Barrett's book. Dornhelm had a dexterous Woods in the title role, with Penelope Ann Miller co-starring as his actress wife, Donna Hanover. Woods received an Emmy nomination for his superb work, relying on make-up artists who were likewise nominated.

Suburban Madness recreated the events surrounding the 2002 murder in Houston, Texas, of the adulterous husband of Dr. Clara Harris, a dentist. She committed the deed, caught on videotape, with her Mercedes in the parking lot of the hotel of hubby's latest tryst. She ran over him multiple times with the car. Elizabeth Pena starred as Clara, with Sela Ward as the narrating private detective. Kimberly Williams starred in *Identity Theft* as Michelle Brown, as actual woman whose identity was stolen and had $50,000 in goods purchased in her name.

When Stanley Kubrick and producer/star Kirk Douglas finished with *Spartacus* (1960), there didn't seem to be much reason for reinterpretation. But based on his work on *Anne Frank*, Dornhelm might as well have been the one to retry Howard Fast's novel of a slave revolt in ancient Rome. Goran Visnjik portrayed the title slave leader, and Dornhelm provided the constant threat of brutality. Kees van Oostrum was the director of photography, who received an American Society of Cinematographers Award nomination. The cast included Alan Bates, Angus Macfadyen, Rhona Mitra, James Frain, Ian McNeice, and Ben Cross. Using further Hollywood logic, the regenerator of *Spartacus* might as well do *The Ten Commandments*. With the resources of Hallmark Productions and first-rate visual effects, Dornhelm mounted a grand bare-knees epic, fronted by Dougray Scott as Moses. Naveen Andrews, Claire Bloom, Omar Sharif, and Linus Roache participated. Technical Emmy nominations resulted.

Staying in the epic vein, Dornhelm reimagined the *Mayerling* saga with *Kronprinz Rudolph*, featuring Klaus Maria Brandauer as Emperor Franz-Joseph, and another version of *War and Peace*. Both were produced in Europe with international casts on large canvases.

ALAN DOSSOR

Play for Today*: *Soldiers Talking Cleanly (1978)
Movies/Miniseries: *Goodnight and God Bless* (1983, mini), *Johnny Jarvis* (1983, mini), *Star Quality* (1985), *The Bell-Run* (1987), *Ice Dance* (1989), *First and Last* (1989), *Broke* (1990), *Flea Bites* (1991), *Fair Game* (1994), *No Bananas* (1996, mini), *The Missing Postman* (1997), *The Locksmith* (1997, mini, co-directed with Chris Bernard, Lawrence Gordon Clark), *The Life and Crimes of William Palmer* (1998)

Dosser directed episodes of *Don't Forget to Write!*, *Pickersgill People*, *Connie*, *Bergerac*, *Sam Saturday*, *Between the Lines*, *Unnatural Causes*, *A Touch of Frost*, and other series. Dossor received a British Academy of Film and TV Arts Award nomination for best single drama for *First and Last*, sharing the honor with writer Michael Frayn and producer Michael Wearing.

Soldiers Talking Cleanly featured Julie Walters and Trevor Peacock. *Star Quality*, a frothy backstage Noel Coward yarn, starred Susannah York and Ian Richardson and aired on *Masterpiece Theatre* in America.

First and Last featured Joss Ackland in a picaresque adventure about a man who walks the length of England, bumping into Lionel Jeffries, Patricia Routledge, Tom Wilkinson, and other characters. Pat Heywood played the wife. Along with the BAFTA nomination for the program, Ackland also received a BAFTA nomination for his performance. *Broke* dramatizes the lives of a couple (Timothy Spall, Sheila Kelly) who own a floundering window and curtain business. *Flea Bites* relates the friendship between a Polish immigrant (Nigel Hawthorne) and a boy as they try to create a working flea circus. *Fair Game* finds a British student (Lena Headley) trying to decide between her soccer-obsessed boyfriend and an Italian heir.

The Missing Postman featured James Bolam as a mailman who is being retired before he wishes, because he can't drive and the sorting equipment makes him obsolete in-house. So, he takes a pile of mail and decides to deliver it by bicycle, becoming a media darling and fugitive from police. *The Life and Crimes of William Palmer* told of a serial killer in Victorian England, poisoning patients, enemies, and those in debt to him. Keith Allen played him, and Dossor's film also featured Freddie Jones, Judy Cromwell, and Jayne Ashbourne.

JOSEPH DOUGHERTY

Movie: *Abandoned and Deceived* (1995)

A producer and writer, Dougherty has written for the series *thirtysomething*, *Hyperion Bay*, and *Once and Again*, and the pair of odd TV movies about private detective H. P. Lovecraft—Martin Campbell's *Cast a Deadly Spell* (1992) with Fred Ward and Paul Schrader's *Witch Hunt* (1994) with Dennis Hopper—as well as George Schaefer's *Harvey* (1998) with Harry Anderson. Lori Loughlin plays a divorcee in *Abandoned and Deceived* who realizes that her husband has denied any of his pension money to go to her children, and she files a lawsuit against him.

GORDON DOUGLAS
b. December 15, 1907, New York City; d. September 29, 1993, Los Angeles

Movie: *Nevada Smith* (1975)

Douglas directed nearly 100 movies going back to the dawn of talkies, including five Frank Sinatra pictures into the "Rat Pack" era, four *Gildersleeve* comedies in the 1940s, and dozens of westerns, including *The Charge at Feather River* (1953), *Rio Conchos* (1964), and *Chuka* (1967).

Douglas's one TV movie was a remake of the 1965 Henry Hathaway western of the same name that starred Steve McQueen in the title role, which, in turn, was a prequel to *The Carpetbaggers* (1964), in which Alan Ladd played Nevada Smith. Cliff Potts takes a shot at the in-name-only Smith part, still a half-breed, but not bent on avenging his parents' murders as in the original. Instead, he joins an old friend on a dangerous wagon trek with explosives.

KEVIN DOWLING

Movies: *Last Rites* (1998), *Silk Hope* (1999), *The Last Dance* (2000)

Dowling directed the features *The Sum of Us* (1994) and *Mojave Moon* (1996), and episodes of *Ed*, *Judging Amy*, *Joan of Arcadia*, *Love & Order: Criminal Intent*, *One Tree Hill*, and others. Randy Quaid plays a serial rapist/killer who seemingly survives his execution by electric chair in *Last Rites*. Farrah Fawcett portrayed a woman returning to the family farm in North Carolina to prevent her sister from selling the place in *Silk Hope*. *The Last Dance* starred Maureen O'Hara as a retired teacher who links up with one of her old students (Eric Stoltz) to the benefit of both parties.

VINCENT DOWLING
b. September 7, 1929, Irish Free State [now Ireland]

Special: *The Playboy of the Western World* (1983)

As an actor, Dowling, the son-in-law of Dan O'Herlihy, appeared in Nigel Patrick's *Johnny Nobody* (1961), John Ford's *Young Cassidy* (1965), and Bob Butler's *Guns in the Heather* (1968, aka *The Secret of Boyne Castle*). Dowling's film of the John Millington Synge play starred Colm Meaney and Larry Gates.

MARY DOWNES

Movie/Miniseries: *Dickens* (2002, mini, co-directed with Chris Granlund)

Downes specialized in the dramatizations of the lives of writers. Aside from participating in the miniseries about Charles Dickens, she also directed the hour-long *George Eliot: A Scandalous Life* (2002) with Harriet Walker as Mary Ann Evans (aka George Eliot) and

Frankenstein: Birth of a Monster (2003) starring Lucy Davenport as Mary Shelley (and Walker as Mary Wollstonecraft). Downes also directed episodes of *The Works* and *Changing Stages*, and produced as well.

ROBERT DOWNEY SR.
b. 1937

Movie: *Sticks and Bones* (1973)

Downey's eclectic filmography includes *Putney Swope* (1969), *Greaser's Palace* (1972), *Rented Lips* (1988), and *Hugo Pool* (1997), starring Alyssa Milano as a pool cleaner bumping into Sean Penn, Robert Downey Jr., and others.

Sticks and Bones was based on David Rabe's sardonic 1972 Tony Award–winning play (directed on the stage by Jeff Bleckner) about a blinded American Vietnam War veteran whose return to his family is met with derision and the suggestion to commit suicide. Cliff DeYoung starred with Tom Aldredge, Asa Gim, Anne Jackson, Brad Sullivan, Alan Cauldwell, and Joe Fields. The controversial nature of the piece led CBS to postpone the airing, then dump it during the end of the rerun season in August.

JIM DRAKE

Movies: *This Wife for Hire* (1985), *Goddess of Love* (1988), *Based on an Untrue Story* (1993), *Star Struck* (1994)

Drake's taste in offbeat comedy included the series *Mary Hartman*, *Second City TV*, *Forever Fernwood*, and *Buffalo Bill*, and the truncated feature *Mr. Bill's Real Life Adventures* (1986). This taste didn't stop him from directing *Police Academy IV: Citizens on Patrol* (1987).

Pam Dawber starred as an actual wife who hired herself out for various activities that her hiring "mates" require, except sex, in *This Wife for Hire*. Vanna White was *The Goddess of Love*, Venus, come to Earth as an option for a no-account guy (David Naughton) married to Amanda Bearse, the next-door neighbor in the sitcom *Married . . . with Children*, so that he comes to his senses about the precious wife that he does have. *Based on an Untrue Story* was by far Drake's best movie, starring Morgan Fairchild as a perfume maven who, on the verge of releasing a new scent called Puppy, loses her sense of smell. *Star Struck* starred Kirk Cameron and Chelsea Noble as a country guy and a movie star who had been fast childhood friends and meet again in adulthood to rekindle their puppy love of long ago.

ANTHONY DRAZEN
b. 1955

American Playhouse*: *The Sunset Gang (1991, co-directed with Calvin Skaggs)

Drazen's features have all been superbly directed and performed, including *Zebrahead* (1992, aka *The Colour of Love*), *Imaginary Crimes* (1994), and David Rabe's *Hurlyburly* (1998) with Sean Penn. Drazen also directed the unsold NBC pilot *EDNY* (2003) starring William Baldwin. *The Sunset Gang*, adapted by Ronald Ribman from Warren Adler's stories, concerned elderly Jewish folks in Florida; Doris Roberts received an Emmy Award nomination for her performance.

DI DREW
b. November 12, 1948

Movies/Miniseries: *1915* (1982, mini, co-directed with Chris Thomson), *The Schippian Mystery* (1984), *Banduk* (1985), *Trouble in Paradise* (1989), *The Seven Deadly Sins* (1993, mini, co-directed with Ken Cameron, Gale Edwards, Alison Maclean, Jackie McKimmie, Julian Pringle, Stephen Wallace), *Butterfly Island* (1993, co-directed with Frank Arnold), *Through My Eyes* (2004, mini)

Drew directed episodes of *Menotti*, *Spring & Fall*, *Learned Friends*, *Medivac*, *All Saints*, and *Monarch Cove*. She also produced 43 episodes of *All Saints*. Drew directed the features *The Right Hand Man* (1987), *Whipping Boy* (1996), and *Hildegarde* (2001), a family movie about a duck.

Trouble in Paradise stranded Raquel Welch on a tropical island about two decades after her great popularity, but she abides. The cranky hermit she finds is played by Jack Thompson. *Through My Eyes* starred Miranda Otto as Lindy Chamberlain, the mother of a little girl who was supposedly hauled off by a dingo at Ayers Rock in the Australian outback and never found. Meryl Streep received an Academy Award nomination for portraying Chamberlain opposite Sam Neill in Fred Schepisi's *A Cry in the Dark* (1987, aka *Evil Angels*). Drew's film, written by Simone North and Tony Cavanaugh, sifts through the forensic evidence gathered in the actual case, which fostered a tabloid debate that lasted years.

DAVID DRURY

Movies/Miniseries: *Intrigue* (1988), *Children of the North* (1991), *The Secret Agent* (1992), *Prime Suspect*

3: The Keeper of Souls (1993), *Runaway One* (1993), *Rhodes* (1996, mini), *Hostile Waters* (1997), *The Unknown Soldier* (1998), *Trust* (1999), *Tough Love* (2000), *The Bomber* (2000), *The Swap* (2002), *The Cry* (2002), *Family* (2003, mini), *The Crooked Man* (2003), *Messiah: The Promise* (2004, mini), *Marian, Again* (2005), *Love Lies Bleeding* (2006), *Fallen Angel* (2007, mini)

Drury directed the features *Forever Young* (1983), *Defense of the Realm* (1985), which won a British Academy of Film and TV Arts Award for Denholm Elliott, and the boxing drama *Split Decisions* (1988) with Gene Hackman.

Intrigue with Scott Glenn, the Irish troubles saga *Children of the North*, and another version of Joseph Conrad's *The Secret Agent* with David Suchet deeply involved Drury in espionage thrillers. *Prime Suspect 3* proved that the third time is the charm, as Helen Mirren and company responded to a plot that links a child's murder to a police cover-up. The show won the Emmy Award for outstanding miniseries, and writer Lynda La Plante and Mirren received nominations. The show also won the British Academy of Film and TV Arts Award for best drama serial, an honor that Drury shared with La Plante and producer Paul Marcus.

Rhodes dramatized the life story of Cecil John Rhodes, whose business acumen made him one of the world's wealthiest men, who bought a large chunk of central Africa and set up the nation of Rhodesia, which became Zimbabwe. His story is another episode of British colonialism attended by the swindling of local tribes. Martin Shaw starred in this eight-part epic, which aired on *Masterpiece Theatre* in America. Frances Barber and Patrick Shai co-starred. Drury's *The Unknown Soldier*, a drama and romance about a World War I returnee suffering from amnesia, also aired in the U.S. under the long-standing PBS banner.

Hostile Waters was based on a 1986 incident in which the Soviets claim one of its nuclear submarines, *K-219*, collided in the Atlantic Ocean with a similar American vessel, the *USS Augusta*, about 680 miles northeast of Bermuda. Drury's Cold War drama is rife with submariner details and procedures as well as uncommon tension. This HBO production was an extremely well-made subgenre exercise, starring Martin Sheen, Max von Sydow, Rutger Hauer, Colm Feore, Harris Yulin, and Regina Taylor. Troy Kennedy-Martin wrote the provocative screenplay.

Tough Love starred Ray Winstone in a drama of police corruption. *Bomber* was a thriller featuring Teresa Churcher as an abused young woman. Sarah Lancashire starred in *The Cry* as a child abuse investigator with issues of her own suspecting that a newfound friend might be an abuser. *Family* is a British-style version of *The Sopranos*-like racketeering brood. Ross Kemp starred in *The Crooked Man* about an investigative reporter digging up dirt on public figures, whom his unscrupulous editor (Liam Cunningham) promptly blackmails. *Messiah: The Promise* is the sequel to Diarmuid Lawrence's *Messiah* (2001) and David Richards's *Messiah 2: Vengeance Is Mine* (2002). Based on characters created by novelist Boris Starling, they all star Ken Stott as police detective Red Metcalfe, who investigates crimes of atrocity. Drury's miniseries is reportedly less gory than the first two, concentrating on mystery.

Marian Again starred Kelly Harrison as the title character, the former girlfriend of a middle-aged family man, Chris (Stephen Tompkinson) whom he hasn't seen in 15 years. When he does, she is a bundle of nerves and nothing like her former self. *Love Lies Bleeding* is similar in its story of the past haunting the present as Martin Kemp plays a wealthy man who is visited by an old school pal who has borne a lifelong grudge against him. *Fallen Angel* plays like the excavation of a life, an investigation into a woman's past to see her motives for murder. Peter Ransley adapted Andrew Taylor's novels for Drury. Emilie Fox starred as Rosie, with Charles Dance as her father.

CHARLES S. DUBIN
b. February 1, 1919, New York City

Max Liebman Presents*: *Holiday (1956, co-directed with Max Liebman)
***Great Performances**: The Belle of Amherst* (1976)
American Playhouse*: *My Palikari (1982, aka *Silent Rebellion*)
Special: *Cinderella* (1965, aka *Rodgers & Hammerstein's Cinderella*)
Movies/Miniseries: *To Die in Paris* (1968, co-directed with Allen Reisner), *Murder Once Removed* (1971, aka *The Obsessive Doctor*), *Murdock's Gang* (1973), *Death in Space* (1974), *The Tenth Level* (1975), *The Deadly Triangle* (1977), *Roots: The Next Generation* (1979, mini, co-directed with Georg Stanford Brown, John Erman, Lloyd Richards), *Topper* (1979), *The Gathering, Part II* (1979), *The Manions of America* (1981, mini, co-directed with Joe Sargent), *International Airport* (1985, co-directed with Don Chaffey), *A Masterpiece of Murder* (1986, aka *A Nice, Pleasant, Deadly Weekend in Palm Springs*), *Matlock: The Power-Brokers* (1987), *Drop-Out Mother* (1988, aka *Goodbye, Supermom*)

Early in his career, Dubin directed two crowd-pleasers, the Philip Barry play, *Holiday*, with the producer, Max Liebman, who had cast Kitty Carlisle and Tammy Grimes, and an elaborately staged version of *Cinderella*,

with Lesley Ann Warren in the title role surrounded by the starry support of Ginger Rogers, Walter Pidgeon, Jo Van Fleet, and Celeste Holm as the Fairy Godmother. Dubin's showmanship was evident later, when he managed Bob Hope's TV movie debut at age 83 in *A Masterpiece of Murder*, with support from Don Ameche.

Dubin won Directors Guild of America Awards for *Kojak* and *M*A*S*H*. He also received three Emmy Award nominations for directing *M*A*S*H*. His series directing work covers the history of TV, from *Pulitzer Prize Playhouse* to *The Virginian* and *The Defenders* through *Room 222*, *Banyon*, and *The Rockford Files* to *Sledgehammer* and *Matlock*. Dubin's range of subjects was wide, from the presentation of Julie Harris in a one-woman show as Emily Dickinson in *The Belle of Amherst* to the epic of *Roots: The Next Generation*, from standard TV movies such as the multi-star *International Airport* and a *Matlock* mystery to the provocative *The Tenth Level* with William Shatner in an odd look at a Stanley Milgram brand of obedience research, and the short play, *Lemonade* (1975), for PBS.

ROGER DUCHOWNY

Movies: *Murder Can Hurt You* (1980), *Camp Cucamonga* (1990, aka *How I Spent My Summer Vacation*), *It Came from Outer Space II* (1996)

Duchowney directed episodes of *That Girl*, *Arnie*, *The Brady Bunch*, *Me and the Chimp*, *Friends*, *Hard Time on Planet Earth*, and others. Duchowny's one feature, *Object of Desire* (1990) with Traci Lords, was never finished.

Murder Can Hurt You collected spoof veterans to put over Ron Friedman's satire about a killer targeting self-important detectives modeled on TV icons, including Ironbottom (Victor Buono), Lambretta (Tony Danza), Studsky and Hatch (Jamie Farr and John Byner), Nojack (Gavin McLeod), Palumbo (Burt Young), MacSkye (Buck Owens), etc., and Connie Stevens, Jimmy "J.J." Walker, Marty Allen, Richard Deacon, et al. Don Adams narrated, and why not? *Camp Cucamonga* was the usual lakefront shenanigans with the usual kid types and John Ratzenberger, Jennifer Aniston, G. Gordon Liddy, Sherman Hemsley, and Lauren Tewes.

PHILIP DUDLEY

Play of the Month*: *The Corn Is Green (1968)
Movies/Miniseries: *Special Project Air* (1969), *The Vortex* (1969), *Late Call* (1975, mini), *Poldark* (1975, mini, co-directed with Paul Annett, Christopher Barry, Kenneth Ives, Roger Jenkins), *A Horseman Riding By* (1978, mini, co-directed with Paul Ciappessoni, Alan Grint), *A Family Affair* (1979, mini), *Bull Week* (1980, mini)

Dudley directed episodes of *Detective*, *Z Cars*, *Cluff*, *The Spies*, *Adam Adamant Lives!*, *Menace*, *Thirty-Minute Theatre*, *Softly, Softly*, *Colditz*, *Warship*, *Tales of the Unexpected*, and other series.

For Emlyn Williams's chestnut, *The Corn Is Green*, Dudley supervised Wendy Hiller and Ronald Fraser. The director used Margaret Leighton for Noel Coward's *The Vortex*. Dennis Potter adapted Angus Wilson's novel, *Late Call*, into one of his stories that boomerang back and forth in time, about an elderly woman living with her fastidious son in the prefabricated city of Carshell, with the flashbacks about her memories of 1911. Dandy Nichols played Sylvia in old age and Danielle Carson in the flashbacks. *Poldark* was a huge success, airing in America on *Masterpiece Theatre*, starring Robin Ellis and Judy Geeson. *A Horseman Riding By* was the adaptation of R. F. Delderfield's novel about a Boer War veteran (Nigel Havers) buying a country mansion and integrating himself into the rural community. *Bull Week* encapsulated Dudley's consistent theme of community storytelling, covering a week in the lives of a family of workers at a Midlands factory.

PETER DUFFELL

Play for Today*: *Murder Rap (1980)
BBC2 Playhouse*: *Caught on a Train (1980)
Miniseries: *Flambards* (1979, mini, co-directed with Lawrence Gordon Clark, Michael Ferguson, Leonard Lewis), *The Racing Game* (1979, aka *The Dick Francis Thriller: The Racing Game*, mini, co-directed with Colin Bucksey, Lawrence Gordon Clark, John Mackenzie), *Experience Preferred . . . But Not Essential* (1982, aka *First Love*), *The Far Pavilions* (1984, mini, aka *Blade of Steel*), *Hand in Glove* (1987), *Some Other Spring* (1991)

Duffell directed episodes of *Edgar Wallace Mystery Theatre*, *Scotland Yard*, *Man in a Suitcase*, *Strange Report*, *Tales of the Unexpected*, *Space Precinct*, and other series. He won the British Academy of Film and TV Arts Award for best play for *Caught on a Train*. Duffell's features include *The House That Dripped Blood* (1971), the adaptation of Graham Greene's *England Made Me* (1973) with Peter Finch and Michael York, the heist thriller *Inside Out* (1975) with James Mason, and *King of the Wind* (1989), about a famous eighteenth century Arabian horse that turned out such luminaries as Glenda Jackson, Richard Harris, Anthony Quayle, and Ian Richardson.

While Duffell fit into the streamlining schemes of *Flambards* and *The Racing Game*, his independent proj-

ects suggest great individuality and storytelling mastery. *The Waterfall* was Duffell's own adaptation of the Margaret Drabble novel starring Lisa Harrow and Robin Ellis. *Experience Preferred . . . But Not Essential* concerns an introverted girl (Elizabeth Edmonds) who takes a job at a seaside resort and expands her social horizons. *Hand in Glove* featured one of Trevor Howard's penultimate performances, paired with wife Helen Cherry in support of Nicola Pagett, playing a woman who has visions of future peril. *Some Other Spring* starred Jenny Seagrove as a kidnapper of her own baby.

Caught on a Train concerned a businessman (Michael Kitchen) on a long European trip sharing a compartment with a nosy, controlling older Austrian woman (Peggy Ashcroft) and a pretty but arrogant American (Wendy Raebeck). He initially dislikes the airs of the former and is enchanted with the latter, whose dislike of anything European becomes annoying. *Caught on a Train* won BAFTA Awards for best single play, Ashcroft's performance, the cinematography of Tony Pierce-Roberts and John Else, and the film editing of Tariq Anwar.

The Far Pavilions was an epic of colonial India, starring Ben Cross and Amy Irving as the lovers along with John Gielgud, Omar Sharif, Christopher Lee, Saeed Jaffrey, Rossano Brazzi, Felicity Dean, and Robert Hardy. The miniseries received four BAFTA nominations, including for best original TV movie and for Jack Cardiff's spectacular cinematography. Cross received a CableACE nomination for his performance as Ashton Pelham-Martin.

DENNIS DUGAN
b. September 5, 1946, Wheaton, Illinois

Movies: *Columbo: Butterfly in Shades of Gray* (1990), *The Shaggy Dog* (1994), *Karroll's Christmas* (2004)

Dugan directed features including *Problem Child* (1990), *Happy Gilmore* (1996), *Big Daddy* (1999), *Saving Silverman* (2001), *National Security* (2003), *The Benchwarmers* (2006), and *I Now Pronounce You Chuck and Larry* (2007). Dugan directed episodes of *Wiseguy*, *Hunter*, *Moonlighting*, *L.A. Law*, *Chicago Hope*, *Ally McBeal*, *Shasta McNasty*, *Hope & Faith*, and others. Dugan's screen acting predated his directing by 15 years; he played in films directed by Arthur Hiller, Arthur Penn, David Lowell Rich, John Schlesinger, Michael Ritchie, Mark Rydell, Norman Lloyd, Hy Averback, Joe Dante, Gil Cates, Dick Lowry, Ron Howard, John Hughes, and Dick Clement, and has performed in his own movies.

The Shaggy Dog was a Disney rehash that briefly kept Ed Begley Jr. off the protest lines. *Karroll's Christmas* concerns a greeting card writer who hates Christmas and gets mistakenly visited by the ghosts of Christmas past, present, and future. Tom Everett Scott starred and Dugan had a small role.

CHRISTIAN DUGUAY
b. 1957, Outremont, Quebec, Canada

Movies/Miniseries: *Adrift* (1993), *Snowbound: The Jim and Jennifer Stolpa Story* (1994), *Model by Day* (1994), *Million Dollar Babies* (1994), *Joan of Arc* (1999, mini), *Hitler: The Rise of Evil* (2003, mini), *Lies My Mother Told Me* (2005), *Human Trafficking* (2005)

Duguay directed the features *Scanners II: The New Order* (1991), *Scanners III: The Takeover* (1992), *Live Wire* (1992), *Screamers* (1995), *The Assignment* (1997), *The Art of War* (2000), *Extreme Ops* (2002), and *Boot Camp* (2007). He received an Emmy nomination for the direction of *Joan of Arc*.

Adrift is derivative of Philip Noyce's *Dead Calm* (1989), concerning a couple on a Pacific Ocean sailboat journey who take in another couple stranded on their boat. They set sail for Honolulu, after which various problems occur, leading the sailboat couple (Kate Jackson, Kenneth Welch) to believe the pickups (Kelly Rowan, Bruce Greenwood) are sabotaging the return. Rowan won a Gemini Award for her performance, and the film was nominated for best movie. *Snowbound*'s subtitle explains its true story underpinnings, and the open-ended inference of the Famke Janssen starrer, *Model by Day*, is completed by martial arts crimefighter by night.

Joan of Arc was a bold undertaking, a big miniseries, starring the talented Leelee Sobieski as the triumphant and tragic Maid of Orleans. Duguay's pageant was a collaboration between CBS and the CBC, and didn't spare the costumes, action, scope, and drama. Duguay acquitted himself well with this epic, and 13 Emmy Award nominations resulted. Peter O'Toole won an Emmy as Bishop Cauchon. The piece was also nominated for outstanding miniseries, Duguay, Sobieski, supporting actresses Jacqueline Bisset and Olympia Dukakis, art direction, and costumes. Pierre Gill received an American Society of Cinematographers Award nomination for his outstanding camerawork. Golden Globe nominations were garnered by the film, O'Toole, Sobieski, and Bisset. Duguay's cast included Shirley MacLaine, Maximilian Schell, Peter Strauss, Powers Boothe, Neil Patrick Harris, and Robert Loggia.

The *Hitler* film has a few moments about the man's childhood, but he's mostly portrayed as a young adult by Robert Carlyle. Duguay concentrates on the future Fuhrer's advances through the National German Workers Party and his narrow escapes from would-be murderers. Seven Emmy Award nominations resulted, including for best

miniseries and O'Toole's performance as Paul von Hindenberg. Stockard Channing co-starred with Jena Malone, Matthew Modine, Julianna Margulies, Live Schrieber, Peter Storemare, and Zoe Telford as Eva Braun.

Duguay received a Gemini Award nomination for best direction for *Lies My Mother Told Me*, about mother and daughter con artists who don't stop at murder to protect their ill-gotten secrets. Joely Richardson and Hayden Panattiere starred as the pair. *Human Trafficking* tells the story of an international racket specializing in kidnapping girls for enslavement into prostitution. Mira Sorvino and Donald Sutherland received Golden Globe nominations for their performances in this tough-hearted tale, for which Duguay received the best direction honor from the Directors Guild of Canada and a Gemini Award for best dramatic miniseries. Emmy nominations went to Duguay favorites Sutherland and Carlyle, and Norman Corbell for his score.

PETER DUGUID
b. February 27, 1923, Felling, Durham, England

***Festival*:** *The Comedy of Errors* (1964, co-directed with Clifford Williams)
***Wednesday Play*:** *A Little Temptation* (1965), *The Man Without Papers* (1965), *The Trial and Torture of Sir John Rampayne* (1965), *The Big Man Coughed and Died* (1966), *A Tale of Two Wives* (1966)
***Theatre 625*:** *A Man Like That* (1966)
Miniseries: *Diary of a Young Man* (1964, mini), *Witch Hunt* (1967, mini), *The Hound of the Baskervilles* (1982, mini)

Duguid directed episodes of *Detective*, *Special Branch*, *Out of the Unknown*, *Public Eye*, *Armchair Theatre*, *Callan*, *Born and Bred*, *Dramarama*, *Danger: Marmalade at Work*, *Chocky's Children*, *The Bill*, and others. Duguid produced multiple episodes of *Romance* and *Storyboard*. As an actor, Duguid turned up several times in *Z Cars*, and coincidentally played physicians in two famous films with sports backdrops, Tony Richardson's *The Loneliness of the Long Distance Runner* (1962) and Lindsay Anderson's *This Sporting Life* (1963).

Duguid's *Comedy of Errors*, which was seen in America on *NET Playhouse*, featured Ian Richardson, Diana Rigg, Alec McCowen, and Donald Sinden. *The Man Without Papers* was a Troy Kennedy-Martin piece starring Ben Carruthers and Geraldine McEwan. Jack Hawkins starred in the title role of Duguid's *The Trial and Torture of Sir John Rampayne*. For Holmes and Watson in *The Hound of the Baskervilles*, Duguid employed Tom Baker and Terrence Rigby in a well-regarded interpretation of Conan Doyle from the pen of Alexander Baron.

JOHN DUIGAN
b. June 19, 1949, Hartley Wintney, Hampshire, England

***WonderWorks*:** *Room to Move* (1987)
Movie/Miniseries: *Vietnam* (1987, mini, co-directed with John Noonan), *Fragments of War; The Story of Damien Parer* (1988)

Without ever having broken box office coffers, Duigan has amassed an admirable record of touching films with strong performances in international stories of basic human issues, some turning on race relations. They include *Winter of Our Dreams* (1981), *The Year My Voice Broke* (1987), *Romero* (1989), *Flirting* (1991), *Wide Sargasso Sea* (1993), *The Journey of August King* (1995), and *Lawn Dogs* (1997). The brother-in-law of Bruce Beresford, Duigan won Australian Film Institute Awards for writing and directing *The Year My Voice Broke*, starring Noah Taylor.

Room to Move was a coming-of-age piece starring Nicole Kidman. Nicholas Eadie played Damien Parer, the notable Australian combat photographer in World War II, who shot action at Tobruk, New Guinea, and Guam, and was killed covering the U.S. Marines landing on Peliliu. *Vietnam* was a 10-part miniseries about the Australian involvement in the Vietnam War, its effects on soldiers, their families, and journalists. In the big cast were Eadie, Kidman, Mark Lee, and Virginia Hey. Kidman won the Australian Film Institute Award for best actress.

BILL DUKE
b. February 26, 1943, Poughkeepsie, New York

***American Playhouse*:** *The Killing Floor* (1984), *A Raisin in the Sun* (1989), *The Meeting* (1989)
Movies/Miniseries: *Johnnie Mae Gibson: FBI* (1986, aka *Johnnie Gibson, FBI*, aka *Agent Gibson: Undercover FBI*), *America's Dream* (1996, co-directed with Paris Barclay, Kevin Rodney Sullivan), *Golden Spiders: A Nero Wolfe Mystery* (2000), *Deacons for Defense* (2003), *Miracle Boys* (2005, co-directed with Neema Barnette, LeVar Burton, Ernest R. Dickerson, Spike Lee)

Duke is a graduate of the American Film Institute and was a director with the Weusi Kuumba Troupe in Brooklyn, New York. With solid profiles in features both as an actor in *Predator* (1987), *Action Jackson* (1988), *Menace II Society* (1993) and *Payback* (1999), and a director with *A Rage in Harlem* (1991), *Deep Cover* (1992), *Sister Act 2: Back in the Habit* (1993) and *Hoodlum* (1997), Duke has worked with dexterity in both features and TV. His directing began with episodes of *Knots Landing*, *Hill Street Blues*, *Miami Vice*, and other series

The Killing Floor (1984) was a pictorially evocative mood piece with the unique historical framing of the Chicago stockyards during the First World War, when hard-scrabble interracial labor union organizers faced up to industry owners to change atrocious working conditions. These scenes are witnessed by a youth (Damian Leake) just up from the Deep South, and his view of his tough new world corresponds to the audience's take. The movie plays like a window to an otherworldly seeming corner of nearly forgotten history. The time/place details, especially of stockyard and union activities, combine with the sublime performing of Alfre Woodard and Moses Gunn to make an affecting slice-of-life experience.

Duke also directed *A Raisin in the Sun* (1989) for *American Playhouse*. The landmark Lorraine Hansberry play, about a black family's internal squabbles over its move into a white neighborhood in the 1950s, was made into a 1960 movie directed by Daniel Petrie with a cast headed by Sidney Poitier, Claudia McNeil, Ruby Dee, and Diana Sands. Duke cast in their respective roles Danny Glover, Esther Rolle, Starletta DuPois, and Kim Yancy and allowed the actors wide latitude in building and sustaining their characters in this 171-minute version.

In an all-but-forgotten piece of work, *The Meeting* imagined the possibilities if a dialogue had ever taken place between Malcolm X (Dick Anthony Williams) and the Rev. Dr. Martin Luther King Jr. (Jason Bernard).

Duke also brought realism to the Civil Rights saga, by recreating one of its actual keystone stories, that of the Deacons of Defense and Justice, which formed in 1964 in Jonesboro, Louisiana, advocating armed self-defense to combat the increasingly violent activities of the Ku Klux Klan and campaigning for the reform of segregationist policies in local businesses. Eventually, the deacons helped the cause by continuing protests in the KKK stronghold of Bogalusa, Louisiana. Forest Whitaker, Ossie Davis, and Jonathan Silverman starred in *The Deacons for Defense.*

With these films and *Golden Spiders*, the pilot movie for the A&E series starring Maury Chaykin and Timothy Hutton, as well as the features *A Rage in Harlem* and *Hoodlum*, Duke has evinced a remarkable feel for period pieces. In *Johnnie Mae Gibson* Lynn Whitfield played the actual title black federal agent.

DARYL DUKE
b. Vancouver, British Columbia, Canada

***General Electric Theater*:** *I Heard the Owl Call My Name* (1973)

Movies/Miniseries: *The Psychiatrist: God Bless the Children* (1970, aka *Children of the Lotus Eater*), *The President's Plane Is Missing* (1973), *The Return of Charlie Chan* (1973, aka *Happiness Is a Warm Clue*, co-directed with Leslie H. Martinson), *Cry for Help* (1975, aka *End of the Line*), *They Only Come Out at Night* (1975), *Griffin and Phoenix: A Love Story* (1976), *The Thorn Birds* (1983, mini), *Florence Nightengale* (1985), *When We Were Young* (1989), *Columbo: Columbo Cries Wolf* (1990), *Columbo: Caution! Murder Can Be Hazardous to Your Health* (1991), *Fatal Memories* (1992)

Duke's experience includes work as a film editor, actor, writer, and producer. His series work as a director includes *The Bold Ones*, *Night Gallery*, *Banacek*, and *Harry O*, and two of his features, *Payday* (1972) with Rip Torn and *The Silent Partner* (1978) with Elliott Gould, have cult followings. Duke won an Emmy Award for directing *The Bold Ones: The Senator* starring Hal Holbrook, and was given a special award by the National Society of Film Critics for *Payday*.

The Psychiatrist presented Roy Thinnis in the title profession teaming with drug addict Pete Duel to combat narcotics traffickers in a small town. *The President's Plane Is Missing* looks at an incompetent vice president's actions following the title event with the commander-in-chief aboard. Buddy Ebsen was the veep, with a crack cast: Arthur Kennedy, Rip Torn, Raymond Massey, Mercedes McCambridge, Peter Graves, Dabney Coleman, Joseph Campanella, et al.

I Heard the Owl Call My Name was a quietly effective, modern-day examination of Native American issues as they clash with religious doctrines when an Anglican priest journeys to a poverty-stricken rural British Columbian village to assume control of a mission parish. Margaret Craven's book was adapted by Gerald DiPego into Duke's superb film, which relies on Tom Courtenay's performance as Father Brian to carry the issues. Dean Jagger co-starred.

A Cry for Help starred Robert Culp as an abrasive radio talk-show host who tries to track a suicidal teen caller. *They Only Come Out at Night*, based on a script by *Los Angeles Times* columnist Al Martinez, starred Jack Warden as legendary Los Angeles detective John St. John, tracking the killer of elderly women. This was the pilot for Warden's series *Jigsaw John*. *Griffin and Phoenix* starred Peter Falk and Jill Clayburgh as the title pair, both dying of terminal cancer, both trying to find a little fun before the disease becomes advanced. The performances and Duke's pacing surpass any deadly tricks planted by the built-in sorrow.

The Thorn Birds became a TV event, a miniseries about a New Zealand family running an Australian ranch with the core driving force of denied love between the beautiful daughter (Rachel Ward) and a Catholic priest (Richard Chamberlain). Duke's cast was sublime:

Barbara Stanwyck, Bryan Brown, Christopher Plummer, Jean Simmons, Piper Laurie, Richard Kiley, Philip Anglim, Mare Winningham, Earl Holliman, Holly Palance, Sydney Penny, Stephanie Faracy, et al. The seven-hour show won six Emmy Awards, including for Stanwyck, Kiley, and Simmons. It was nominated for 16 Emmys in all, including for outstanding limited series, Duke's direction, Bill Butler's cinematography, Chamberlain, Brown, Plummer, and Laurie. An ancillary result of the production was Brown's marriage to Ward.

Jaclyn Smith played Florence Nightengale for Duke. In *When We Were Young*, Lindsay Frost and Cynthia Gibb played smart girls hitting the real world in 1959 in a sort of placement of *Melrose Place* themes in a *Peyton Place* framework by the writers of *Dynasty*, Esther and Richard Shapiro. *Fatal Memories* starred Shelley Long as a woman who suddenly has childhood molestation recollections.

PATRICK SHEANE DUNCAN

Movie: *Live! From Death Row* (1994)

Primarily a writer, Duncan wrote the features *Mr. Holland's Opus* (1995) with Richard Dreyfuss, *Nick of Time* (1995) with Johnny Depp, and *Courage Under Fire* (1996) with Denzel Washington and Meg Ryan, as well as the TV movies *The Wall* (1998) and *The Painted House* (2003), and James Steven Sadwith's Emmy Award–winning miniseries *Elvis* (2005). Duncan's Vietnam experience directly resulted in the undervalued feature *84 Charlie MoPic* (1989), about a combat cameraman. He also wrote and directed that film as well as *The Pornographer* (1994) and his one TV movie. In *Live! From Death Row*, a convicted killer who has been sentenced to death is interviewed in his cell by a newswoman, whom he takes hostage along with her cameraman, and ransoms them for a live network broadcast of his execution. Bruce Davison starred as the inmate, with Joanna Cassidy as newswoman Alana Powers, and Calvin Levels, Art LeFleur, and Kathleen Wilhoite.

DUWAYNE DUNHAM

Movies: *Halloweentown* (1998), *The Thirteenth Year* (1999), *Santa and Pete* (1999), *Ready to Run* (2000), *Double Teamed* (2002), *Right on Track* (2003), *Tiger Cruise* (2004), *Now You See It . . .* (2005)

Dunham, who won an Emmy Award as a cameraman on *Twin Peaks*, directed on *Twin Peaks*, *JAG*, and *7th Heaven*, and helmed the features *Homeward Bound: The Incredible Journey* (1993) and *Little Giants* (1994).

Dunham's success with these features for kids and teens led to *Halloweentown*, with Debbie Reynolds as a grandmotherly witch training the new ones; *The Thirteenth Year* with Chez Starbuck as a teen realizing that his fins and scales are the result of having a mermaid birth-mother; and *Santa and Pete*, which benefited greatly from Hume Cronyn as St. Nick and James Earl Jones as the grandfatherly presence. *Double Teamed* was about actual high school athletes Heather and Heidi Burge, and the manipulations of their father to get them potential scholarship advantages.

Tiger Cruise detailed the relationship between a Navy commander (Bill Pullman) and a girl (Hayden Panattiere) who's kept on board his aircraft carrier with other visiting civilians when the craft is ordered to assume attack mode in the wake of September 11. Dunham was nominated for a Directors Guild of America Award for best children's show for this work on another Disney production. Dunham's better productions have upheld the Disney mantle of quality shows for children.

RICHARD DUNLAP
b. January 30, 1923, Pomona, California; d. December 6, 2004, Great Barrington, Massachusetts

***Omnibus*:** *One Nation Indivisible* (1956, two parts), *Stover at Yale* (1957), *La Perichole* (1958, co-directed with Cyril Ritchard), *Mrs. McThing* (1958)

Play of the Week (NY)**:** *Thieves' Carnival* (1959, co-directed with Warren Enters), *The Magic and the Loss* (1961)

Movie: *Demon, Demon* (1975)

Dunlap directed the Academy Awards telecasts from 1960 to 1972. CBS relied on him for some of its most ambitious undertakings on *Omnibus*. *One Nation Indivisible* was a three-hour docu-drama split over two weeks, about the formulation and ideas behind the U.S. Constitution, starring Larry Gates, Jacques Aubuchon, Victor Jory, Bramwell Fletcher, Jack Lord, and Lilia Skala. *Stover at Yale* was the adaptation of an Owen Johnson magazine serial starring Bradford Dillman and Larry Hagman. *Mrs. McThing* was the adaptation of the Mary Chase play by Walter Kerr, then drama critic for the *New York Herald-Tribune*, starring Helen Hayes in a TV rendering of her 1952 stage triumph, with support from Sam Levene.

The Magic and the Loss was the adaptation of Julian Funt's 1954 play starring Patricia Neal, Jeffrey Lynn, Patrick O'Neal, Vicki Cummings, Frederick Clark, and Tommy White. *Demon, Demon* starred Dillman as a business executive who marries his secretary (Juliet

Mills), then begins to believe that she may be an agent of Lucifer pursuing possession of his soul.

CHERYL DUNYE
b. May 13, 1966, Liberia

Movie: *Stranger Inside* (2001)

Dunye's other films include the personal documentary *The Watermelon Woman* (1996), about her search for a long dead black film actress known by the title moniker who had had a supposed lesbian affair with a white director, paralleling Dunye's affair with a white woman; and *My Baby's Daddy* (2004) about three young friends whose sexual partners get pregnant simultaneously. *Stranger Inside* was an HBO film about a mother and daughter reuniting inside a women's prison.

CHARLES S. DUTTON
b. January 30, 1951, Baltimore, Maryland

Movie/Miniseries: *First Time Felon* (1997), *The Corner* (2000, mini)

Dutton won Emmy Awards for directing the outstanding miniseries, movie, or special of 2000 for *The Corner*, and for acting in the series *The Practice* in 2002 and *Without a Trace* in 2003. He was nominated for performances in the August Wilson drama, *The Piano Lesson* (1995), and the series *Oz* (1997). Dutton also directed the boxing feature *Against the Ropes* (2000) starring Meg Ryan.

First Time Felon is a docu-drama-styled virtual explanation of what happens to anyone who's convicted for drug possession. To Dutton here, the devil is in the details. Omar Epps starred with Delroy Lindo, Rachel Ticotin, Lucinda Jenney, William Forsythe, and Badja Djola.

The emphasis on eye-level details in Dutton's visual explanations of this-is-the-way-it-is continued in *The Corner*, which portrayed a family's existence in a rough Baltimore neighborhood during a gang war conducted by junkies and pushers. The sometimes surreal experience of living with the characters through six episodes of hanging out in the potential crossfire gave *The Corner* the aspect of unpredictability and verisimilitude. The miniseries won Emmy Awards for outstanding miniseries, direction, and writing (David Simon, David Mills). The ensemble included Glenn Plummer, Khandi Alexander, Sean Nelson, Tyra Ferrell, TK Carter, Antonio D. Charity, Tasha Smith, and Clarke Peters.

E

BILL EAGLES

Movies/Miniseries: *Touching Evil III* (1999, mini, co-directed with Dave Moore), *Menace* (2002), *Daddy's Girl* (2002), *The Book of Ruth* (2004), *Riverman* (2004)

Eagles directed the highly regarded documentaries *The Real X-Files: America's Psychic Spies* (1993) and *Bring Me Sunshine: The Heart & Soul of Eric Morcambe* (1998). He also directed the 48-minute British satire on urban legends, *W.S.H.* (1998, aka *Weird Shit Happens*) starring Ron Rifkin.

The Book of Ruth was a character study for Christine Lahti as a meddlesome mom in her newlywed daughter's life. *Riverman* delved into the relationship between murderer Ted Bundy (Cary Elwes) and University of Washington criminology Professor Robert Keppel (Bruce Greenwood). In a portrayal of the tenuous interview process that was the basis for the fictional relationship between killer and FBI agent (and the general plot) in Jonathan Demme's Oscar-winning film adaptation of Thomas Harris's novel *The Silence of the Lambs* (1991), Keppel becomes obsessed with the "Green River Killer." DNA evidence eventually implicated Gary Ridgway, who pled guilty to 48 counts of murder. Ridgway escaped the death penalty through a plea bargain that aided authorities in recovering some of the bodies.

ALLAN EASTMAN
b. 1950, Manitoba, Canada

Movies/Miniseries: *Race for the Bomb* (1987, mini, co-directed with Jean-Francois Delassus), *Ford: The Man and the Machine* (1988, mini), *Champagne Charlie* (1989)

Eastman's low-budget features include *Crazy Moon* (1986) with Kiefer Sutherland and *Danger Zone* (1997) with Robert Downey Jr. The director's series work is mostly sci-fi, including *War of the Worlds*, *Stargate SG-1*, *Poltergeist: The Legacy*, *Sliders*, and *Star Trek: Voyager*.

All three of Eastman's long-form Canadian TV productions were nominated for Gemini Awards: *Race for the Bomb*, a French co-production about the Manhattan Project that includes many details that flesh out motivations; *Ford* starring Cliff Robertson as the auto pioneer; and *Champagne Charlie* featuring Hugh Grant as Charles Heidsieck, who introduced champagne to America.

THOM EBERHARDT
b. March 7, 1947, Los Angeles

Movies: *Face Down* (1997), *Twice Upon a Time* (1998), *Ratz* (2000), *I Was a Teenage Faust* (2004)

Eberhardt's features include *Night of the Comet* (1984), *Without a Clue* (1988), *Gross Anatomy* (1989), and *Captain Ron* (1992). *Face Down* was the private eye ritual, complete with wisecracks, a femme fatale, a murder investigation, and a frame-up—lucky to have Joe Mantegna.

Twice Upon a Time was a wish-fulfillment fantasy with Molly Ringwald falling back in love with her old boyfriend (George Newbern), leading to *Ratz*, another wish-fulfillment fantasy in which two teen girls get hunky dates to the big dance from the magical transformation of a pair of rodents. *I Was a Teenage Faust* furthered the theme, as Robert Townsend's emissary of Satan transforms Josh Zuckerman into the coolest teen in Indiana, with, of course, complications.

PETER EBERT

BBC Sunday Night Theatre*: *As You Like It (1953)

Laurence Harvey and Margaret Leighton starred in Ebert's *As You Like It*.

ULI EDEL
b. Neuenberg am Rhein, Germany, April 11, 1947

Movies/Miniseries: *Confessions of a Sorority Girl* (1994, aka *Confessions of Sorority Girls*), *Tyson* (1995), *Rasputin* (1996, aka *Rasputin: Dark Servant of Destiny*), *Purgatory* (1999), *The Mists of Avalon* (2001, mini), *King of Texas* (2002), *Julius Caesar* (2002, mini), *Evil Never Dies* (2003), *Ring of the Nibelungs* (2004)

Eclectic is almost too mundane a term for Edel's output, including the hard-hearted *Last Exit to Brooklyn* (1989), the slide into a Madonna morass with *Body of Evidence* (1993), an accelerated femme-fatale spin with *Confessions of a Sorority Girl*, and the back-to-back projects of *Tyson* and *Rasputin*. Edel also directed an all-star (Anjelica Huston, Samantha Mathis, Joan Allen, et al.) look at the women behind King Arthur with *The Mists of Avalon*, transplanted *King Lear* to Texas (with Patrick Stewart), and placed *Purgatory* out west, too. He left *Julius Caesar* in Italy, plumbed Wes Craven territory with *Evil Never Dies*, and provided an examination of the legend that inspired J. R. R. Tolkien's *The Lord of the Rings*.

Edel received a Directors Guild of America Award nomination for *Rasputin*, which starred Alan Rickman in an unforgettable performance as the title peasant sorcerer, who arrives in St. Petersburg to cure the Tsarina's son, and inveigles his way into Tsar Nicholas II's court. Edel's imaginative realization of old Russia and the performances in service of a historically accurate script earned six Emmy Award nominations and won three, including for Rickman, and Greta Scacchi, as the Tsarina. Ian McKellan was also nominated as Nicholas II. The show, Rickman and McKellan won Golden Globes as well, and Scacchi was nominated.

Edel's *Tyson* was Michael Jai White with Paul Winfield as Don King and George C. Scott as Cus D'Amato. Both *Purgatory* and *King of Texas* are westerns full of angst, the former more in line with the Catholic conception of the place rather than allegorical, inflaming the likes of Sam Shepard, Eric Roberts, Richard Edson, and Randy Quaid. Edel also infused *The Mists of Avalon* with an otherworldly feel that caught the fancy of Emmy voters, and nine nominations resulted, including for Vilmos Zsigmond's stunning cinematography and for Huston and Allen. Jeremy Sisto acquitted himself well as Caesar and some of the sunken eyes scanning the pillars belonged to Richard Harris, Chris Noth, Valeria Golino, Christopher Walken, and Pamela Brown.

BARRIE EDGAR

Special: *The Merry Wives of Windsor* (1955, co-directed with Glen Byam Shaw)

Anthony Quayle played Falstaff in a cast including Angela Baddeley and Joyce Redman in the Shakespeare play.

BLAKE EDWARDS
b. July 26, 1922, Tulsa, Oklahoma

Movies: *Justin Case* (1988), *Peter Gunn* (1989), *Victor/Victoria* (1995, co-directed with Matthew Diamond, Goro Koyobayashi)

Edwards was bestowed with the 2004 honorary Academy Award for his body of work, and earlier won career achievement awards from the Writers Guild of America and the Los Angeles Film Critics Association. He was nominated for an Oscar for his screenplay of *Victor/Victoria* (1982), was twice nominated in 1959 for Emmy Awards for writing and directing *Peter Gunn*, and was nominated for a Golden Globe for directing the film of *Days of Wine and Roses* (1962). He was nominated eight times for WGA awards for best screenplay, and won for *The Pink Panther Strikes Again* (1976) and *Victor/Victoria*. His films as a director include *Breakfast at Tiffany's* (1961), *The Pink Panther* (1963), *10* (1979), and *S.O.B.* (1981).

Justin Case starred George Carlin as the ghost of a private eye who teams up with a dancer to find a mysterious woman, allowing Edwards to send up both the comic supernatural and gumshoe subgenres. *Peter Gunn* was Edwards's return to his hardboiled days with Peter Strauss filling out the role played on TV and film by Craig Stevens. It's standard stuff, but polished up nicely. The TV *Victor/Victoria*, with Edwards's wife, Julie Andrews, again as a woman pretending to be a man impersonating a woman, was the airing of the taped Broadway version—not a remake.

JOHN EDWARDS

***Theatre in America*:** *All Over* (1976, aka *Edward Albee's All Over* co-directed with John Desmond, Paul Weidner)

Even with three directors, this Hartford Stage Company production of Edward Albee's play about a dying famous man has cohesion and impact, and good performances by William Prince, Anne Shropshire, and Myra Carter.

VINCE EDWARDS
b. July 7, 1928, Brooklyn, New York; d. March 11, 1996, Los Angeles

Movie: *Maneater* (1973).

Edwards starred in the long-running *Ben Casey* and several TV movies—*Firehouse* (1973) and *The Return*

of Ben Casey (1988)—as well as Stanley Kubrick's *The Killing* (1956), Carl Foreman's *The Victors* (1963) and Andrew V. McLaglen's *The Devil's Brigade* (1968). Edwards also directed episodes of *Ben Casey*, *Police Story*, and other series, and he wrote and directed *Maneater*, a minor effort about two couples out camping who are harassed by the trained Bengal tigers of Richard Basehart's rural madman.

JAN EGLESON
b. 1946, New York City

***American Playhouse*:** *The Little Sister* (1986), *Roanoak* (1986), *Lemon Sky* (1987), *Big Time* (1989)
Movies: *The Last Hit* (1993), *Double Deception* (1993), *Justice in a Small Town* (1994, aka *Hard Evidence*), *Original Sins* (1995, *Acts of Contrition*), *The Surrogate* (1995, co-directed with Raymond Hartung), *Dying to Be Perfect: The Ellen Hart Pena Story* (1996), *Mind Games* (1998), *The Blue Diner* (2001), *Coyote Waits* (2003)

Egleson has written and directed low-budget independent films around Boston, and has concentrated on minority cultures in the American experience. His features include *Billy in the Lowlands* (1979) and the corporate satire, *A Shock to the System* (1990), starring Michael Caine.

The Little Sister was about John Savage's probation officer's extra efforts on behalf of a problem teen. *Roanoak* was an extended drama about the first British colony in the coastal Carolinas, in the sixteenth century, and the colonists' relationships with the local native Americans, including the Croatian leaders Wanchese and Manteo. The production benefited from the PBS tradition for astute examinations of colonial history. Egleson followed up with *Lemon Sky*, one of Lanford Wilson's most resonant early plays, about a Nebraska teen's visit to his estranged father in El Cajon, California, and his realization of the odd reactions that the women in the household have to the father. With a heartfelt performance from Kevin Bacon and excellent support from Lindsay Crouse, Tom Atkins, and Kyra Sedgwick, *Lemon Sky* remains one of the better *American Playhouse* productions. *Big Time* was also for *American Playhouse*, a self-consciously arty examination of infidelity, with Roxanne Hart.

The Egleson canon's conformance with the TV thriller genre came with quirks and turns in spite of *Double Deception* and *Mind Games*, which seemed virtually stamped from the standard mill. *The Last Hit* gave Bryan Brown some leeway to create a contemplative ex-assassin. *Justice in a Small Town*, a deliberately slow-moving whistleblower turn for Kate Jackson, had its moments, too. *Original Sins*, a talk-radio vehicle for Mark Harmon, came from a John Pielmeier script about a murderer who calls in to confess his heinous deed on the air.

Crystal Bernard starred as Ellen Pena, the wife of a former Denver mayor whose struggle with bulimia threatens her pursuit of competitive running titles. *The Blue Diner*, which was written by Egleson, qualifies as one of the better pieces about immigrant battles with cultural identity in the United States, specifically a 26-year-old Puerto Rican woman who comes to Boston and strangely loses her ability to speak Spanish. *Coyote Waits* was a good stab at capturing Tony Hillerman's popular detective fiction, set against the landscapes of New Mexico Indian reservations, with Adam Beach as Jim Chee and Wes Studi as Joe Leaphorn.

BRECK EISNER
b. 1970

Movie/Miniseries: *The Invisible Man* (2000), *Taken* (2002, mini, aka *Steven Spielberg Presents Taken*, co-directed with Felix Enriquez Alcala, John Fawcett, Tobe Hooper, Jeremy Kagan, Michael Katleman, Sergio Mimica-Gezzan, Bryan Spicer, Jeff Woolnough, Thomas J. Wright)

Eisner, the son of studio executive Michael Eisner, directed the features *Thoughtcrimes* (2003), *Sahara* (2005) with Matthew McConoughey, and the remake of *The Creature from the Black Lagoon* (2006). The pilot film for the *Invisible Man* series starred Vincent Ventresa as a man who's about to be imprisoned for life for a crime he didn't commit. The plot strays far from H. G. Wells's original.

KEVIN ELDERS

Movie: *Jane Doe* (2001, aka *Runaway Jane*)

Elders wrote the *Iron Eagle* movies with director Sidney J. Furie. *Jane Doe*, which Elders also wrote, starred Teri Hatcher in a crime film filled with gunplay and shifting loyalties.

MICHAEL ELIAS
b. September 20, 1940

Movies: *Lush Life* (1993), *No Laughing Matter* (1998)

Primarily a writer, Elias wrote for shows starring Dick Van Dyke, Mary Tyler Moore, Bill Cosby, and others. Elias wrote the screenplays for *The Jerk* (1979), *Serial* (1980), and *Young Doctors in Love* (1982).

Lush Life is a really superbly directed buddy film about a couple of jazz musicians, played by Forest Whitaker and Jeff Goldblum. Lennie Niehaus won an Emmy Award for his score. *No Laughing Matter* starred Suzanne Somers as an alcoholic widow and mother.

LARRY ELIKANN
b. August 4, 1923, New York City; d. February 4, 2004

***Hallmark Hall of Fame*:** *One Against the Wind* (1991)
Movies: *The Great Wallendas* (1978), *Charlie and the Great Balloon Race* (1981), *Spraggue* (1984), *A Letter to Three Wives* (1985), *Peyton Place: The Next Generation* (1985), *Poison Ivy* (1985), *Dallas: The Early Years* (1986), *The High Price of Passion* (1986), *Stranger in My Bed* (1986), *Hands of a Stranger* (1987), *Stamp of a Killer* (1987), *Stranger on My Land* (1988), *God Bless the Child* (1988), *A Stoning in Fulham County* (1988), *Take My Daughters, Please* (1988), *Disaster at Silo 7* (1988), *I Know My First Name Is Steven* (1989), *Turn Back the Clock* (1989), *Last Flight Out* (1990), *The Big One: The Great Los Angeles Earthquake* (1990), *Fever* (1991), *An Inconvenient Woman* (1991), *The Story Lady* (1991), *Bonds of Love* (1993), *Kiss of a Killer* (1993), *When Love Kills: The Seduction of John Hearn* (1993, mini), *Out of Darkness* (1994), *Menendez: A Killing in Beverly Hills* (1994), *A Mother's Prayer* (1995), *Tecumseh: The Last Warrior* (1995), *Blue River* (1995), *Terminal* (1996, aka *Robin Cook's Terminal*), *My Son Is Innocent* (1996), *An Unexpected Family* (1996), *Lies He Told* (1997)

Elikann's fledgling career took flight on ABC's *Afterschool Special* with shows featuring such future stars as Jodie Foster, Kristi McNichol, and Rosanna Arquette. Elikann's early years in TV movies had included remakes and revisits, a requisite number of thrillers with interchangeable titles, plus the dexterous handling of Lloyd Bridges as the patriarch in *The Great Wallendas*, Richard Crenna as a professor obsessed with a hooker (Karen Young) in *The High Price of Passion*, and Tommy Lee Jones as a veteran fighting an Air Force declaration of eminent domain for his farm in *Stranger on My Land*. Social consciousness penetrated Elikann's scripts with homelessness in *God Bless the Child*, religious and legal ramifications mixing in a culture clash when an Amish infant is killed in *A Stoning in Fulham County*, and governmental responsibility in a random accident in *Disaster at Silo 7*.

I Know My First Name Is Steven struck a national cord in the fights against sexual and childhood abuses through JP Miller's superb script and Elikann's painstaking direction. The film concerned an actual California boy, Steven Stayner, who was kidnapped by a child molester who eluded the police. The boy stayed seven years with the abusive captor before returning home at age 14 to his family—and trying to renew strained relationships with his parents and siblings. With Stayner's tragic reality providing no easy answers on any level, this film defied conventions and was nominated for four Emmy Awards, including as best movie or miniseries, best director, best actor (Corin Nemec), and script. In a sorrowful postscript, Stayner was killed in a motorcycle accident shortly after the film aired.

Turn Back the Clock was a remake of Alfred L. Werker's *Repeat Performance* (1947), with Connie Selleca standing in for Joan Leslie in an old-fashioned run-through of wish-fulfillment to relive a bad year. Both *Last Flight Out*, which was about the 1975 evacuation of refugees from Saigon between the U.S. pullout and Communist occupation, and *The Big One: The Great Los Angeles Earthquake* allowed Elikann the opportunity for large-scale action moments. *An Inconvenient Woman* came well advertised via the Dominick Dunne best seller, and its cast—Jason Robards, Jill Eikenberry, Roddy McDowall, Elaine Stritch, Rebecca DeMornay—gave the money-and-murder proceedings the appropriate rip.

One Against the Wind was a well-mounted story of feminist wiles and courage. The Hallmark production also provided a strong star turn for Judy Davis, whose modern unconventionality freshened the old-chestnut aspects of the World War I story, about an actual French Red Cross worker who helps downed Allied pilots escape from German captors. The film won a Christopher Award, and Davis received a Golden Globe and an Emmy Award nomination for her performance. Getting excellent support from Sam Neill, Kate Beckinsale, and Denholm Elliott, Elikann shaped one of TV's better renditions of the First World War.

The director continued the presentation of star actresses in worthy material: Jessica Tandy perfectly suitable and suited to the part of a local cable TV star known as *The Story Lady*, Kelly McGillis as a divorcee who falls in love with a mentally challenged man (Treat Williams) in *Bonds of Love*, carnal flings by Annette O'Toole in a rendition of rapacious sexuality in *Kiss of a Killer*, and Marg Helgenberger as a trailer-trash vamp in *When Love Kills*, Diana Ross battling schizophrenia in *Out of Darkness*, Linda Hamilton as a widowed mom diagnosed with AIDS in *A Mother's Prayer*, Marilu Henner as the parent of a boy wrongly accused of a brutal attack in *My Son Is Innocent*, and Stockard Channing in one of her Emmy Award–nominated turns as the surrogate mom to her sister's kids in *An Unexpected Family*.

Elikann shepherded late-career movies based on actual people with a version of the Menendez murders, and an

admirable examination of the life of the great Shawnee chief, Tecumseh, starring Jesse Borrego.

MICHAEL ELLIOTT
b. June 26, 1931, London, England; d. May 30, 1984

Play of the Month*: *Ghosts (1968)
CBS Playhouse*: *The Glass Menagerie (1966)
Theatre 625*: *The Year of the Sex Olympics (1968)
Mobil Showcase Theater*: *King Lear (1984)
Dramas: *Brand* (1959), *As You Like It* (1963, co-directed with Richard Eyre, Ronald Eyre), *Crunch* (1964), *She Stoops to Conquer* (1971)

Laurence Olivier credited Elliott with aiding him to shape *King Lear* as a theatrical-styled performance for TV, winning the master an Emmy Award in the process. In what appears to be his only TV work in America, Elliott made *The Glass Menagerie* for CBS, guiding Shirley Booth to an Emmy nomination, leading a cast including Hal Holbrook, Pat Hingle, and Barbara Loden. *Brand*, based on the Henrik Ibsen play about an idealistic and/or insane cleric, was infused with a performance of grit and stamina by Patrick McGoohan. *As You Like It* was a well-received BBC production boasting Vanessa Redgrave, Ian Richardson, Patrick Wymark, and Max Adrian. *The Year of the Sex Olympics* was an event of British TV, about a future in which the upper class controls the rest via drugs and reality TV. Oliver Goldsmith's *She Stoops to Conquer*, which aired in America on PBS, starred the great cast of Ralph Richardson, Juliet Mills, Tom Courtenay, Thora Hird, Brian Cox, Trevor Peacock, and Elaine Taylor.

SCOTT ELLIS

Special: *A Little Night Music* (1990)

Ellis won the Laurence Olivier Theatre Award for directing *She Loves Me* (1994), and was nominated for Tony Awards for best director of a musical for *She Loves Me* (1994), *Steel Pier* (1997), and the revival of *1776* (1998). Ellis directed episodes of *Hope & Faith* and *Frasier*, as well as the film version of Arthur Miller's *The Man Who Had All the Luck* (2006), adapted by Rebecca Miller.

A Little Night Music was Hugh Wheeler's musical based on Ingmar Bergman's screenplay for *Smiles of a Summer Night* (1955), filmed for PBS by Ellis using the Broadway revival cast led by Sally Ann Howes and Kevin Anderson. A memorable sequence is Howes's rendition of "Send in the Clowns."

JAMES ELSON

Play of the Week (New York)**:** *Juno and the Paycock* (1960, co-directed with Paul Shyre)

Elson was the camera technician of the team that guided the full-length American TV version of Sean O'Casey's classic, starring Walter Matthau, Hume Cronyn, Evans Evans, and Pauline Flanagan.

BILLE ELTRINGHAM

Movie/Miniseries: *Kid in the Corner* (1999), *The Long Firm* (2000, mini)

The Kid in the Corner was a hard look at Attention Deficit Hyperactivity Disorder, written by Tony Marchant and the recipient of a British Academy of Film and TV Arts Award nomination for best single drama.

The Long Firm probed the loves and lives of the people who live in racketeer Harry Starkes's world. Mark Strong starred as Harry with Derek Jacobi and Judy Parfitt. The miniseries received seven BAFTA nominations, including for best drama serial, and Strong's performance.

IAN EMES
b. December 17, 1949, Birmingham, England

Movies: *The Munsters' Scary Little Christmas* (1996), *Deadly Summer* (1997)

Emes made music videos, and directed episodes of *How to Be Cool*, *Buddy Faro*, and *The Invisible Man*. Both TV movies are much quirkier than *The Munsters* title portends. The performers in that reconstitution include Ann Magnuson, Bruce Spence, Mary Woronov, and Sandy Baron. And *Deadly Summer* is a satire of the English abroad, with two couples (Pauline Quirke, Francesca Annis, Nicholas Ferrell, Bob Peck) bumbling into murder.

MICHAEL ENGLER

Special: *Mastergate: A Play on Words* (1992)

Engler's series credits include *Dream On*, *Chicago Hope*, *Sex and the City*, and *Six Feet Under*. *Mastergate* was based on Larry Gelbart's sardonic play about governmental rhetoric during the investigation into a CIA director's death while an epic film called *Tet: The Movie* was suspected as a U.S. money-laundering operation. Engler's large cast included James Coburn, Dennis Weaver, Burgess Meredith, Jerry Orbach, Buck Henry, and Bruno Kirby.

GEORGE ENGLUND
b. June 22, 1926, Washington, D.C.

Movies: *A Christmas to Remember* (1978), *Dixie: Changing Habits* (1983), *The Vegas Strip War* (1984)

Englund produced such logistically difficult, foreign-made films as *The Ugly American* (1963), his directorial debut, Jack Cardiff's *Dark of the Sun* (1968, aka *The Mercenaries*), and Michael Anderson's *The Shoes of the Fisherman* (1968). He signed Marlon Brando for *The Ugly American*, no small feat in 1963, and crafted the rarely reshown two-character study, *Signpost to Murder* (1964), with Joanne Woodward and Stuart Whitman. Englund left behind two exotic touchstones of Hollywood in transition, the rock 'n' roll western *Zachariah* (1971), and *Snow Job* (1972), top-lined by 1968 Winter Olympics skiing star Jean-Claude Killy.

A Christmas to Remember was one of TV's better yuletide offerings, seen through the eyes of a city boy who comes to the family farm to help his cranky grandfather, played by Jason Robards, deliver the town a special present. *Dixie* was an agreeable vehicle for both the blowzier and sexier facets of Suzanne Pleshette, playing a bordello madam whose court sentence is to spend time inside a convent of nuns, led by mother superior Cloris Leachman (Englund's actual wife). *The Vegas Strip War* showcased Rock Hudson in one of his last roles before his death from AIDS, as a top-dog casino owner who hits the skids. Sharon Stone and James Earl Jones were on the sidelines for this entertaining Vegas examination.

JASON ENSLER
b. July 21, 1970

Movies: *Behind the Camera: The Unauthorized Story of Three's Company* (2003), *Martha, Inc.: The Story of Martha Stewart* (2003)

Ensler has directed the feature *Grilled* (2005) with Kevin James, and episodes of *The West Wing*, *Ed*, *Scrubs*, and *South Beach*. Both of the director's TV movies zeroed in on TV personalities, and both were involving, particularly the Stewart piece, with Cybill Shepherd excellent as the jailbird lifestyle maven.

WARREN ENTERS

Play of the Week (New York)**:** *Thieves' Carnival* (1959, co-directed with Richard Dunlap), *The Enchanted* (1960, co-directed with Douglas Rodgers)

Both of Enters's *Play* entries were based on French pieces, with his co-directors handling the technical aspects of production. The former presentation of Jean Anouilh's play featured Larry Blyden, Frances Sternhagen, Howard Da Silva, Robert Morse, and Tom Bosley. And *The Enchanted* was a version of Jean Giradoux's play, featuring Walter Abel, Arthur Treacher, and Tom Poston.

JOHN ERMAN
b. Chicago, Illinois

Hallmark Hall of Fame**:** *Breathing Lessons* (1994), *The Boys Next Door* (1996), *Ellen Foster* (1997), *The Blackwater Lightship* (2004)

Movies/Miniseries: *Letters from Three Lovers* (1973), *Green Eyes* (1977, aka *The Girl with Green Eyes*), *Roots* (1977, mini, co-directed with Marvin J. Chomsky, David Greene, Gilbert Moses), *Alexander: The Other Side of Dawn* (1977), *Child of Glass* (1978), *Just Me and You* (1978), *Roots: The Next Generation* (1979, co-directed with Georg Stanford Brown, Charles S. Dubin, Lloyd Richards), *My Old Man* (1979), *This Year's Blonde* (1980, aka, *Moviola: This Year's Blonde*, aka *The Secret Love of Marilyn Monroe*), *The Scarlett O'Hara War* (1980, aka *Moviola: The Scarlett O'Hara War*), *The Silent Lovers* (1980, aka *Moviola: The Silent Lovers*), *The Letter* (1982), *Eleanor, First Lady of the World* (1982), *Another Woman's Child* (1983), *Who Will Love My Children?* (1983), *A Streetcar Named Desire* (1984), *Right to Kill?* (1985), *The Atlanta Child Murders* (1995, mini), *An Early Frost* (1985), *The Two Mrs. Grenvilles* (1987, mini), *When the Time Comes* (1987), *The Attic: The Hiding of Anne Frank* (1988), *David* (1988), *The Last Best Year* (1990), *The Last to Go* (1991), *Our Sons* (1991, aka *Too Little, Too Late*), *Carolina Skeletons* (1991), *Queen* (1993, mini, aka *Alex Haley's Queen*), *Scarlett* (1994, mini) *The Sunshine Boys* (1995), *Only Love* (1998), *Too Rich: The Secret Life of Doris Duke* (1999, mini), *Victoria & Albert* (2001, mini)

A leading light of the TV-movie/miniseries era with nine Emmy nominations for best director—or one per three and a half projects—Erman won his Emmy Award for *Who Will Love My Children?* Erman also won Directors Guild of America Awards for *Roots* and *An Early Frost*. He had directed throughout the 1960s on some of the popular shows of the day: *Ben Casey*, *The Fugitive*, *The Flying Nun*, *That Girl*, *Star Trek*, *Room 222*, etc. Erman's second TV movie, *Green Eyes*, garnered attention for its sensitive story of an American ex-serviceman (Paul Winfield) searching Southeast Asia after the Vietnam War for the son he left behind.

Erman's part in realizing the epic of *Roots*, a TV monument, brought him one of that miniseries's astounding 37 Emmy nominations (including nine wins). He

also directed portions of the equally epic sequel, then got involved in the *Moviola* projects, based on Garson Kanin's novel about old Hollywood. Erman received an Emmy nomination for the second of those, about the drama behind the eventual casting of Vivian Leigh in Victor Fleming's *Gone with the Wind*. The impact and grit of the *Roots* projects, and his directorial control over the *Moviola* projects, demonstrated Erman's excellence at high-achieving recreations of the past on a grand scale. The *Roots* pieces had built-in resonance and power in their brutal examinations of Southern slavery and its aftermath. Despite his integrity to that giant project based on Alex Haley's best seller, Erman's work on *Moviola* also showed his exactitude in proving that Hollywood could occasionally get Hollywood stories right.

Alexander had impact as a sleazy gay story in an era when gay stories weren't seen on TV—it's about a Hollywood actor (Leigh McClosky) who turns to prostitution. *Child of Glass* was an unusual family ghost story in which a boy realizes the problems of a Creole girl's ghost and tries to help her soul escape to the beyond from her entrapment in the world. Erman's ability to surround vehicles for certain stars with an A-to-Z fullness of detail made thoroughgoing experiences out of the remake of *The Letter* with Lee Remick, the presentation of Jean Stapleton as Eleanor Roosevelt in *Eleanor*, and *Another Woman's Child* with Linda Lavin.

My Old Man remains one of the better adaptations of Ernest Hemingway's short stories. Warren Oates seemed born to play Frank Butler, a boozy horse trainer forced out to the Louisville fringes by a mistake-strewn past, who suddenly inherits the custody of his estranged daughter, played by Kristy McNichol, when his ex-wife dies. Both stars were beginning to realize their screen presences—late in life for Oates and quite early for McNichol. Erman's reliability on the cleanliness of Hemingway's storytelling through Jerome Kass's character-first script turns on the strength of the familial bond built through the training of a promising thoroughbred, and the threat to that strength from another pending racing scandal.

Erman's Emmy Award came for his meticulous care in the presentation of the true story of an Iowa farm wife, Lucille Fray, whose terminal illness instills in her the mission to give away her 10 children to the best homes available. The power of *Who Will Love My Children?* can't be fought. In a way, it's the ultimate TV-movie weeper, completely cornering the heart-tugging market via Michael Bortman's script and Ann-Margret's immersion in the part, her debut in TV movies. She received an Emmy nomination and the Golden Globe.

Erman and Ann-Margret followed up that success with a new version of Tennessee Williams's *A Streetcar Named Desire*, with the star in one of the American theatre's signature roles, Blanche DuBois. Under Erman's steady hand, the ensemble—including Treat Williams as Stanley Kowalski, Randy Quaid as Mitch, and Beverly D'Angelo as Stella—eschewed gingerbread to create a straightforward and very effective rendition of the play. Ann-Margret's talent as a dramatic performer was never put to stronger use, and never more showcased, than in her first two films for Erman. *Streetcar* was showered with 11 Emmy nominations, including for outstanding special, Erman, Ann-Margret, Quaid, and D'Angelo.

Both *Right to Kill?* and *The Atlanta Child Murders* were based on actual cases. The former concerned the killing in Wyoming of a verbally and physically abusive father, Richard Jahnke Sr., by his son to save the family further tirades and wallops from its patriarch, played with great skill by Frederic Forrest. *The Atlanta Child Murders* was about the arrest and trial of Wayne Williams (Calvin Levels) for serial killings. Abby Mann's script speculates that Williams was railroaded by the pressure of a city in fear, and the all-star cast assembled for the proceedings—Morgan Freeman, Jason Robards, Martin Sheen, James Earl Jones, Ruby Dee, Rip Torn, et al.—helped put over that notion. The former show, making its case practically from the beginning in the title, remains the sturdier piece of the two.

An Early Frost transcended the medium as a cultural benchmark in promoting AIDS awareness on an international scale. Its story concerned a lawyer, played by Aidan Quinn, who's diagnosed with the disease and decides to come out of the closet to tell his family and friends about his preference and future. Ron Cowen and Daniel Lipman's script was given a no-prisoners approach by Erman as well as his remarkable cast, all of whom were nominated for Emmys: Quinn, Ben Gazzara and Gena Rowlands as the parents, and Sylvia Sidney and John Glover. The show received 14 nominations, including for Erman and the writers, and won four Emmys.

Apparently a respite in the world of upper-crust soap operas was in order after Erman's decade of tragedy, so he, Ann-Margret, and a well-polished supporting cast—Claudette Colbert, Elizabeth Ashley, Stephen Collins, et al.—tackled the adaptation of a Dominick Dunne novel, *The Two Mrs. Grenvilles*, about the former showgirl wife of a Long Island tycoon who accidentally shoots him. The subject matter didn't stem Emmy attention as the show received eight nominations, including for Ann-Margret, Colbert (her first screen role in 22 years), and Collins.

Erman's experience directing stories of death's pending door attracted material such as *When the Time Comes* starring Bonnie Bedelia as a terminally ill wife who can't convince her husband to help her die, *The Last Best Year* with Bernadette Peters as a dying woman soliciting Mary Tyler Moore's therapist's help in her final months, and

Our Sons with Zeljko Ivanek as a young man dying from AIDS surrounded by Julie Andrews, Hugh Grant, and Ann-Margret.

Erman worked with one of his favorite writers, William Hanley, and actors, Terry O'Quinn, on the well-rounded family portrait of a divorce called *The Last to Go*. Hanley won the lone Emmy of the six nominations for *The Attic: The Hiding of Anne Frank*. Erman and actors Mary Steenburgen and Lisa Jakobs were nominated for the drama, which can stand with the various renditions of the Dutch story of hiding Jews from the Nazis during World War II, including George Stevens's original Oscar-winning film, *The Diary of Anne Frank* (1959). *David* was based on the true story of David Rothenberg, the California boy whose father set him on fire; it was another Erman film nominated for the Emmy for most outstanding special.

Carolina Skeletons was derived from a Tracy Keenan Wynn script about an African American serviceman (Louis Gossett Jr.) who returns to his home town seeking to prove that his brother, executed long ago, was innocent of the rapes and murders of two white girls. A more influential piece on the black Southern experience was *Queen*, based on Alex Haley's book about the light-skinned plantation daughter of a white patriarch and a slave named Easter—a daughter who "passes" as white throughout most of her life, hiding her true identity only to experience heartbreak time and again. The miniseries was one of the key lynchpins in Halle Berry's rise to stardom. It was nominated for eight Emmy Awards, including for outstanding movie/miniseries and for Ann-Margret as supporting actress. The attention to historical detail and the large cast—including Danny Glover, George Grizzard, Ossie Davis, Tim Daly, Jasmine Guy, and Paul Winfield—was uniformly superb.

If anyone were to make a TV sequel to *Gone with the Wind*, it might as well have been Erman, based on his success with sweeping Southern miniseries. Then again, how could anyone pull that off? The upshot of *Scarlett* is that in the post–Civil War South, Scarlett O'Hara is determined to win back Rhett Butler. Joanne Whalley and Timothy Dalton filled the leads. *The Sunshine Boys* was another attempt to rework a past glory—the Neil Simon play—with Peter Falk and Woody Allen misconceiving their roles of former vaudevillians. In the realm of bad things coming from great people, this *Sunshine Boys* rates as a total eclipse of entertainment.

Hallmark Hall of Fame material brought Erman back to the forefront with *Breathing Lessons* as James Garner and Joanne Woodward and the Erman-produced show won Emmy Awards. Based on Anne Tyler's novel about an old-fashioned fussbudget trying to bring wayward family members back to the fold, and her relationship with her tolerant yet oddly self-absorbed husband (he plays Solitaire in church), *Breathing Lessons* wasn't for fans of "liberated" women or the usual bickering, marital banter. However, it was very different for TV, based more in Tyler's quiet/quirky character traits than anything else.

Erman's association with Hallmark continued through *The Boys Next Door*, about a social worker caring for four mentally challenged men; *Ellen Foster*, about a girl who gets shuttled between foster homes; and *The Blackwater Lightship*, another of the better dying-from-AIDS dramas. *Only Love* was a triangle based on an Erich Segal novel about a physician caring for his former fiancée. *Too Rich* gave Lauren Bacall a plum twilight part as tobacco heiress Doris Duke remembering her checkered past, performed in flashback by Lindsay Frost. And *Victoria & Albert* was a romantic costumer of the British past, nicely turned out.

GEORGE ERSCHBAMER
b. 1954

Movies: *Ice Angel* (2000), *Criminal Intent* (2005), *Stranger in My Bed* (2005), *Double Cross* (2006)

Erschbamer directed a string of low-budget action movies from the 1980s onward, including the three *Snake Eater* flicks starring Lorenzo Lamas, the two *Bounty Hunter* films starring Michael Dudikoff, and *The Incredible Adventures of Marco Polo* (1998) with Don Diamont and Jack Palance.

Ice Angel was about a hockey player who dies and is reincarnated as a figure skater (Nicholle Tom) in a film creating roles for figure skaters Tara Lipinski and Nancy Kerrigan. *Criminal Intent* used Linda Purl as a lawyer defending her recently murdered best friend's husband of the killing. *Stranger in My Bed* featured Jamie Luner as a wife who wants something more than the husband.

EMILIO ESTEVEZ
b. May 12, 1962, New York City

Movie: *Rated X* (2000)

Estevez, the eldest son of Martin Sheen and brother of Charlie Sheen, starred in the films *Repo Man* (1984), *The Breakfast Club* (1985), *Stakeout* (1987), *Young Guns* (1988), *The Mighty Ducks* (1992), and others. Estevez directed the features *Wisdom* (1986), *Men at Work* (1990), and *The War at Home* (1996), and episodes of *The Guardian*, *Cold Case*, and *CSI: New York*.

Rated X told the story of San Francisco's Mitchell brothers, Jim and Artie, who built a lucrative business running strip clubs and a pornography empire, then let greed and avarice ruin their lives and lead to murder. Estevez directed his brother, Charlie, and himself as the brothers.

BETSAN MORRIS EVANS

Movies/Miniseries: *Came Out, It Rained, Went Back in Again* (1991), *Trauma* (1991), *Suffer the Little Children* (1994), *Band of Gold* (1995, mini, co-directed with Charles Beeson, Richard Laxton, Matthew Evans, Sheree Folkson, Richard Standeven, David Innes Edwards, Rachel Talalay), *Witness Against Hitler* (1996), *The Man* (1999), *Lady Audley's Secret* (2000), *Inquisition* (2002)

Evans shared in the British Academy of Film and TV Arts Award nomination for best single drama for *Suffer the Little Children*, starring Jane Horrocks. She had previously directed Horrocks in *Came Out, It Rained, Went Back in Again*. Derek Jacobi starred in both *Witness Against Hitler* and *Inquisition*, in the latter as the Cardinal Grand Inquisitor, using torture in 1680 Spain, especially after a young healer (Stephen Billington) is brought before him and rumored to be the second coming of the Messiah. Jack Emery adapted Fyodor Dostoyevsky's novel.

DAVID MICKEY EVANS
b. October 20, 1962, Wilkes-Barre, Pennsylvania

Movie: *Wilder Days* (2003)

Evans is a screenwriter who wrote the features *Radio Flyer* (1992) and *Ed* (1998). He wrote and directed the features *The Sandlot* (1993), *First Kid* (1996), and the crudely funny *After School Special* (2003), aka *National Lampoon's Barely Legal*, about three high school kids who, because they're not old enough to rent a porno flick, decide to make one themselves. *Wilder Days* is about a grandfather/grandson relationship developing on a road trip, with Peter Falk and Josh Hutcherson.

GRAHAM EVANS

***ITV Play of the Week*:** *Buried Man* (1963)
***Play for Today*:** *A Child of Hope* (1975), *Rocky Marciano Is Dead* (1976)
Movies/Miniseries: *The Contenders* (1969), *Conceptions of Murder* (1970, mini, co-directed with Derek Bennett), *The Flight Fund* (1975), *The Biko Inquest* (1984, co-directed with Albert Finney), *A Killing on the Exchange* (1987, mini)

Buried Man was a David Mercer play starring Leonard Rossiter. *The Contenders* was the saga of two childhood friends in adulthood who vie for the same woman. *The Flight Fund*, written by Penelope Gilliatt and directed by Evans on *Centre Play*, concerned a young married couple who stay in his wealthy uncle's manor house only to have the wife (Barbara Flynn) fall in love with the uncle and run off toward happiness. Ron Moody starred in Bernard Kops's play, *Rocky Marciano Is Dead*, and Nigel Hawthorne fronted *A Child of Hope*.

The Biko Inquest was based on the South African court transcripts covering the killing of black activist Stephen Biko. Albert Finney played Kentridge and Evans surrounded him with a top cast: Nigel Davenport, Edward Hardwicke, Michael Aldridge, Michael Gough, Richard Johnson, Paul Jerrico, Mark Dignam, and John Standing. Richard Attenborough's *Cry Freedom* (1987) would later portray some of the same events with considerable dramatic license. Finney was nominated for a CableACE Award for best actor after the show was aired in America.

KEITH EVANS

***Play for Today*:** *Pillion* (1977, co-directed with Richard Eyre)

Evans directed on the British series *Brookside* and *Angels*.

RICHARD EVERITT
b. July 28, 1933, Ely, Cambridgeshire, England; d. September 1, 2004, Manchester, England

Movie: *Whose Life Is It Anyway?* (1972)

Everitt was foremost a producer whose series credits included *Coronation Street* and *Lovejoy*. The early British version of Brian Clark's play, *Whose Life Is It Anyway?* put Ian McShane on his back.

CHRIS EYRE
b. 1969, Portland, Oregon

Specials: *Skinwalkers* (2002), *Edge of America* (2003, aka *On the Edge*), *A Thief of Time* (2004)

Eyre directed the Native American–themed features *Smoke Signals* (1998) and *Skins* (2002) and has been the filmmaker most attentive to the New Mexico–based fiction of Tony Hillerman, which crossed mystery fiction with Navajo tribal themes. The title of the novelist's *Skinwalkers* translates as the ghosts of murdered Indians in Utah, and *A Thief of Time* is a search for a missing anthropologist suspected of stealing sacred artifacts from a burial site. Eyre employed Adam Beach as Jim Chee and Wes Studi as Joe Leaphorn to solve both cases in these productions for PBS.

In *Edge of America*, James McDaniel played the black coach for a Native American girls basketball team, fol-

lowing the actual story of Jerry Richardson and the Lady Chieftains hoop squad from Shiprock, New Mexico. Their story had previously been told in the documentary *Rocks with Wings*.

RICHARD EYRE
b. March 28, 1943, Barnstaple, Devon, England

***Play for Today*:** *Waterloo Sunset* (1979), *Comedians* (1979), *The Imitation Game* (1980), *Pasmore* (1980), *Country: A Tory Story* (1981), *Pillion* (1977, co-directed with Keith Evans)
***Great Performances*:** *Suddenly, Last Summer* (1992)
Movies: *Past Caring* (1985), *The Insurance Man* (1986), *Tumbledown* (1989), *The Absence of War* (1994), *King Lear* (1998)

Eyre's features include *The Ploughman's Lunch* (1984) with Jonathan Pryce, *Iris* (2001) with its Academy Award nominations for Dame Judi Dench and Kate Winslet and Oscar win for Jim Broadbent, and *Stage Beauty* (2004), which paired Claire Danes and Billy Crudup.

Eyre's *King Lear* coincided with Ian Holm's turn as his majesty, and it was a splendid rendition. The revival of Tennessee Williams's outdated *Suddenly, Last Summer* was solely a vehicle for Maggie Smith. Both of the plays Eyre directed on *Play for Today* were Trevor Griffiths pieces, with *Country* the more intriguing as the heirs of a brewing empire gather for a weekend meeting to see who will take over the family business from the aging Leo McKern. *Past Caring* was a more pointed examination of old age, offering Denholm Elliott as a 67-year-old man being put in an extended-care home. *The Insurance Man* was an Alan Bennett–written piece that was an homage to Franz Kafka, as a Prague factory worker acquires a strange skin disease. *Tumbledown* was a examination of the Falkland Islands campaign, with Colin Firth as Robert Lawrence, a physically challenged victim of the short war.

RONALD EYRE
b. April 13, 1929, Mapplewell, Yorkshire, England

***Wednesday Play*:** *A Crack in the Ice* (1964)

As a writer, Eyre wrote *Rasputin* (1971), which Alan Cooke directed on *The Play of the Month* with Robert Stephens. Eyre was a Tony Award nominee for best director for *London Assurance* (1975). *A Crack in the Ice*, the director's own adaptation of Nikolai Leskov's novel about a deserting Russian soldier who saves a peasant from drowning, starred Michael Hordern, Derek Newark, Bill Fraser, and Jack May. It aired in the U.S. on *NET Playhouse* in 1968.

F

WILLIAM FAIRCHILD
b. January 6, 1918, Boscastle, Cornwall, England; d. May 9, 2000, London

Movie: *The Horsemasters* (1961, two parts, Disney)

Fairchild wrote and directed the British comedies *John and Julie* (1955) and *The Extra Day* (1956), and the offbeat Laurence Harvey World War II vehicle about undersea operations, *The Silent Enemy* (1958). Fairchild's writing career included the source play for Ralph Levy's Doris Day vehicle, *Do Not Disturb* (1965), and the screenplay for Robert Wise's *Star!* (1968).

The Horsemasters was Fairchild's only long-form TV assignment, an adaptation of a Don Stanford coming-of-age novel concerning a 16-week course in horsemanship taken by Disney mainstays Annette Funicello and Tommy Kirk, with Janet Munro, Donald Pleasance, Tony Britton, and Jean Marsh along for the cant.

FERDINAND FAIRFAX
b. August 1, 1944, London, England

Movies/Miniseries: *Danger UXB* (1981, mini, co-directed with Roy Ward Baker, Douglas Camfield, Henry Herbert, Simon Langton, Jeremy Summers), *Winston Churchill: The Wilderness Years* (1981, mini), *The Last Place on Earth* (1985, mini), *A Fighting Choice* (1986), *The Secret Life of Ian Fleming* (1990, aka *Spymaster: The Secret Life of Ian Fleming*), *Royal Celebration* (1993), *The Choir* (1995, mini), *Frenchman's Creek* (1998), *In the Name of Love* (1999), *Trial & Retribution VI* (2002, mini), *Unconditional Love* (2003)

Fairfax has had extraordinary success with the sort of muscular fare for which *Masterpiece Theatre* is not known to present. His first three miniseries aired in America on that PBS anthology forum. Fairfax directed four episodes of *Danger UXB*, about the bomb squads sifting through the London rubble in World War II to find unexploded German "buzz bombs." *The Last Place on Earth* was a remarkable portrait of exploration, about Amundson and Scott's race to the South Pole. Beautifully shot by cinematographer John Colliquon, the miniseries used Trevor Griffiths's adaptation of Roland Huntsford's book, highlighting historical accuracy, including the exploration methods of the day.

Perhaps the director's crowning achievement was the Churchill miniseries, about the great man's decade before World War II when he was out of favor and at loggerheads with practically everyone, including his son and Neville Chamberlain. Robert Hardy delivered one of his finest efforts as Sir Winston, with Sian Phillips as Clementine Churchill, Nigel Havers as Rudolph Churchill, Eric Porter as Chamberlain, Edward Woodward, Chloe Salaman, Peter Vaughan, et al.

A Fighting Choice featured Patrick Dempsey as a bright teen who sues his parents to have split-brain surgery to cure his seizures. Jason Connery starred in the Ian Fleming movie with Kristin Scott Thomas, Joss Ackland, and David Warner for some espionage capering with the legend behind James Bond. *The Choir* was an intriguing look into the politics inside a British cathedral choir school. *Frenchman's Creek* was a throwback starring Tara Fitzgerald as an aristocratic British mother and wife who finds adventure and devil-may-care love with a French pirate.

HUCK FAIRMAN
b. New York City

American Playhouse*: *Refuge (1984)

Fairman has written scripts for WGBH in Boston, and is the author of *Hymn*, a novel about a female filmmaker. In *Refuge*, four young Bostonians, two men and two women connected to the arts, end up on an island off

the coast of Maine, where livelihoods, life decisions, and romantic connections intermingle. The cast consisted of Anne Twomey, James Congdon, Alexandra O'Karma, and Will Jeffries.

HARRY FALK
b. 1937

Movies/Miniseries: *Three's a Crowd* (1969), *The Death Squad* (1974), *Men of the Dragon* (1974), *The Abduction of Saint Anne* (1975, aka *They've Kidnapped Anne Benedict*), *Centennial* (1978, mini, co-directed with Paul Krasny, Bernard McEveety, Virgil W. Vogel), *Mandrake* (1979), *The Contender* (1980, mini, co-directed with Lou Antonio, Richard Costalano, Sutton Roley, James Sheldon), *Beulah Land* (1980, mini, co-directed with Virgil W. Vogel), *The Night the City Screamed* (1980), *The Sophisticated Gents* (1981), *Advice to the Lovelorn* (1981), *Hear No Evil* (1982), *North Beach and Rawhide* (1985), *High Desert Kill* (1989)

Falk was an assistant director on *The Patty Duke Show* and for Sidney Lumet on *Fail-Safe* (1964). Falk's series work includes *That Girl*, *Love, American Style*, *McCloud*, *Cannon*, *The Streets of San Francisco*, *Barnaby Jones*, *Lou Grant*, *Magnum P.I.*, *T.J. Hooker*, and many others. Falk's skills with every brand of TV series obviously informed his miniseries work, in which he handled enormous productions with epic themes while keeping the look and character continuity of the overall project intact. The screen translations of epic novels of the American West, *Centennial* and *Beulah Land*, both benefited from his participation.

In *Three's a Crowd*, Larry Hagman is a polygamist airline pilot with E. J. Peaker and Jessica Walter as wives in different cities. *The Death Squad* copies its plot from the first sequel to Don Siegel's *Dirty Harry* (1971), Ted Post's *Magnum Force* (1973), in which a detective (Robert Forster) tracks down a ring of cops who have become a secret vigilante force, killing off racketeers. *The Abduction of St. Anne* teamed a cynical detective (Robert Wagner) with a Roman Catholic bishop (E. G. Marshall) to try to free a young supposedly "living saint" (Kathleen Quinlan) from the clutches of her father and a group of gangsters.

Falk's pilots included the martial arts try *Men of the Dragon*; *Mandrake*, based on the comic-strip magician; and *Advice to the Lovelorn* with Cloris Leachman as a newspaper columnist. *The Night the City Screamed* was a group-jeopardy examination of the reactions of a major city's bigwigs (Robert Culp, Georg Stanford Brown, Don Meredith, Raymond Burr) when a power outage sends the looters into the streets. *The Sophisticated Gents*, about the reunion of an all-black athletic club during a murder investigation, was one of the memorable African American productions of the early 1980s, starring Paul Winfield, Robert Hooks, Ron O'Neal, Alfre Woodard, Denise Nicholas, Ja'net DuBois, et al.

JAMES FARGO
b. February 24, 1938, Republic, Washington

Movies: *Gus Brown and Midnight Brewster* (1985), *Sky High* (1990, co-directed with James Whitmore Jr.)

Fargo was an assistant director and second unit director for both Steven Spielberg and Clint Eastwood when these two greats were starting out—for Spielberg on the TV classic *Duel* (1971) and first feature, *The Sugarland Express* (1974), and for Eastwood on his first feature as a director, *Breezy* (1973), and the westerns *High Plains Drifter* (1973) and *The Outlaw, Josey Wales* (1976). As a leading Eastwood minion, Fargo was brought "through the ranks" as Malpaso camp followers say, and directed the icon in *The Enforcer* (1976) and *Every Which Way But Loose* (1978). On his own, Fargo split time between low-budget features and TV assignments.

Gus Brown and Midnight Brewster paired John Schneider as an Oklahoma country boy and Ron Glass as a fast-talking Detroit native—both just out of the Army after World War II—who try to start in the dog-racing game. The brainchild of comedian Scoey Mitchell, this invariably effective pilot failed to go series. *Sky High* was a collaboration with both Whitmores, as the elder played a former stunt pilot who teaches two kids to fly an old biplane.

JULIAN FARINO
b. London, England

Movies/Miniseries: *Our Mutual Friend* (1998, mini), *Flesh & Blood* (2002), *Byron* (2003)

Farino won a British Academy of Film and TV Arts Award for best drama serial for *Our Mutual Friend*, and was nominated for a BAFTA for best single drama for *Flesh & Blood*. Farino was nominated for an Emmy in 2007 and Directors Guild of America Awards in 2006 and 2007 for the HBO industry-insider's comedy series *Entourage*. Farino has directed episodes of *Coronation Street*, *Medics*, *Out of the Blue*, *Sex and the City*, *Big Love*, *The Office*, and other series. Farino directed the feature *The Last Yellow* (1999) and the documentary *7Up 2000* (2000).

Farino's four-part adaptation of Charles Dickens's *Our Mutual Friend* became a bracing Victorian Era

tale of betrayal and class consciousness, with a crackerjack cast: David Morrissey, Paul McGann, Ann Friel, Timothy Spall, Steven Mackintosh, Kenneth Cranham, Keeley Hawes, and Margaret Tyzack. Nominated for nine BAFTA Awards, *Our Mutual Friend* won four, including for best drama serial and design. Spall was nominated along with Mike O'Neill's costumes, Adrian Johnson's musical score, and David Odd's cinematography.

In *Flesh & Blood*, adult orphan Christopher Eccleston traces his birth parents, who he discovers are learning disabled. Jonny Lee Miller starred as Farino's version of Lord Byron, with Vanessa Redgrave as Lady Melbourne, Sally Hawkins as Mary Wollstonecraft Shelley, Oliver Dimsdale as Percy Bysshe Shelley, and Camilla Power as Lady Caroline Lamb.

BRIAN FARNHAM

***Play for Today*:** *Nipper* (1977)
Movies/Miniseries: *The Edwardians* (1972, co-directed with John Davies, Gerald Blake), *The Borgias* (1981, mini), *My Cousin Rachel* (1983, mini), *By the Sword Divided* (1983, mini, co-directed with Michael Custance, Henry Herbert, Diarmuid Lawrence), *Heart of the Country* (1987, mini), *Campaign* (1988, mini), *Chelworth* (1989, mini, co-directed with Roger Bamford, Christopher Hodson, Robert Tronson), *Growing Rich* (1992)

Farnham directed episodes of *Thirty-Minute Theatre*, *Sutherland's Law*, *Rock Follies*, *Rumpole of the Bailey*, *Jemima Shore Investigates*, *Dangerfield*, *Heartbeat*, *Rosemary & Thyme*, and others. He directed the political kidnap thriller *The Girl Who Walked Quickly* (1978) on *Armchair Theatre*. Nigel Davenport starred as Sir Arthur Conan Doyle for Farnham's episode of *The Edwardians*, which aired in America on PBS's *Masterpiece Theatre*.

The Borgias told the epic of the powerful scheming family of the fifteenth and sixteenth centuries with tentacles into the papacy and desires to control it. Adolfo Celi played one of his most notable roles as Rodrigo Borgia, Oliver Cotton was Cesare Borgia, and Anne-Louise Lambert starred as Lucrezia. Farnham's 10-episode epic was the cornerstone of his career, and received three British Academy of Film and TV Arts Award nominations. *The Borgias* aired on A&E in America.

Christopher Guard plays the fascinated investigator of *My Cousin Rachel*, an adaptation of the Daphne Du Maurier novel about the mysterious title character, one of Geraldine Chaplin's better efforts. *Campaign* concerned the office politics of the advertising game in London. *Heart of the Country* and *Growing Rich* were based on Fay Weldon scripts.

MIKE FARRELL
b. February 6, 1939, St. Paul, Minnesota

Movie: *Run Till You Fall* (1988)

Farrell received Emmy Award nominations for writing and acting in *M*A*S*H*. He also directed on the series in which he portrayed B. J. Hunnicutt, and wrote the stories for the TV movies *Ebony, Ivory and Jade* (1979) starring Bert Convy, and *Incident at Dark River* (1989) featuring Helen Hunt. Farrell also starred in and produced the latter, and produced the features *Dominick and Eugene* (1988) and *Patch Adams* (1998), for which he received a Golden Globe nomination.

Run Till You Fall starred Farrell's *M*A*S*H* protégé Jamie Farr as a private eye who accepts so many nickel-and-dime cases that he can barely make ends meet for his family (Shelley Fabares, Fred Savage).

JOHN M. FASANO

Movies: *Murder at the Presidio* (2005), *A Family Lost* (2007)

Primarily a writer and producer, Fasano directed the low-budget horror films *Rock 'n' Roll Nightmare* (1987), *Black Roses* (1988), and *The Jitters* (1989). Fasano has written films directed by Walter Hill, Peter Medak, Mic Rodgers, John Gray, Peter Markle, Robert Harmon, and Brian Trechard-Smith. Lou Diamond Phillips starred in *Murder at the Presidio*, and Cynthia Gibb was in *A Family Lost*.

DON E. FAUNTLEROY
b. May 5, 1953, Los Angeles, California

Movies: *Young Hearts Unlimited* (1998), *The Perfect Wife* (2001)

FauntLeRoy has worked as a cameraman since the early 1970s, and his TV movies as a cinematographer include Peter Masterson's *Lily Dale* (1996), Arthur Allan Seidelman's *Sex & Mrs. X* (2000), and John Gray's remake, *Helter Skelter* (2004). The feature *Saving Grace* (1996) and both of FauntLeroy's TV movies starred his wife, Lesley-Anne Down. *The Perfect Wife* was a thriller in the *Fatal Attraction* mold, and *Young Hearts Unlimited* used the story of kids of single parents who cobble together a dating service for them. FauntLeroy's other

films as a director, *Today You Die* (2005) and *Mercenary for Justice* (2005), starred Steven Seagal.

JOHN FAWCETT
b. 1968, Edmunton, Alberta, Canada

Movies/Miniseries: *Lucky Girl* (2001, aka *My Daughter's Secret Life*), *Taken* (2002, mini, aka *Steven Spielberg Presents Taken*, co-directed with Felix Enriquez Alcala, Breck Eisner, Tobe Hooper, Jeremy Kagan, Michael Katleman, Sergio Mimica-Gezzan, Bryan Spicer, Jeff Woolnough, Thomas J. Wright), *Last Exit* (2006)

Fawcett's Canadian features include *The Boys Club* (1995), which is a hideout in the woods invaded by a wounded criminal, and *Ginger Snaps* (2000), about a teenage girl werewolf (Katharine Isabelle). Fawcett has also directed episodes of *Xena—Warrior Princess*, *La Femme Nikita*, and *Queer as Folk*.

Lucky Girl was a heady examination of teenage gambling addiction—leading to alcohol and drugs—carried off with a realistic sense of the way teens talk and react by Elisha Cuthbert, who was excellent in the title role.

NEILL FEARNLEY

Movies: *The Girl from Mars* (1991), *Dead Man's Gun* (1997, co-directed with Joseph L. Scanlan, Brad Turner), *Johnny 2.0* (1998), *Escape from Mars* (1999), *Daydream Believers: The Monkees Story* (2000), *Inside the Osmonds* (2001, aka *The Osmonds*), *The Clinic* (2004), *Behind the Camera: The Unauthorized Story of Mork & Mindy* (2005), *Christmas in Boston* (2005), *A Decent Proposal* (2006), *I Dream of Murder* (2006), *My Baby Is Missing* (2007), *The Bad Son* (2007), *Daniel's Daughter* (2008)

Fearnley directed episodes of *21 Jump Street*, *Bordertown*, *Highlander*, *Hawkeye*, *Witchblade*, and others. Fearnley's low-budget action features include *Black Ice* (1992) starring Joanna Pacula and Michael Ironside, and *Dogmatic* (1999), in which Michael Riley and a dog switch bodies.

Fearnley's work in TV movies includes multiple shows in the not entirely unrelated worlds of Mars and Hollywood. *The Girl from Mars* was just pretending to be from the Red Planet in a show that oddly reunited the Alberts, Eddie and son Edward. *Escape from Mars* sent astronauts there. Fearnley's solid job recreating the Monkees and their times led to a resurrection of the Osmonds story. Both are full of relationships and trivia that music aficionados will appreciate, but neither soars toward loftier goals. The *Mork & Mindy* movie was superior to both music-biz movies, starring Chris Diamantopoulos in an inspired performance as Robin Williams, Erinn Hayes as Pam Dawber, and Daniel Roebuck as Garry Marshall.

The Clinic, about an intern's stint at a veterinary hospital, has lots of puppies and animal situations and stars Ione Skye and Bruce Davison, with Mike Farrell back in command of the operating table. The house of yuletide cards behind *Christmas in Boston* posits a greatly anticipated meeting by longtime pen pals (Marla Sokoloff, Patrick J. Adams) who both had passed off best friends' photos as themselves to the other party via the mail more than a decade ago.

GEORG FENADY
b. July 2, 1930

Movies: *Hanging by a Thread* (1979), *The Night the Bridge Fell Down* (1983), *Cave-In!* (1983)

Fenady was schooled as a second unit director on *Combat!*, and directed episodes of *Mission: Impossible*, *Emergency!*, and eventually *TJ Hooker*, *Quincy*, and others. His involvement with TV movies was duty for group-jeopardy disaster guru Irwin Allen. The three above titles are self-explanatory and amount to nearly nine hours of extended suspense situations abetted by special effects while second-division stars (Dennis Cole, Bert Convy, et al.) scatter from disaster.

MEL FERBER
b. October 2, 1922, New York City; d. June 19, 2003, Los Angeles

***Hallmark Hall of Fame*:** *A Bell for Adano* (1967)

Ferber directed episodes of *My Favorite Martian*, *The Mary Tyler Moore Show*, *The Odd Couple*, *Happy Days*, *Quincy*, *CPO Sharkey*, and others. Among Ferber's 60-minute specials were *Wonderful Town* (1958), co-directed with Herb Ross, starring Rosalind Russell and Jacqueline McKeever as Ohio sisters taking Broadway by storm and song, and *Alexander, Alexander* (1973) with Red Buttons as a retired clown and Jodie Foster as one of the kids.

Ferber's version of *A Bell for Adano* starred John Forsythe and Kathleen Widdoes. By the Vietnam War era, John Hersey's Pulitzer Prize–winning novel about the relations between the townsfolk of an Italian mountain village and the occupying U.S. Army forces in World War II seemed a bit quaint compared to the strained military/civilian interactions in Southeast Asia. The book was adapted by Paul Osborn into a play, then by Roger O. Hirson for this teleplay.

MICHAEL FERGUSON

Movies/Miniseries: *The Dark Number* (1966, mini), *Triton* (1968, mini), *The Gambler* (1971, mini), *The Passenger* (1971), *The Perils of Pendragon* (1974, mini, co-directed with George Spenton-Foster), *Dickens of London* (1977, mini, co-directed with Marc Miller), *Stargazy on Zummerdown* (1978), *Flambards* (1979, mini, co-directed with Lawrence Gordon Clark, Peter Duffell, Leonard Lewis), *The Glory Boys* (1984)

Ferguson directed episodes of *Z Cars*, *Out of the Unknown*, *199 Park Lane*, *Hadleigh*, *Paul Temple*, *Doctor Who*, *Quiller*, *Nobody's House*, *The Sandbaggers*, *Airline*, and other series.

John Hopkins adapted Fyodor Dostoyevsky's *The Gambler* for Ferguson, who cast Edith Evans, Maurice Roeves, Corin Redgrave, and Georgina Ward. Wolf Mankiewicz wrote *Dickens of London* and Roy Dotrice played the celebrated author in middle age, and the supporting cast of the 10-part series included Ben Kingsley, Gene Foad, Patsy Kensit, and Holly Palance. Both of these miniseries aired in America on PBS's *Masterpiece Theatre*. Ferguson's imagining of a future British society in *Stargazy on Zummerdown* pitted the agrarian workers in competition with the industrial workers at their annual festival.

Ferguson kept the lid on *The Glory Boys*, a potboiler about PLO and IRA assassins meeting for a mutually agreed-upon assassination. With Rod Steiger and a British-accented Anthony Perkins forming the uneasy alliance, it could have gone through the ceiling. Ferguson's most available work in America has been *Flambards*, the epic about an orphaned girl and her awakening to life with horses on her uncle's country estate in the early 1900s.

GUY FERLAND
b. February 18, 1966, Beverley, Massachusetts

Movies: *Our Guys: Outrage at Glen Ridge* (1999), *After the Storm* (2001), *Bang, Bang, You're Dead* (2002)

A former protégé of Joel Schumacher, Ferland directed the features *The Babysitter* (1995) and *Telling Lies in America* (1997) as well as episodes of *Ed*, *House, M.D.*, *Blind Justice*, *Nip/Tuck*, *Prison Break*, and *The Shield*.

Glen Ridge is the northern New Jersey suburb where Ferland's compelling film covers actual details about the gang rape of a mentally challenged teen, an act covered up to protect high school athletes. Ally Sheedy's police detective and Eric Stoltz's district attorney doggedly pursue the case in this tough-minded film. *After the Storm* was one of A. E. Hotchner's many TV adaptations of Ernest Hemingway stories, about two salvagers (Benjamin Bratt, Armand Assante) who attempt to find a sunken yacht's supposed riches. *Bang, Bang, You're Dead* was written by playwright William Mastrosimone after several fatal shootings on high school campuses. A contemplation on gun violence and the young, it won Daytime Emmy Awards for outstanding children's special, for Ferland, Mastrosimone, and actor Ben Foster.

JAMES FERMAN
b. April 11, 1930, New York City; d. December 24, 2002, London, England

***Wednesday Play*:** *The Interior Decorator* (1965), *The Pistol* (1965), *Tomorrow, Just You Wait* (1965), *Who's a Good Boy, Then?* (1966), *Death of a Private* (1967), *Money and His Caravans* (1968), *It Wasn't Me* (1969), *Chariot of Fire* (1970)
***Theatre 625*:** *Amerika* (1966)
***Play for Today*:** *A Distant Thunder* (1970), *Alma Mater* (1971), *When the Bough Breaks* (1971), *The Pigeon Fancier* (1971), *Edward G.—Like the Film Star* (1973)

Ferman directed episodes of *Emergency-Ward 10*, *Ghost Squad*, *The Wednesday Thriller*, *Thirty-Minute Theatre*, *W. Somerset Maugham*, *Sextet*, *Great Mysteries*, and *Zodiac*, among others. Ferman was director of the British Board of Film Classification from 1975 to 1998.

Hugh Whitemore dramatized Franz Kafka's *Amerika* for Ferman with a cast including Roy Dotrice, Pauline Collins, and Warren Mitchell. Barry Foster was in *The Interior Decorator*. *The Pistol* was Troy Kennedy-Martin's adaptation of James Jones's novel. *Tomorrow, Just You Wait* featured Judy Parfitt and Joss Ackland. *Who's a Good Boy, Then?* paired Ron Moody and Thora Hird. On *Play for Today*, Adrienne Corri was in *A Distant Thunder*, and Max Adrian, Ian Carmichael, and Nigel Hawthorne were featured in the ensemble of *Alma Mater*.

ABEL FERRARA
b. July 19, 1951, The Bronx, New York

Movies: *The Gladiator* (1986), *Crime Story* (1986)

Ferrara's down-and-dirty New York action melodramas include the features *Driller Killer* (1979) starring himself; *Fear City* (1984) featuring Melanie Griffith, Rae Dawn Chong, and Maria Conchita Alonso as strippers; *King of New York* (1990) with Christopher Walken as a ruthless, almost vampire-like racketeer; *The Bad Lieutenant* (1992) with Harvey Keitel as a drug-addled

detective off the deep end; and *The Funeral* (1996), among others.

The Gladiator germinated from Ferrara's ragged-fringe world, in which a vigilante motorist out to round up drunk drivers is, in turn, stalked by the brother of one of his victims. *Crime Story* was more conventional territory than most of the Ferrera canon, but still distinctive series TV as the pilot film for the moderately successful Dennis Farina police series.

RON FIELD
b. 1933, New York City; d. February 6, 1989, New York City

Specials: *Once Upon a Mattress* (1972, co-directed with Dave Powers), *Applause!* (1973, co-directed with Bill Foster), *Pinocchio* (1976, co-directed with Sid Smith)

Field won Tony Awards for the choreography of *Cabaret* (1967) and the choreography and direction of *Applause!* (1970). He was also nominated for the choreography of *Zorba* (1969), and *Rags* (1987). Field's TV work included the 1973 CBS variety special *Ed Sullivan's Broadway*.

All three of Field's TV productions were co-directed by experienced TV directors. A Broadway dancer, choreographer, and then director, Field's heart has always been in live theatre.

SALLY FIELD
b. November 6, 1946, Pasadena, California

Movie/Miniseries: *The Christmas Tree* (1996), *From the Earth to the Moon* (1998, mini, co-directed with Michael Grossman, David Carson, Gary Fleder, David Frankel, Tom Hanks, Frank Marshall, Jonathan Mostow, Jon Turtletaub, Graham Yost, Lili Fini Zanuck)

Field won Academy Awards for best actress for *Norma Rae* (1979) and *Places in the Heart* (1984). She won Emmy Awards for Daniel Petrie's *Sybil* (1976) and for a 1994 episode of *ER.* She also was nominated for Emmys for acting in and producing Robert Greenwald's miniseries, *A Woman of Independent Means* (1995), and for acting in Susan Seidelman's *A Cooler Climate* (1999).

In *The Christmas Tree*, Julie Harris portrays a Catholic nun who is quite sentimental over the seasonal title item. Field directed the 11th and culminating segment of Tom Hanks's epic, *From the Earth to the Moon*, written by Erik Bork, Hanks, and Karen Janszen. Field's one feature as a director is *Beautiful* (2000), starring Minnie Driver as a beauty pageant contestant.

MICHAEL FIELDS

American Playhouse*: *Noon Wine (1985)

Fields worked in various capacities for the Merchant Ivory camp and directed the road movie *Bright Angel* (1991) starring Lili Taylor. His series credits include *Homicide: Life on the Street*, *Dawson's Creek*, *Sex and the City*, *Roswell*, *Law & Order: Special Victims Unit*, *Veronica Mars*, and others.

Fields adapted Katherine Anne Porter's novella, *Noon Wine*, into a thoughtful character study set on a Kansas farm, where an English-speaking Swede (Stellan Skarsgard) arrives looking for work, helps the family business flourish, then is followed years later by a bounty hunter and sheriff. Fred Ward played the farmer and the cast included Lise Hilboldt, Pat Hingle, James Gammon, Jon Cryer, and Roberts Blossom. This film of literary fidelity can stand with its hour-long TV antecedent of more lustrous pedigree: Sam Peckinpah's 1966 adaptation starring Jason Robards, Olivia DeHavilland, and Theodore Bikel.

MIKE FIGGIS
b. February 28, 1948, Carlisle, Cumberland, England

Movies: *The House* (1984), *Women and Men 2: In Love There Are No Rules* (1992, aka *The Art of Seduction*, co-directed with Walter Bernstein, Kristi Zea)

Figgis's provocative features include *Stormy Monday* (1988), *Internal Affairs* (1990), *Liebestraum* (1991), *Mr. Jones* (1993), *Leaving Las Vegas* (1995), *Timecode* (2000, aka *Time Code*), *Cold Creek Manor* (2003), and others. Figgis also directed episodes of *The Blues* and *The Sopranos*. Figgis was nominated for Academy Awards for writing and directing *Leaving Las Vegas*, for which he also received nominations from the Directors Guild of America, Writers Guild of America, and the Hollywood Foreign Press Association (Golden Globe). *The House*, which was also written by Figgis, featured Stephen Rea, Nigel Hawthorne, Ingrid Pitt, and Alun Armstrong.

NIGEL FINCH
b. August 1, 1949, Tenterdon, England; d. February 14, 1995, London, England

Movies: *Shergar* (1984), *Ligmalion: A Musical for the '80s* (1985), *Raspberry Ripple* (1986), *The Lost Language of Cranes* (1991), *The Vampyr: A Soap Opera* (1992)

Finch's documentaries include *Chelsea Hotel* (1981), *Robert Mapplethorpe* (1988), *The Continuing Adventures of the Rolling Stones* (1989), and *Kenneth Anger* (1991), about the underground filmmaker. Finch directed an episode of *Bergerac* and the feature *Stonewall* (1995), a drama about the Greenwich Village drag bar that became a 1969 flashpoint of gay rights. Finch was nominated five times with producing partner Anthony Wall for British Academy of Film and TV Arts Awards for best factual series for the BBC documentary forum, *Arena*.

Stephen Rea starred in *Shergar*, and Tim Curry and Alexei Sayle supported April Ashley as herself in *Ligmalion*. John Gordon Sinclair played a wheelchair-bound lad with Faye Dunaway in a rare British TV appearance in *Raspberry Ripple*. Omar Ebrahim starred in the musical *The Vampyr* as the title beast in the 1990s, working in the home of the bloodless, the stock market.

The Lost Language of Cranes struck a chord on both sides of the Atlantic; it aired in America on PBS's *Great Performances*. Sean Matthias's adaptation of David Leavitt's novel concerns a young gay man coming out of the closet to the support of his friends, but facing a tougher road inside his family with the reactions of his parents, played by Brian Cox and Eileen Atkins. Cox was nominated for a BAFTA Award for best actor. Angus Macfadyen co-starred with Corey Parker, Rene Auberjonois, Cathy Tyson, and Frank Middlemass as well as celebrated filmmaker John Schlesinger as Derek.

KENNETH FINK

Movies: *The Vernon Johns Story* (1994, aka *The Long Road to Freedom: The Vernon Johns Story*), *Tall, Dark, and Deadly* (1995), *Every 9 Seconds* (1996, aka *A Call for Help*), *Tricks* (1997)

Fink directed episodes of *Saturday Night with Connie Chung*, *Nash Bridges*, *Maximum Bob*, *Homicide: Life on the Street*, *Oz*, *Third Watch*, *Gideon's Crossing*, and at least 40 installments of *CSI: Crime Scene Investigation*. Fink received Emmy Award nominations as a producer with Jerry Bruckheimer and others of the outstanding drama series nominee *CSI* in 2003 and 2004.

James Earl Jones inhabited the title role in *The Vernon Johns Story*, about the predecessor to Martin Luther King Jr. at the Dexter Avenue Baptist Church in Montgomery, Alabama. Fink's film portrays Johns's forceful preaching and advocacy for civil rights before the U.S. Supreme Court's decision in *Brown vs. Board of Education* of Topeka, Kansas. Mary Alice and Joe Seneca co-starred. Fink's succeeding TV movies were vehicles for Kim Delaney, Gail O'Grady, and Mimi Rogers as a part-time hooker going the vengeance route.

BERND FISCHERAUER
b. March 11, 1943, Graz, Austria

Movie: *Blood and Honor: Youth under Hitler* (1982)

A director and sometimes writer of, and actor in, German and Austrian TV productions, Fischerauer's German-language efforts include the miniseries *A Perfect Scoundrel* (1994) and film *Apollonia* (2005). *Blood and Honor* showed the long, corrosive effect of Nazi propaganda on German families, especially the children and teens in the Hitler youth movement.

DAVID FISHELSON

American Playhouse*: *City News (1984, aka *City News & News Briefs*, co-directed with Zoe Zinman)

Fishelson wrote, produced, directed, acted in, and edited *City News*, about a cartoonist (Elliot Crown) and his relationship with a co-worker at an alternative newspaper.

JACK FISK
b. December 19, 1945, Canton, Illinois

Movie: *Final Verdict* (1991)

Fisk primarily is known as a production designer and art director whose films in those capacities include four for elusive director Terrence Malick—*Badlands* (1973), *Days of Heaven* (1979), *The Thin Red Line* (1998), and *The New World* (2005)—and two for David Lynch: *The Straight Story* (1999) and *Mulholland Drive* (2001). As a director, Fisk's features include *Raggedy Man* (1981) and *Violets Are Blue* (1986), both starring his wife, Sissy Spacek.

Based on an Adele Rogers St. John novel, *Final Verdict* starred Treat Williams as a lawyer who defends a client who he knows is guilty, turning his private and professional lives upside-down. The soft-pedaled Lawrence Roman script was still very well served by Glenn Ford, Fionnula Flanagan, Dana Hill, Amy Wright, Lance Kerwin, Olivia Burnett, and Raphael Sbarge.

THOM FITZGERALD
b. July 8, 1968, New Jersey

Movie: *Wolf Girl* (2001, aka *Blood Moon*)

In equal parts a writer, actor, director, and producer, Fitzgerald's Canadian and/or independent features as a helmsman include *The Hanging Garden* (1997), *Beefcake* (1998), *The Wild Dogs* (2002), *The Event* (2003)

with Parker Posey, and *3 Needles* (2005) featuring Stockard Channing.

In *Wolf Girl*, Victoria Sanchez plays a teen afflicted with abnormal hirsutism, and is displayed in a traveling freak show operated by Tim Curry. The film manages to effectively combine pathos and horror.

ERNEST O. FLATT
b. October 30, 1918, Denver, Colorado; d. June 10, 1995, Taos, New Mexico

Special: *Calamity Jane* (1963, co-directed with Dick Altman)

Flatt was a dancer in *Singin' in the Rain* (1952) and other films and the choreographer on series starring Judy Garland and Carol Burnett. Sometimes billed as Ernie Flatt, he also was choreographer on Kirk Browning's *Damn Yankees!* (1967), starring Lee Remick. Flatt staged with Altman the numbers for Burnett's musical special based on the Wild West show performer.

GARY FLEDER
b. December 19, 1955, Norfolk, Virginia

Movie/Miniseries: *The Companion* (1994), *From the Earth to the Moon* (1998, mini, co-directed with Michael Grossman, David Carson, Sally Field, David Frankel, Tom Hanks, Frank Marshall, Jonathan Mostow, Jon Turtletaub, Graham Yost, Lili Fini Zanuck), *R.U.S.H.* (2002)

Fleder's features include *Things to do in Denver When You're Dead* (1996), *Kiss the Girls* (1997), *Don't Say a Word* (2001), *Imposter* (2002), *Runaway Jury* (2003), and *The Express* (2008). Fleder also directed episodes of *Tales from the Crypt*, *Blind Justice*, *The Evidence*, and *October Road*.

In futuristic *The Companion*, Kathryn Harrold plays a romance writer whose lone stint at a mountain cabin to finish a project is supplemented by an android companion to do errands, cook, and clean. Bored, she rearranges his programming and his behavior changes drastically. Ian Seeberg wrote this involving piece that features Bruce Greenwood as "Geoffrey," the companion, Talia Balsam, Tracey Walter, James Karen, Brion James, and Joely Fisher.

ROBERT FLEMING

Wednesday Play*: *A Brilliant Future Behind Him (1967)

A Brilliant Future Behind Him, based on a Thomas Clarke story, featured David Buck, John Phillips, and Isobel Black.

GORDON FLEMYNG
b. March 7, 1934, Glasgow, Scotland; d. July 12, 1995, London, England

ITV Play of the Week*: *The Other Man (1964)
Movies/Miniseries: *Saki* (1962, mini, co-directed with Silvio Narizzano), *Harte 10* (1974, mini), *Philby, Burgess, and Maclean* (1977), *Shades of Darkness: Feet Foremost by H. P. Hartley* (1982, aka *Feet Foremost*), *Cloud Waltzing* (1987), *Confessional* (1989), *Ellington* (1994)

Flemyng's features include *Just for Fun* (1963), *Dr. Who and the Daleks* (1965), *Daleks' Invasion Earth: 2150 A.D.* (1966), *The Split* (1968), which was the director's lone Hollywood item, a stadium-robbery caper with Jim Brown and Gene Hackman, as well as *Great Catherine* (1968), *The Last Grenade* (1970), and *Flight into Hell* (1985). Flemyng directed episodes of *The Saint*, *The Avengers*, *The Younger Generation*, *Bergerac*, *The Bill*, *Lovejoy*, *Minder*, and others.

The Other Man starred Michael Caine, Sian Phillips, Nigel Green, and John Thaw in a Giles Cooper play. *Harte 10* starred Olga Georges-Picot and Jeremy Kemp. *Philby, Burgess, and Maclean* tied together the great spy trio's connections in a script by Ian Curteis with the star trio of Anthony Bate, Derek Jacobi, and Michael Culver. Flemyng received a British Academy of Film and TV Arts Award nomination for best single play for this espionage piece. *Feet Foremost* was a tongue-in-cheek ghost story with Kemp about a 16-year-old who, if carried over the threshold of her haunted house, will select a victim outside the manse. Kathleen Beller starred in *Cloud Waltzing* as a journalist trying to get the life story of a reluctant vineyard owner. *Confessional* starred Keith Carradine in a Catholicism-based Jack Higgins thriller.

THEODORE J. FLICKER
b. 1929

Movies: *Playmates* (1972), *Guess Who's Been Sleeping in My Bed?* (1973), *Just a Little Inconvenience* (1977), *Last of the Good Guys* (1978), *Jacob Two-Two Meets the Hooded Fang* (1978), *Where the Ladies Go* (1980)

Flicker directed episodes of *The Dick Van Dyke Show*, *The Man from U.N.C.L.E.*, and, later, *Night Gallery*, *Banacek*, *Banyon*, *Barney Miller*, and others. Flicker's most distinctive work was his most widely seen feature, the black-humored 1960s curio *The President's Analyst* (1967), starring James Coburn. Flicker also wrote the screenplay, and its humor, rude satire, and conviction and individuality seem to belong in a universe apart from his other work.

Flicker's TV movie skein contains elements better than the shows, three of which juggle sexual straying despite the omnipresence of marriage or ex-mates. In *Playmates*, fast friends Alan Alda and Doug McClure realize they're dating each others' ex-wives (Connie Stevens, Barbara Feldon). Barbara Eden takes in her broke ex-husband and his new significant other in *Guess Who's Been Sleeping in My Bed?* The place *Where the Ladies Go*, was, precisely, Earl Holliman's sleazy bar, because there housewives played by Lisa Hartman, Candy Clark, Karen Black, and others step in for some daytime sexual fantasy action before three in the afternoon.

James Stacy played a double amputee and Vietnam veteran learning to ski in *Just a Little Inconvenience*. The performances of Stacy and Barbara Hershey elevate a show that skirts the completely obvious. *Jacob Two-Two Meets the Hooded Fang* was a Canadian-made kid's dream.

DAVID FLORES

Movies: *Crimson Force* (2005), *S.S. Doomtrooper* (2006), *Lake Placid 2* (2007), *Sands of Oblivion* (2007)

Flores has been a second unit director and film editor on low-budget thrillers. *Sands of Oblivion* concerns the Pacific Coast at Guadalupe in Santa Barbara County, California, where Cecil B. de Mille filmed his first version of *The Ten Commandments* (1923), then brought in bulldozers to work the sand without explanation. This mystery was the jumping off point for Flores's ghostly film, staring Morena Baccarin, Adam Baldwin, George Kennedy, and Dan Castellaneta as de Mille.

JOHN FLYNN
b. March 14, 1932, Chicago, Illinois; d. April 4, 2007

Movies: *Marilyn: The Untold Story* (1980, co-directed with Jack Arnold, Lawrence Schiller), *Nails* (1992), *Scam* (1993), *Absence of the Good* (1999)

Flynn's first feature starred Rod Steiger amid an internal struggle with homosexuality in the ground-breaking *The Sergeant* (1968). Flynn has worked mostly in modestly budgeted and grimly-themed crime thrillers, including the features *The Outfit* (1973), *Rolling Thunder* (1977), *Lock Up* (1989), *Out for Justice* (1991), and *Protection* (2001). Flynn's TV movies traveled similarly crummy streets containing characterizations usually a cut above the plots. *Nails* featured Dennis Hopper as the title cop who "breaks all the rules" to bust drug racketeers. *Scam* had Lorraine Bracco as a con artist who rips off wealthy men and may herself be primed for a set up. In *Absence of the Good*, Stephen Baldwin played a Salt Lake City police detective whose remorse over his recently deceased son adds to the pressure heaped on him by superiors over his ongoing investigation of serial killings.

NINA FOCH
b. April 20, 1924, Leiden, Zuid-Holland, Netherlands

Movie: *Family Blessings* (1996, aka *LaVyrle Spencer's Family Blessings*, co-directed with Deborah Raffin)

Foch was nominated for an Academy Award for Robert Wise's *Executive Suite* (1954). She was nominated for a 1980 Emmy Award for *Lou Grant*. Her films as an actress include *My Name Is Julia Ross* (1945), *An American in Paris* (1951), *The Ten Commandments* (1956), *Spartacus* (1960), and *Sliver* (1993). Foch starred in hundreds of movies and TV shows. She was an uncredited assistant director to George Stevens on *The Diary of Anne Frank* (1959).

In *Family Blessing*, Lynda Carter plays a policeman's widow who falls in love with her dead husband's much younger partner, and risks pariah status in her family if she accepts his marriage proposal. Foch co-starred with Bonnie Bartlett, Stephen Eckholdt, and Pam Grier.

EDWARD FOLGER

Visions*: *Nanook Taxi (1976)

Folger was a production assistant on films directed by George Roy Hill and Mark Robson, then an assistant director on pictures by John Huston, Paul Newman, Milos Forman, James Ivory, Elaine May, and Sandy Wilson. *Nanook Taxi* was a story of Eskimo life starring Joanasie Salamonie.

SHEREE FOLKSON

Movies/Miniseries: *The Trials of Oz* (1991), *Low Level Panic* (1994), *A Royal Scandal* (1996), *Touching Evil* (1997, mini, co-directed with Julian Jarrold, Marc Munden, Alex Pillai), *Touching Evil II* (1998, mini, co-directed with Rachel Talalay, Alex Pillai), *Casanova* (2005, mini), *My Family and Other Animals* (2005), *Judy's Got a Gun* (2007)

Folkson directed the feature *Gypsy Woman* (2001) and episodes of *The Bill*, *Band of Gold*, *The Young Person's Guide to Becoming a Rock Star*, *Burn It*, *Mine All Mine*, *Ugly Betty*, and others.

Folkson was nominated for a British Academy of Film and TV Arts Award for best single drama for *The Trials*

of Oz, which dramatized the 1971 watershed legal battle in Great Britain when the editors of the underground newspaper *Oz* were charged with obscenity. Folkson assembled a game cast to reenact the events: Hugh Grant, Nigel Hawthorne, Simon Callow, Jemma Redgrave, Nicholas Farrell, Alfred Molina, Peter O'Brien, et al. Tony Palmer wrote the script.

A Royal Scandal concerned the Prince of Wales who became King George IV, a self-indulgent dandy, and his marriage of convenience to Caroline of Brunswick in order to have his debts paid. Richard E. Grant and Susan Lynch enacted this embattled couple while Folkson filmed it with a wry wit. Ian Richardson narrated this entertaining take on British history, which aired in America on PBS's *Masterpiece Theatre*. Folkson's knack with infusing age-old legends with a sense of humor continued with *Casanova*, starring David Tenant in the title role in youth, and Peter O'Toole as the man aged. The miniseries was nominated for three BAFTA Awards, including for Murray Gold's score.

My Family and Other Animals, like several other Folkson pieces, aired in America on PBS. It received an Emmy Award nomination for outstanding actress for Imelda Staunton as the mother of the great naturalist, Gerald Durrell, whose memoir of his family's summer in Greece just prior to World War II was the basis for this engaging film. Eugene Simon played young Gerald.

LLOYD FONVIELLE

Movie: *Gotham* (1988, aka *The Dead Can't Lie*)

Fonvielle is a writer and occasional producer who penned the features *The Lords of Discipline* (1983), *The Bride* (1985), and *The Mummy* (1999). He has written TV or feature films directed by Franc Roddam, Steve DeJarnatt, Jeff Goldblum, Stephen Sommers, and Rob Cohen.

In *Gotham*, Tommy Lee Jones plays a private eye named Eddie who takes a case from an old friend who insists that his deceased wife is bothering him. Eddie's job is to make her stop. She insists she's very much alive. Virginia Madsen plays the mystery woman and Frederic Forrest is also involved.

BRYAN FORBES
b. July 22, 1926, Stratford, London

Play for Today*: *Jesse (1980)
Movie: *The Endless Game* (1990)

More often a writer and actor than a director, Forbes was a creative force in British films for three decades. His films as a writer/director include *The L-Shaped Room* (1962), *Séance on a Wet Afternoon* (1964), *King Rat* (1965), and *The Whisperers* (1967). He also directed *Whistle Down the Wind* (1961), *The Madwoman of Chaillot* (1969), and *The Stepford Wives* (1975).

For the Powers Boothe–fronted *Philip Marlowe, Private Eye*, Forbes directed *The King in Yellow* (1983). Forbes was nominated for an Academy Award for writing *The Angry Silence* (1960). His films as an actor include Carol Reed's *The Key* (1958), J. Lee Thompson's *The Guns of Navarone* (1961), and Blake Edwards's *A Shot in the Dark* (1964). Forbes's second wife was Nanette Newman.

Forbes wrote and directed *Jesse*, starring Newman as the new nanny to a mute and disaffected boy in a well-off Victorian-era household, who realizes that the child begins clinging to her. Nigel Hawthorne co-starred with Jennie Linden, Avis Bunnage, and Keith Barron. *The Endless Game* was a throwback espionage exercise with Albert Finney as an agent who must examine his career to find out who murdered his mistress. George Segal, Kristin Scott-Thomas, and Ian Holm co-starred.

IAN FORDYCE
d. September 17, 1988

Thriller*: *One Deadly Owner (1974), ***Double Kill*** (1975), ***Dial a Deadly Number*** (1976)

Fordyce directed episodes of *Crime Sheet*, *Crane*, *Riviera Police*, *Sexton Blake*, *At Last the 1948 Show*, *Sergeant Cork*, *Spyder's Web*, *Father Brown*, and others. Fordyce co-directed with Fielder Cook *To Bury Caesar* (1963), an hour-long piece scripted by Berkely Mather starring Jack Hawkins, Pamela Brown, Nigel Davenport, and Esmond Knight. Fordyce also directed the instructive special entitled *John Cleese on How to Irritate People* (1968) with the future Monty Python bunch: Cleese, Michael Palin, Graham Chapman, et al.

On writer/producer Brian Clemens's *Thriller* enterprise, respectively with the titles, Donna Mills buys a haunted Rolls Royce, mansion owner Gary Collins advertises the fact that he has no burglar alarms, and Collins is the recipient of a wrong-number phone call that is more wrong than he imagined.

STEPHEN H. FOREMAN

Movie: *Cougar!* (1983)

Foreman is a writer whose one produced feature was Richard Fleischer's remake of *The Jazz Singer* (1980) starring Neil Diamond and Laurence Olivier. Foreman also directed for *ABC Weekend Specials* in the 1970s. *Cougar!* featured children caught in a house floating on

a flood-ravaged river, which washes up on a small island with a mountain lion on it.

BILL FOSTER

Special: *Applause!* (1973, co-directed with Ron Field)

An expert with sitcoms and other comedy shows, Foster directed episodes of *Sanford and Son*, *Chico and the Man*, *What's Happening!!*, *You Again?*, *Benson*, *Amen!*, *Marblehead Manor*, and *Full House*. Foster directed *The Rowan & Martin Laugh-In Pilot Special* (1967), *Dick Van Dyke Meets Bill Cosby* (1970), and *The American Film Institute Salute to James Cagney* (1974), for which he won a Directors Guild of America Award for documentary/news specials.

Applause! was a filming of the hit Broadway musical adaptation by Betty Comden and Adolph Green of Joseph L. Mankiewicz's screenplay for *All About Eve* (1950). Lauren Bacall starred as Margo Channing, with Larry Hagman, Penny Fuller, and Robert Mandan. The piece received Emmy Award nominations for Bacall's performance and outstanding variety or music program.

GILES FOSTER

BBC2 Premiere*: *The Obelisk (1977)
Six Plays by Alan Bennett*: *All Day on the Sands (1979)
Play for Today*: *Cries from a Watchtower (1979), *Chance of a Lifetime* (1980)
BBC2 Playhouse*: *Last Summer's Child (1980)
Movies/Miniseries: *Farmers Arms* (1983), *The Aerodrome* (1983), *Dutch Girls* (1985), *Silas Marner: The Weaver of Raveloe* (1985), *Northanger Abbey* (1986), *Hotel du Lac* (1986), *Talking Heads* (1987, co-directed with Alan Bennett, Stuart Burge, Tristram Powell), *The Lilac Bus* (1990), *Adam Bede* (1991), *The Rector's Wife* (1994, mini), *Oliver's Travels* (1995, mini), *Coming Home* (1998), *Relative Strangers* (1999, mini), *The Prince and the Pauper* (2000), *Bertie and Elizabeth* (2002), *Summer Solstice* (2005)

Foster won the British Academy of Film and TV Arts Award for best single drama for *Hotel du Lac*, which he shared with producer Sue Birtwistle, and was nominated for the same honor for *Silas Marner: The Weaver of Raveloe* and *Talking Heads*. Foster directed episodes of *Objects of Affection* and *Foyle's War* as well as the features *Consuming Passions* (1988) with Jonathan Pryce and Sammi Davis, and *Tree of Hands* (1989) with Lauren Bacall.

In *All Day on the Sands*, the son of a financially strapped couple staying at a seaside resort tries all means to retrieve a dropped sandal on the roof of a honeymoon couple's suite. *The Aerodrome*, based on a Rex Warner novel, was a futuristic tale of totalitarian England in which the regime constructs a mysterious airport. Foster's cast included Richard Johnson, Peter Firth, and Mary Peach. *Dutch Girls* highlights the adolescent instincts of boys as a field hockey team travels to a game in Holland and forgets all about the purpose of the trip when the title characters are spotted; Bill Paterson, Timothy Spall, and Firth starred. *Northanger Abbey*, which aired in America on A&E, was an adaptation of Jane Austen's fiction that critics say tried to both satisfy the author's intent of satirizing the trendy Gothic fiction of her time, and play the plot for straight-out frights. Katharine Schlesinger starred.

Foster, producer Louis Marks, and Peerbux Ahmad collaborated on the adaptation of George Eliot's classic, *Silas Marner*, about a misanthropic weaver who is wrongly accused of theft and ostracized, then moves to another town, where his amassed minor fortune is eventually stolen as an orphan girl (Patsy Kensit) is deposited in his care. Ben Kingsley made the title role his own, and six BAFTA nominations followed, including for the drama itself—a nod shared by Foster and Marks—Kingsley, and Carl Davis's music. Foster's cast included Jenny Agutter, Freddie Jones, Patrick Ryecart, Jim Broadbent, and Paul Copley.

Hotel du Lac was Christopher Hampton's adaptation of Anita Brookner's novel, about a crime writer frustrated with her loneliness who stays at the title way-station, where she discovers other alienated souls. Anna Massey played one of her signature roles as the writer, Edith, winning a BAFTA Award. Also winning a BAFTA honor besides the play and actress was film editor Dick Allen. Nine total BAFTA nominations were conferred on the piece, including for actors Denholm Elliott and Patricia Hodge, cinematographer Kenneth MacMilan, Davis's score, the design, and the costumes. Googie Withers and Barry Foster co-starred.

Giles Foster directed two of Alan Bennett's six monologue playlets in *Talking Heads*: *Her Big Chance* with Julie Walters and *A Lady of Letters* starring Patricia Routledge, who received a BAFTA nomination along with the troika of Foster, Bennett, and producer Innes Lloyd for best single drama.

Shane Connaughton adapted Maeve Binchy's novel, *The Lilac Bus*, about the lives and loves of the passengers and driver on a ritual weekly excursion in the Irish countryside. Stephanie Beacham was among the ensemble. *Adam Bede* is another of Maggie Wadey's adaptations of George Eliot's fiction for Foster, in which Patsy Kensit plays the object of affection for both wealthy and poor suitors (James Wilby and Iain Glen). This piece, set in 1799, also featured Freddie Jones, Jean Marsh, Robert Stephens, and Susannah Harker. *The Rector's Wife* was Joanna Trollope's novel adapted by Hugh Whitemore, about

a cleric (Jonathan Coy) whose bitterness corrodes his relationships with his wife (Lindsay Duncan) and children.

Oliver's Travels, written by Alan Plater, concerns an academic and a policewoman who both leave their jobs to join forces to track down his favorite crossword compiler, known as "Mastermind," leading to some dangerous misadventures. Alan Bates and Sinead Cusack starred in this picaresque lark, which played like a screwball comedy. Aired in America on PBS, this miniseries featured Bill Paterson, Iain Cuthbertson, and Peter Vaughan.

Foster directed two adaptations of Rosamund Pilcher novels by John Goldsmith. *Coming Home* concerned the lives and loves of a pair of British upper-crust families through the World War II years. Peter O'Toole top-lined Foster's outstanding cast as Colonel Carey-Lewis. Also starring were Keira Knightley, David McCallum, Susan Hampshire, Paul Bettany, Joanna Lumley, and Patrick Ryecart. *Relative Strangers* featured Brenda Fricker. Foster's version of Pilcher's *Summer Solstice* is the sequel to *Winter Solstice*, directed for the BBC in 2003 by Martyn Friend. In the slice-of-life sequel, the residents of the Scottish Highlands village of Cregean are amid all manner of loves and issues, portrayed this time by Jacqueline Bisset, Sinead Cusack, Franco Nero, Honor Blackman, Lara-Joy Komer, and others.

Foster threw in with Hallmark for *The Prince and the Pauper*, one of the company's standard resurrections of the classics, starring Bates as King Henry VIII with Aidan Quinn. *Bertie and Elizabeth* was another look at the realm's royalty, this time via a Nigel Williams script about King George VI, aka "Bertie," and Queen Elizabeth. James Wilby and Juliet Aubrey starred with Bates as King George V, Eileen Atkins as Queen Mary, Robert Hardy as FDR, Amber Rose Sealey as Wallis Simpson, and Corin Redgrave as General Bernard Law Montgomery.

LEWIS R. FOSTER
b. August 5, 1898, Brookfield, Missouri; d. June 10, 1974, Tehachapi, California

Movie/Miniseries: *The Saga of Andy Burnett* (1957–1958, mini, Disney), *Daniel Boone* (1960, two parts, Disney)

Foster was a newspaperman in San Francisco by 1920, and was a songwriter as well as filmmaker. He won the Academy Award for writing the original screenplay for Frank Capra's *Mr. Smith Goes to Washington* (1939) and was nominated for contributing to the screenplay for George Stevens's *The More the Merrier* (1943). Foster wrote more than 70 shorts and features and directed more than 40. As a director, his films included genre exercises of the 1940s and 1950s, including at least three films apiece with Ronald Reagan, John Payne, Rhonda Fleming, and Sterling Hayden. As a director, Foster's most notable film is *The Bold and the Brave* (1956), a low-budget World War II picture starring Wendell Corey and Don Taylor. It received Oscar nominations for Robert Lewin's script and Mickey Rooney's supporting performance. Foster directed episodes of *Celebrity Playhouse*, *The Star and the Story*, *The Adventures of Jim Bowie*, *Cavalcade of America*, and *Tales of Wells Fargo*.

An experienced hand who arrived in the Disney camp to sustain the Sunday-night TV show, Foster wrote several of the *Swamp Fox* miniseries directed by Harry Keller and starring Leslie Neilsen as General Frances Marion of the Carolinas. *The Saga of Andy Burnett* was a six-part western starring Jerome Courtland with Slim Pickens, Andrew Duggan, and Iron Eyes Cody. *Daniel Boone* predated the Fess Parker series by four years, and starred Dewey Martin and Mala Powers.

NORMAN FOSTER
b. December 13, 1900, Richmond, Indiana; d. July 7, 1976, Santa Monica, California

Movie/Miniseries: *Davy Crockett* (1954–1955, mini, Disney), *Elfego Baca* (1958–1959, mini, Disney), *Hans Brinker and the Silver Skates* (1961, two parts, Disney)

A generalist in all senses, Foster wrote 20 features, directed 40, and acted in at least that many. He directed at least 10 movies in the established Charlie Chan, Mr. Moto, or Cisco Kid series. Foster's most notable film is *Journey Into Fear* (1943), mostly because the Mercury Theatre crowd was deeply involved; Joseph Cotten adapted Eric Ambler's espionage novel with the uncredited help of Orson Welles (who also co-directed, sans credit), Ben Hecht, and Richard Collins. Cotten, Welles, Agnes Moorehead, Ruth Warrick, and Everett Sloan starred with Dolores Del Rio. Foster also directed *Rachel and the Stranger* (1948), *Kiss the Blood Off My Hands* (1948), *Brighty of the Grand Canyon* (1967), and others. He directed the documentary *Navajo* (1952) and the concerted attempt to portray a slice-of-life of Mexico, *Sombrero* (1953), starring Ricardo Montalban, Rick Jason, Vittorio Gassman, Pier Angeli, Cyd Charisse, Yvonne De Carlo, and Thomas Gomez. For TV, Foster directed episodes of *Lux Video Theatre*, *Cavalcade of America*, *Zorro*, *Tombstone Territory*, *Bat Masterson*, *Adventures in Paradise*, *Batman*, *The Monroes*, and *The Green Hornet*. Foster's spouses included actresses Claudette Colbert (1928–1935) and Sally Blane, and he was the brother-in-law of actress Loretta Young.

Foster directed and co-wrote two of the five adventures of *Davy Crockett* that aired during the first season of *Disneyland* (later *Walt Disney Presents*, then *The Wonderful World of Disney* and other umbrella titles).

Thomas Blackburn was the overall writer of all five episodes featuring Fess Parker as Davy Crockett and Buddy Ebsen as George Russell. One of the most wildly successful collective TV events of the 1950s, the *Davy Crockett* shows initiated a national craze for coonskin caps and other paraphernalia. Capitalizing on Parker's ease and using beautiful landscapes, Foster created an inviting and natural-seeming frontier where the dangers were only cued up for dramatic effect. Ostensibly created as a synergistic lure for viewers to Disneyland, which Walt Disney had created in Anaheim, California, and promoted vigorously on his TV forum, *Davy Crockett* was actually bigger than Walt's dreams. It was always a ratings grabber in repeat airings and was packaged into two composite features released theatrically. It was a precursor to Parker's further frontier adventures on NBC's popular series, *Daniel Boone* (1964–1969).

The *Elfego Baca* episodes were westerns starring Robert Loggia in the title role. Foster's *Hans Brinker and the Silver Skates* was the second adaptation of the famous Mary Mapes Dodge story.

MARILYN FOX

Movie/Miniseries: *The Great Yellow Ox* (1971, mini), *Our John Willie* (1980, mini), *Codename: Icarus* (1981), *The Cuckoo Sister* (1986, mini), *The Lion, the Witch, & the Wardrobe* (1988, aka *The Chronicles of Narnia: The Lion, the Witch, & the Wardrobe*), *Not the End of the World* (1989, mini)

Fox has been in the forefront of young people's programming on the BBC. Her series work includes episodes of *Treasure Over the Water*, *Jackanory*, *Five Children and It*, and others. Her version of C. S. Lewis's *The Lion, the Witch, & the Wardrobe* featured Sophie Cook, Richard Dempsey, and Sophie Wilcox.

BRUCE FRANCHINI

***Theatre in America*:** *Cyrano de Bergerac* (1974, co-directed with William Ball)

This version, Brian Hooker's translation of the Edmund Rostand classic, is the San Francisco Repertory Theatre performance of 1972 with Marc Singer, Peter Donat, Marsha Mason, and Paul Shenar.

WILLIAM FRANCISCO

***NET Playhouse*:** *The Thirty-ninth Witness* (1968)

The Thirty-ninth Witness concerned the widely publicized 1964 murder of Kitty Genovese in New York City. She was ignored by bystanders, a situation that became a watershed moment in the journalism of the times, cautioning against urban violence and the unwillingness to combat it. Sol Stembler wrote the play, and Francisco's cast included Alan North and Christine Hatcher.

CYRIL FRANKEL
b. 1921, Stoke Newington, London, England

***Hammer House of Mystery & Suspense*:** *Tennis Court* (1986)

Movies: *The Man in a Looking Glass* (1965), *Legend of the Champions* (1983)

Frankel's features include *Man of Africa* (1953), *She Didn't Say No!* (1958), *On the Fiddle* (1961), *The Trygon Factor* (1966) with Stewart Granger and Susan Hampshire, *Permission to Kill* (1975) with Dirk Bogarde and Ava Gardner, and others. Frankel directed episodes of *Gideon's Way*, *The Baron*, *The Avengers*, *The Champion*, *Department S*, *Randall and Hopkirk*, *Jason King*, *The Adventurers*, *The Protectors*, *Return of the Saint*, and other series. The three Frankel TV movies were British-made thrillers, two with American stars: *The Man in a Looking Glass* with Steve Forrest, and *Tennis Court* with Peter Graves.

DAVID FRANKEL
b. April 2, 1959, New York City

Movie/Miniseries: *From the Earth to the Moon* (1998, mini, co-directed with Michael Grossman, David Carson, Sally Field, Gary Fleder, Tom Hanks, Frank Marshall, Jonathan Mostow, Jon Turtletaub, Graham Yost, Lili Fini Zanuck), *Band of Brothers* (2001, mini, co-directed with Tom Hanks, Richard Leland, Richard Loncraine, David Nutter, Phil Alden Robinson, Mikael Salomon, Tony To), *The Pennsylvania Miners' Story* (2002)

The son of Max Frankel, a longtime executive of *The New York Times*, David Frankel shared with Barry Jossen the Academy Award for *Dear Diary* (1996), cited for best live-action short. Frankel also shared in the Christopher Award and Emmy Award for direction of *Band of Brothers*. He also received an Emmy nomination for the pilot of *Entourage*, and shared with John Milius and others in a Writers Guild of America nomination for the teleplay of *Rome* (2005). He wrote episodes of *The Ellen Burstyn Show*, *Doctor, Doctor*, *Grapevine*, and others. Frankel directed the features *Miami Rhapsody* (1993), *Just Like You Imagined* (2002), *The Devil Wears Prada* (2006), and *Marley & Me* (2008), and episodes of *Sex & the City*.

Frankel directed episodes two, four, and eight of *From the Earth to the Moon*, and episodes seven and nine of *Band of Brothers*. *The Pennsylvania Miners' Story* was an accomplished piece of torn-from-the-headlines community storytelling, about the coalminers trapped in an underground shaft in the summer of 2002 in Somerset County, where Frankel shot much of the film. His cast included Graham Beckel, J. D. Souther, William Mapother, John Ratzenberger, Dylan Bruno, Marisa Ryan, Anjanette Comer, and Lucinda Jenney. Elwood Reid wrote the script and Mason Daring provided the atmospheric score.

GENE FRANKEL

Play of the Week (New York)**:** *Volpone* (1960, co-directed with J. Robert Blum)

Volpone was adapted by Stefan Zweig from Ben Jonson's enduring play and featured Alfred Drake, Jo Van Fleet, Kurt Kasznar, Evans Evans, Lou Jacobi, and Ludwig Donath.

JOHN FRANKENHEIMER
b. February 19, 1930, New York City;
d. July 6, 2002, Los Angeles

Playhouse 90**:** *Forbidden Area* (1956), *Rendezvous in Black* (1956), *Eloise* (1956), *The Family Nobody Wanted* (1956), *The Ninth Day* (1957, aka *Mr. and Mrs. McAdam*), *The Comedian* (1957), *The Last Tycoon* (1957), *If You Knew Elizabeth* (1957), *Winter Dreams* (1957), *Clash by Night* (1957), *The Fabulous Irishman* (1957), *The Death of Manolete* (1957), *A Sound of Different Drummers* (1957), *The Troublemakers* (1957), *The Thundering Wave* (1957), *The Last Man* (1958), *The Violent Heart* (1958), *Rumors of Evening* (1958), *Bomber's Moon* (1958), *A Town Has Turned to Dust* (1958), *The Days of Wine and Roses* (1958), *Old Man* (1958), *Face of a Hero* (1959), *The Blue Men* (1959), *For Whom the Bell Tolls* (1959, two parts), *Journey to the Day* (1960)

The DuPont Show of the Month**:** *The Browning Version* (1959)

Buick Electra Playhouse**:** *The Fifth Column* (1960), *The Snows of Kilimanjaro* (1960, two parts)

HBO Theatre**:** *The Rainmaker* (1982)

Movies/Miniseries: *Riviera* (1987, credited solely to Alan Smithee), *Against the Wall* (1994), *The Burning Season* (1994), *Andersonville* (1995, mini), *George Wallace* (1997), *Path to War* (2002)

Frankenheimer's career was mostly spent in features, dividing his two most intensively creative periods, both mostly in TV. After he consistently delivered the most outstanding dramas on TV in the late 1950s, features claimed him, especially after his nova year of 1962, in which he directed the features *Bird Man of Alcatraz*, *All Fall Down*, and *The Manchurian Candidate*, which has come in retrospect to be regarded as one of the greatest American films.

During his initial burst of superb TV dramas as the principal director of *Playhouse 90*, Frankenheimer was a driving force in the establishment of long-form storytelling in the medium. As an innovator pushing cameramen to shoot from unorthodox angles, and an editor honing scripts with writers and editing on the set, he was known for his energetic, protean way of working.

Despite working with the best writers in TV—Horton Foote, Rod Serling, JP Miller, et al.—and sparking inspired performances from his astutely cast players, the ambitious Frankenheimer left for the cinema, making the outstanding *Seven Days in May* (1964), *The Train* (1965), *Grand Prix* (1966), *The Fixer* (1968), *The Gypsy Moths* (1969), *I Walk the Line* (1970), *The Iceman Cometh* (1973), *French Connection II* (1975), and *Black Sunday* (1976). Several less than remarkable films were scattered in between. But when Frankenheimer returned in earnest to TV in the 1990s, he suddenly was welcomed as the grand master of the medium with an unprecedented four Emmy Awards within five years for directing long-form projects, for *Against the Wall*, *The Burning Season*, *Andersonville*, and *George Wallace*.

Frankenheimer was nominated 14 times for Emmy Awards as a director or producer. Four of his nominations as a director were for programs based on Rod Serling scripts: *Portrait in Celluloid* (1956) on *Climax!*, and the *Playhouse 90* presentations of *Forbidden Area*, *The Comedian*, and *A Town Has Turned to Dust*. His two other nominations for direction were for *The Turn of the Screw* and *Path to War*. His nominations for being the producer of an outstanding program were for *The Burning Season*, *Andersonville*, *George Wallace*, and *Path to War*.

Frankenheimer has been nominated seven times for Directors Guild of America Awards, for *The Manchurian Candidate*, *Bird Man of Alcatraz*, and *Grand Prix* in features, and *Against the Wall*, *Andersonville*, *George Wallace*, and *Path to War* in TV. He received Golden Globe nominations for directing *The Manchurian Candidate* and *Seven Days in May*. He received CableACE Awards for directing and producing *George Wallace*, among many other honors. Among the director's features are *The Young Stranger* (1957), *The Extraordinary Seaman* (1969), *The Horsemen* (1972), *Story of a Love Story* (1973), *99 and 44/100ths% Dead* (1974), *Prophecy* (1979), *The Challenge* (1982), *The Holcroft*

Covenant (1985), *52 Pickup* (1986), *Dead Bang* (1989), *The Fourth War* (1990), *Year of the Gun* (1991), *The Island of Dr. Moreau* (1996), *Ronin* (1998), and *Reindeer Games* (2000).

Frankenheimer was the floor manager for 58 episodes of *Rod Brown of the Rocket Rangers*. He directed episodes of *You Are There*, *Danger*, and *Studio One*. Frankenheimer directed 26 episodes of *Climax!* in 1955 and 1956. Among the director's early-career, hour-long shows were the *Sunday Showcase* presentations of *People Kill People Sometimes* (1959) starring Jason Robards, George C. Scott, and Geraldine Page, and *The American* (1960) starring Lee Marvin as Pima Native American Ira Hayes, one of the flag-raisers at the Battle of Iwo Jima. Frankenheimer's most celebrated hour-long piece was *The Turn of the Screw* (1959) on *Ford Startime*. He directed Ingrid Bergman in an Emmy-winning performance in her TV debut as the Governess in Henry James's time-honored ghost story. Also receiving Emmy nominations were the program, Frankenheimer, and scripter James Costigan.

As the principal director of *Playhouse 90*, Frankenheimer executed a feature-length drama about six times a year. *Playhouse 90* was produced by Martin Manulis, who latterly alternated with Fred Coe, Herbert Brodkin, and John Houseman. During its four seasons on the air, *Playhouse 90* won 13 Emmy Awards from 52 total nominations, many of those for Frankenheimer's shows.

Serling's adaptation for Frankenheimer of Pat Frank's provocative Cold War novel, *Forbidden Area*, was the anthology's maiden voyage, about a Russian spy infiltrating the Strategic Air Command as analysts try to convince military brass that a Soviet attack is imminent. Charlton Heston starred with Vincent Price, Tab Hunter, Diana Lynn, Victor Jory, and future director Lamont Johnson.

Rendezvous in Black was a serial killer mystery based on a Cornell Woolrich story, starring Boris Karloff, Franchot Tone, and Larraine Day. *Eloise* starred child actress Evelyn Rudie with Kay Thompson, Monty Woolley, and Ethel Barrymore. The story concerned a six-year-old girl causing havoc in a Manhattan hotel. Rudie received an Emmy nomination for best actress. *The Family Nobody Wanted* was based on the actual story of Helen and Carl Doss, who took in orphans of all racial backgrounds who had been rejected by the placement system. Lew Ayres and Nanette Fabray starred as the Dosses. *The Ninth Day* concerned a group of people living in an isolated desert community who believe they are the survivors of a nuclear war. Piper Laurie, Mary Astor, and Cedric Hardwicke starred.

While several other Frankenheimer shows on *Playhouse 90* have traveled a long life in popular culture, the one that garnered the most notice in its day was *The Comedian*, which won the Emmy Award as the best single program of the year, and was central to the overall show winning the 1957 Emmy for best anthology program. The show also won an Emmy for best live camera work, and Serling took home his third Emmy for his adaptation of Ernest Lehmann's story about a despicable egomaniac who happens to be the hottest comedy star on TV. Nominated for Emmys were Frankenheimer and Mickey Rooney for best actor, portraying Sammy Hogarth, an amalgam of perhaps Sid Caesar, Arthur Godfrey, and Red Skelton. Close in nature to Jose Ferrer's feature *The Great Man* (1956), *The Comedian* emphasizes the sanitizing filter of TV showmanship and the pressures of the live era. Rooney's Sammy is a singularly nasty individual, presented by Frankenheimer with all the warts. Edmond O'Brien co-starred with Kim Hunter, Constance Ford, and Mel Torme.

F. Scott Fitzgerald's *The Last Tycoon* was adapted by Don Mankiewicz and starred Jack Palance as Monroe Stahr, the author's facsimile of the former Metro-Goldwyn-Mayer production executive, Irving Thalberg, the "Boy Wonder," who died of pneumonia at age 37. Frankenheimer's cast included Lee Remick, Peter Lorre, Keenan Wynn, Reginald Denny, and Viveca Lindfors. *If You Knew Elizabeth* was an original teleplay by Tad Mosel starring Claire Trevor as a bride-to-be whose future husband (Gary Merrill) is only marrying her to enhance his professional position. She disappears and his search for her unearths information about her many facets that almost define her as a multiple personality. Dana Wynter starred in *Winter Dreams* as the newfound dream girl for John Cassavetes.

Clifford Odets's *Clash by Night* detailed the affair between a staid middle-aged man's best friend and his young wife. Kim Stanley starred as the straying wife, Lloyd Bridges played the unscrupulous friend, and E. G. Marshall was the husband. *The Fabulous Irishman* was a story of Irish Republican Army weapons smuggling in 1918 starring Art Carney. *The Death of Manolete*, a bullfight saga from the pen of Barnaby Conrad and starring Palance, was Frankenheimer's personal least favorite of all his *Playhouse 90* shows. *A Sound of Different Drummers* was adapted by Robert Alan Aurthur from a Ray Bradbury short story about the Totalitarian future, in which a government officer catches a librarian hiding a banned book. Sterling Hayden, Diana Lynn, and John Ireland starred. Ben Gazzara, Keenan Wynn, Barbara Rush, and Robert Vaughn were in *The Troublemakers*, a story about juvenile delinquents who beat a boy to death while one of them has a guilty conscience.

The Thundering Wave starred Franchot Tone and Joan Bennett as a separated husband-and-wife acting team

who, after years apart, are asked to star in a play—him as her father. James Mason also starred in this Robert Alan Aurthur piece with support from Pamela Mason, Jack Klugman, and Susan Oliver. *The Last Man* was a western written by Aaron Spelling about a frontiersman in Arizona who's sent to the next town for medicine to help his critically ill wife and child and is 87 cents short. Sterling Hayden and Carolyn Jones starred. *The Violent Heart* was the Leslie Stevens adaptation of a Daphne du Maurier novel of the French Riviera about an unattended but married beauty, played by Dana Wynter, who finds herself drawn to photography store owner Ben Gazzara after her husband leaves for Paris.

Frankenheimer directed back-to-back sagas of World War II flyboys with Leslie Stevens's adaptation of William Durkee's *Rumors of Evening* with John Kerr and Barbara Bel Geddes, and Serling's *Bomber's Moon* with Robert Cummings, Martin Balsam, and Rip Torn. The latter concerned a commander's accusation of a young flier's cowardice after a top pilot was shot down.

The trip to air date by a powerhouse Serling script entitled *A Town Has Turned to Dust* was at first problematic. Serling's basic story recounted the shame of a town after a lynch mob has done its dirty work. Originally, it was very specific, centering on the plight of Emmett Till, a 14-year-old black boy who was murdered in 1955 by white racists near Money, Mississippi, in Leflore County, for whistling at a white woman. His body was found in the Tallahatchie River with a cotton-gin fan tied to his neck by barbed wire. The incident became a major flashpoint of the Civil Rights Movement. The resulting sham trial exonerated the known culprits. Serling's script, which came to Frankenheimer two years after the fact, was too hot for CBS executives, who didn't want to lose any Southern affiliates for the telecast. It was postponed from the first show of the 1957–1958 season to the final show. Serling was urged by CBS programming director Hubbell Robinson Jr. to change the specifics. So, the writer and Frankenheimer made it a western set in 1870s New Mexico, and the boy's ethnicity was changed to Mexican. The sheriff who let the vigilante justice take place by inaction was played by a master of ambiguity, Rod Steiger. The main thug was portrayed by William Shatner, and the cast included Fay Spain and James Gregory. *A Town Has Turned to Dust* received Emmy nominations for Frankenheimer, Steiger, and Serling.

The Days of Wine and Roses has endured in the culture as a standard treatise on alcoholism. JP Miller converted his TV script into a play and a 1962 feature, directed by Blake Edwards to five Academy Award nominations, including for stars Jack Lemmon and Lee Remick. Frankenheimer's original version starred Cliff Robertson as the alcoholic and Piper Laurie as the girl he marries and coerces down into his drunken world. Both actors in the TV version deliver perhaps their finest performances. Charles Bickford co-starred as her father in both the TV and film versions, and Malcolm Atterbury and Marc Lawrence were among Frankenheimer's ensemble. Miller's script and Laurie's performance were nominated for Emmys.

Old Man was announced by CBS as the most expensive show yet made for TV when it aired in 1958, recreating the historic 1927 flood of the Mississippi River. It told a William Faulkner tale of that turbulent time, about convicts who are transported from prison to fight the flood. Some inmates see this as an opportunity to escape. Sterling Hayden played a convict who saves a young woman from the rising water. Faulkner's title was the nickname for the river, which Frankenheimer recreated inside the CBS Studios in Hollywood. Geraldine Page co-starred. This watery and atmospheric production was nominated for the Emmy for outstanding single program and contributed to *Playhouse 90* winning the Emmy for best dramatic series of 1958–1959. Also nominated for their first Emmys were Page and adapter Horton Foote, who would collaborate later on her Oscar-winning work in *The Trip to Bountiful* (1985).

Jack Lemmon provided the expressions for *Face of a Hero*, the adaptation of a Pierre Boulle story by Robert L. Joseph about a district attorney whose crusades in the name of truth have pegged him as hero to the townsfolk of his small Southern hamlet. But flashbacks reveal him to have stood by while a girl drowned. Relying on Lemmon's mighty talent to portray both faces of this particular "hero," Frankenheimer's character study was also about the pitfalls of the blanket acceptance of established ideas about public figures. The ensemble used many of Frankenheimer's favorite character players, including Rip Torn, James Gregory, Malcolm Atterbury, and Whit Bissell. Also in the cast were Anne Meacham and Burt Reynolds.

In *The Blue Men*, a distinguished police detective has his professional honor questioned when he refuses to arrest a theft suspect. Edmond O'Brien, Jack Warden, and Eileen Heckert co-starred. The director's final *Playhouse 90* was *Journey to the Day*, about six mental hospital patients who go through group therapy together. They were played by Janice Rule, Mary Astor, future director Mike Nichols, James Gregory, Vivian Nathan, and James Dunn, with Steven Hill as Dr. Edward Gutera. Roger O. Hirson wrote the script from an idea by Fred Coe, who produced.

Among Frankenheimer's most ambitious shows for *Playhouse 90* was A. E. Hotchner's three-hour adaptation of Ernest Hemingway's *For Whom the Bell Tolls*, which was split over two weeks. Recreating the Spanish

Civil War of 1937 and the mountains of Spain, Frankenheimer relied on Jason Robards as Robert Jordan and Maria Schell as Maria to carry the central romance. The cast included Eli Wallach, Maureen Stapleton, Steven Hill, Nehemiah Persoff, and future director Sydney Pollack. Frankenheimer and Hotchner collaborated on two other Hemingway stories for TV. Both *The Fifth Column*, which was Hemingway's only play, and *The Snows of Kilimanjaro* aired as specials. *The Fifth Column*, another story of the Spanish Civil War, concerned a wounded espionage agent and starred Richard Burton, Maximilian Schell, Sally Ann Howes, George Rose, Betsy von Furstenberg, and Pollack. *The Snows of Kilimanjaro* was also about a cynical and wounded man, this time on safari in East Africa, drunkenly insulting the wife he doesn't love and reviewing his misspent life. Robert Ryan's capacity for self-disgust perfectly fit this unheroic Hemingway hero. Frankenheimer's cast included Rule, Astor, Gregory, Ann Todd, Brock Peters, and Norma Crane.

Frankenheimer's version of *The Browning Version* marked John Gielgud's TV debut, playing the disgraced teacher, Andrew Crocker-Harris, who loses the respect of his students, colleagues, and wife. Terrence Rattigan's play was adapted by Jacqueline Babbin and Audrey Geller. Gielgud's performance was the centerpiece, supported by Margaret Leighton as the wife, Cecil Parker as the headmaster, Robert Stephens, Donald Moffatt, and Rhoden Streeter.

Frankenheimer's feature career took off in the 1960s and he didn't return to TV until 1982, when he directed a purposefully stagy version of N. Richard Nash's play, *The Rainmaker*, with Tommy Lee Jones as Starbuck and Tuesday Weld as Lizzie, the spinster-in-the-making. She received a CableACE nomination for her performance and the supporting cast included William Katt, Lonny Chapman, James Cromwell, Taylor Lacher, and William Traylor. The director accepted the Alan Smithee credit on *Riviera*, a thriller with Jon Finch. That credit (see ALAN SMITHEE) sends a message to the industry that the Directors Guild of America has agreed with the director that the producer was guilty of moral foul play after the show was turned in.

Against the Wall recreated the 1971 prison riot at Attica Correctional Facility in Wyoming County, New York, concentrating on atrocious conditions, bad management, and a lack of understanding among the guards for the needs of the 2,200 inmates. Using a hot-house shooting style that ramped up the tensions and accentuated the intolerance and violence in the legendary standoff between 1,000 rioters and New York state troopers over 42 hostages, Frankenheimer delivered one of the best prison movies of all. When the actual four-day siege ended, 10 hostages and 29 inmates were dead. The events at Attica helped initiate prison reform everywhere. Frankenheimer filmed the movie for HBO in Clarksville, Tennessee, from a script by Ron Hutchinson with a cast including Samuel L. Jackson, Kyle MacLachlan, Frederic Forrest, Anne Heche, Harry Dean Stanton, Clarence Williams III, Carmen Argenziano, and Philip Bosco. Frankenheimer's Emmy Award for direction and DGA nomination were supplemented at awards time by an Eddie from the American Cinema Editors for Lee Percy's great cross-cutting. Jackson received a Golden Globe nomination for his performance.

This return to TV prominence by Frankenheimer was followed by *The Burning Season*, a South American jungle film based on the life and murder of rubber tapper Chico Mendes in the Amazon wilderness of Acre Province, Brazil. Mendes's fight for the rights of his fellow rubber gatherers against cattle ranchers who razed jungles reached a tragic end when he was killed in 1988, an event that became a rallying point for environmentalists working to save the rainforests. The source book was by Andrew Revkin, adapted by William Mastrosimone, Ron Hutchinson, and Michael Tolkin for HBO, and photographed in the forests of southern Mexico by John R. Leonetti. Raul Julia delivered one of his finest performances as Mendes. Both Frankenheimer and Julia won Emmy Awards, and the film received nominations for outstanding movie, the writers, and the performances of Sonja Braga and Edward James Olmos. The film won the Golden Globe for best TV movie, and Julia won a Golden Globe and a Screen Actors Guild Award. Olmos won a Golden Globe and Braga was nominated for one. Frankenheimer's excellent cast included Argenziano, Kamala Lopez-Dawson, Tony Plana, Luis Guzman, Nigel Havers, Esai Morales, and Tomas Milian.

Frankenheimer next turned his attention to the Civil War story, *Andersonville*, about the notoriously disease-ridden Southern prison in the title Georgia community. An estimated 13,000 Union prisoners died in the Andersonville stockade of malnutrition, exposure, and disease during the war. Frankenheimer's vision was abetted by the TNT production team's knack for filming Civil War stories. The everyday inhumanity and horror of Andersonville became the canvas for smaller stories of daring, survival, aid, escape, and hope. David W. Rintels wrote the script, and Frankenheimer's large cast included Frederic Forrest, William H. Macy, Jarrod Emick, Cliff De Young, Matt McGrath, William Sanderson, and Thomas F. Wilson. Of the seven Emmy nominations received by *Andersonville*, Frankenheimer won the lone award. Ric Waite's cinematography, Paul Rubell's film editing, and May Routh's costumes also were nominated. Rubell won the Eddie, Frankenheimer received a DGA nomina-

tion, and Rintels received a Writers Guild of America nomination.

George Wallace is simply one of the best biographical films ever made about an American political figure. A complex Southerner and an extremely politically driven racist whose views changed over time, particularly after he became a born-again Christian, Wallace served four terms as governor of Alabama between 1963 and 1987, and ran for President four times. Marshall Frady adapted his biography of Wallace with screenwriter Paul Monash, concentrating on the public and private profiles of the man, including the 1972 assassination attempt on his life in Laurel, Maryland, and his marriages. Certainly, Gary Sinise delivered one of his finest performances as Wallace, so deeply imbedded in the character that he seemed like the second coming of Wallace incarnate. Frankenheimer, Sinise, and Mare Winningham as Lurleen Wallace all won Emmy Awards from eight total nominations, including for outstanding miniseries, Alan Caso's cinematography, and Angelina Jolie's supporting performance as Wallace's second wife, the former Cornelia Ellis Snively. The movie and Jolie won Golden Globes and Sinise and Winningham were nominated. The movie, Sinise, Frankenheimer, and the makeup won CableACE's, and nominated were Joe Don Baker as Big Jim Folsom, Jolie, the writers, film editor Antony Gibbs, and the art direction. Sinise won the SAG Award for best actor, Caso won the American Society of Cinematographers Award, and Antony Gibbs won the Eddie. Frankenheimer received a DGA nomination and the writers received a WGA nomination. Also in the cast were Clarence Williams III, Terry Kinney, and William Sanderson. Produced for TNT by Mark Carliner, Frankenheimer, and others, the show was bestowed with a Peabody Award.

George Wallace was another great piece of movie-making about the American political process by the man who made *The Manchurian Candidate* and *Seven Days in May*. And Frankenheimer returned to the era of those thrillers with a capstone reassessment of Lyndon Johnson's Presidency. *Path to War* isn't the complete masterpiece the way *George Wallace* is, but it's a heady return to the crises of the 1960s with an expository bent and a lively attitude toward the political complexities of Johnson, his administration, the times, and the unrest very alive in Middle America over the escalation of the Vietnam War. Daniel Giat's brimming script manages to cover all the bases. Michael Gambon portrayed LBJ, with Donald Sutherland as Clark Clifford, Alec Baldwin as Robert McNamara, Cliff De Young as McGeorge Bundy, Tom Skerritt as General William Westmoreland, John Aylward as Dean Rusk, Bruce McGill as George Ball, Philip Baker Hall as Senator Everett Dirkson, Frederic Forrest as General Buzz Wheeler, Felicity Huffman as Lady Bird Johnson, and Bruce McGill, James Frain, Albert Hall, J. K. Simmons, Diana Scarwid, and Christian Peppard. Eight Emmy nominations were doled out to this final masterstroke, including for outstanding movie, Frankenheimer's direction, Giat, Stephen Goldblatt's cinematography, and the performances of Gambon and Baldwin. Sutherland won a Golden Globe, and the movie, Gambon, and Baldwin were nominated.

Two months after *Path to War* debuted on HBO, Frankenheimer died at the age of 72 from complications following a stroke linked to back surgery. While he is often mentioned with Arthur Penn and Sidney Lumet as the top feature directors to have emerged in the 1960s from TV roots, Frankenheimer was easily the highest achiever of the three in terms of quantity and quality of his TV output in the 1950s and early 1960s alone. Considering that the energies of most of his creative life were channeled into features, Frankenheimer's achievements in TV are all the more impressive. When he returned to TV in the 1990s, his success was unparalleled.

He was one of the true giants of the medium.

JEFF FRANKLIN
b. 1944

Movie: *To Grandmother's House We Go* (1992)

Primarily a writer/producer, Franklin directed episodes of *Full House* and *Where There's a Will*, and the feature *Love Stinks* (1999). Franklin wrote episodes of *Happy Days*, *Laverne & Shirley*, *Bosom Buddies*, *Full House*, *It's Garry Shandling's Show*, *Hangin' with Mr. Cooper*, and others. Franklin's one TV movie as a director was an adventure featuring twins Ashley and Mary-Kate Olsen, mixing it up with Stuart Margolin, Rhea Perlman, Jerry Van Dyke, and a few others.

RICHARD FRANKLIN
b. July 15, 1948, Melbourne, Victoria, Australia

Movies: *Running Delilah* (1994), *One Way Ticket* (1997), *The Lost World: Land of the Apes* (1999)

Franklin's features include *Belinda* (1972), *Loveland* (1973), *The True Story of Eskimo Nell* (1975, aka *Dick Down Under*), *Fantasm* (1976, aka *World of Sexual Fantasy*, credited to pseudonym Richard Bruce), *Patrick* (1978), *Road Games* (1981), *Psycho II* (1983), *Cloak & Dagger* (1984), *Link* (1986), *F/X2* (1991), *Hotel Sorrento* (1995), *Brilliant Lies* (1996), and *Visitors* (2003). Franklin has directed episodes of *Beauty and the Beast*, *Flatland*, and *The Lost World*.

In *Running Delilah*, Kim Cattrall plays an antiterrorism agent who receives a new lease on life with new body parts. *One Way Ticket* is about an inmate (Peter Phelps) who is sprung from prison by a female guard/lover (Rachel Blakely).

JAMES FRAWLEY
b. 1937, Houston, Texas

Movies: *Delancey Street: The Crisis Within* (1975), *Columbo: Try and Catch Me* (1977), *Columbo: Make Me a Perfect Murder* (1978), *Columbo: How to Dial a Murder* (1978), *Gridlock* (1980, aka *The Great American Traffic Jam*), *The Outlaws* (1984), *Warm Hearts, Cold Feet* (1987), *Assault and Matrimony* (1987), *Spies, Lies & Naked Thighs* (1988), *Columbo: Murder, Smoke and Shadows* (1989), *Columbo: Sex and the Married Detective* (1989), *Columbo: Murder, a Self-Portrait* (1989), *The Secret Life of Archie's Wife* (1990, aka *Runaway Heart*), *Another Midnight Run* (1994), *Cagney & Lacey: The Return* (1994), *The Shamrock Conspiracy* (1995), *Harrison: Cry of the City* (1996), *Sins of the Mind* (1997), *On the 2nd Day of Christmas* (1997), *Mr. Headmistress* (1998), *The Three Stooges* (2000), *Nancy Drew* (2002)

Originally an actor, Frawley appeared in many of the network shows in the 1960s, including *Perry Mason*, *Gunsmoke*, *Twelve O'clock High*, *Hogan's Heroes*, *Dr. Kildaire*, *The Dick Van Dyke Show*, *McHale's Navy*, *I Spy*, *The Fugitive*, *The Blue Light*, and the show that began his directing in earnest, *The Monkees*. Frawley won an Emmy Award for directing the "Royal Flush" episode of *The Monkees* in 1967, and he directed 23 episodes of that show. He was nominated in 1998 and 2001 for directing the pilot episodes of, respectively, *Ally McBeal* and *Ed*. Frawley also received a Directors Guild of America Award nomination for the *Ally McBeal* pilot. An in-demand freelancer in drama and comedy, Frawley directed episodes of *That Girl*, *The Texas Wheelers*, *Tales of the Gold Monkey*, *Faerie Tale Theatre*, *Magnum, P.I.*, *The Scarecrow and Mrs. King*, *Cagney & Lacey*, *Father Dowling Mysteries*, *South Beach*, *Law & Order*, *Melrose Place*, *Picket Fences*, *American Gothic*, *Chicago Hope*, *Vengeance Unlimited*, *The Practice*, *Judging Amy*, *The Ghost Whisperer*, *Grey's Anatomy*, *Shark*, and other series. Frawley's features include *The Christian Licorice Store* (1971), *Kid Blue* (1973), *The Big Bus* (1976), *The Muppet Movie* (1979), and *Fraternity Vacation* (1985).

Frawley's first TV movie concerned the Delancy Street Foundation, which was dedicated to reforming criminals and junkies. His cast included Mark Hamill, Louis Gossett Jr., and Michael Conrad. *Gridlock*, a traffic-jam comedy, threw in every out-of-work fringe celebrity, down to Alan Seus and Wink Martindale. In *Outlaws*, Charles Rocket and Chris Lemmon are prison inmates who get caught up in a jailbreak and have to survive by their inconsiderable wits. While Frawley seemingly could always pick up a *Columbo* movie to direct when he wanted, he was one of the few directors of TV movies who consistently mined the comedy veins.

Warm Hearts, Cold Feet is a newspaper comedy/drama about a married couple (Margaret Colin, Tim Matheson) working for rival papers, writing about conceiving their first child. Barry Corbin, Elizabeth Ashley, and Tiny Lister are involved. *Assault and Matrimony* is a different kind of marriage story with a husband and wife decidedly way out of love with the other, each secretly choosing to kill the other to take control of the house that he and she desperately want to keep. *Spies, Lies & Naked Thighs* was an espionage-genre send-up with Ed Begley Jr. and Linda Purl as a couple trying to foil a presidential assassination, mixed up with Rachel Ticotin, Harry Anderson, Wendy Crewson, and Brent Carver. In *The Secret Life of Archie's Wife*, Jill Eikenberry is kidnapped by bank-robbing loser Michael Tucker, and each decide to help the other with their problems. Ray Wise played Archie with Elaine Stritch, Gordon Clapp, J. C. Quinn, and Noah Blake.

Another Midnight Run cast Christopher McDonald as bounty hunter Jack Walsh, who was played by Robert De Niro in Martin Brest's original theatrical hit, *Midnight Run* (1988). Dan Hedaya, Ed O'Ross, and Cathy Moriarty provided some of the background flavor. Edward Woodward plays a retiring Scotland Yard inspector who gets caught up in a murder case being investigated by his daughter's boyfriend, a New York City detective, in *The Shamrock Conspiracy*, which led to a sequel, *Harrison: Cry of the City*, which also featured Elizabeth Hurley as the daughter. *Sins of the Mind* starred Missy Crider as a teen who, after a car accident, becomes a nymphomaniac and a liar and thief to hide her addiction. Jill Clayburgh and Mike Farrell played her parents, and Louise Fletcher enacted the role of the family psychiatrist.

In Frawley's Christmas movie, Mary Stuart Masterson is caught robbing a department store at yuletide time, and Mark Ruffalo plays the store detective who falls for her. Harland Williams is *Mr. Headmistress*, a variation on Chris Columbus's *Mrs. Doubtfire* (1993). In Frawley's film, recent ex-con Williams hides out in the academy as the new woman in charge as mobsters are on his trail. Katey Sagal and Shawna Waldron enact merry misadventures.

Janet Roach and Kirk Ellis adapted Michael Fleming's book, *From Amalgamated Morons to American Icons: The Three Stooges* into Frawley's one comedy

biopic. The principals are played by Paul Ben-Victor (Moe Howard), Evan Handler (Larry Fine), and Michael Chiklis (Curly Howard). *Nancy Drew* is a college mystery, with a friend (Jill Ritchie) lapsing mysteriously into a coma. Maggie Lawson starred as the famous character from Mildred Wirt Benson's girlhood fiction, and Dale Midkiff, Jenny O'Hara, and Kevin Tighe were on the sidelines.

STEPHEN FREARS
b. June 20, 1941, Leicester, England

***Play for Today*:** *Sunset Across the Bay* (1975), *Early Strugglers* (1976), *Long Distance Information* (1979)
***BBC2 Play of the Week*:** *Able's Will* (1977), *A Visit from Miss Protheroe* (1977)
***Six Plays by Alan Bennett*:** *Me! I'm Afraid of Virginia Woolf* (1978), *Doris and Doreen* (1978), *Afternoon Off* (1979), *One Fine Day* (1979)
***BBC2 Playhouse*:** *Play Things* (1976), *Going Gently* (1981)
***Screen Two*:** *Song of Experience* (1986)
Movies: *The Cricket Match* (1973), *Daft as a Brush* (1975), *Three Men in a Boat* (1975), *Walter* (1982), *Walter and June* (1983, aka *Loving Walter*), *The Last Company Car* (1983), *Saigon: Year of the Cat* (1983), *December Flower* (1984), *The Snapper* (1993), *Fail-Safe* (2000), *The Deal* (2003), *Skip Tracer* (2007)

Frears was nominated for Academy Awards for directing *The Grifters* (1990) and *The Queen* (2006). He was nominated for Directors Guild of America Awards for directing *Fail-Safe* with Martin Pasetta, and *The Queen*. He was nominated for an Emmy for *Fail-Safe*, and a Golden Globe for *The Queen*. He won a British Academy of Film and TV Arts Award for best single play for *Going Gently*, and for best single drama for *The Deal*. Frears was nominated for a total of 10 BAFTA awards, including for best direction for *Dangerous Liaisons* (1988) and *The Queen*. Frears's features include *Gumshoe* (1971), *Bloody Kids* (1979, aka *One Joke Too Many*), *The Hit* (1984), *My Beautiful Launderette* (1985), *Prick Up Your Ears* (1987), *Sammy and Rosie Get Laid* (1987), *Hero* (1992), *Mary Reilly* (1996), *The Van* (1996), *The Hi-Lo Country* (1998), *High Fidelity* (2000), *Liam* (2000), *Dirty Pretty Things* (2002), and *Mrs. Henderson Presents* (2005). The documentary special *A Personal History of the British Cinema by Stephen Frears* (1997, co-directed with Mike Dibb), featured on-camera interviews with Alexander Mackendrick, Alan Parker, Michael Apted, and Gavin Lambert. Frears directed episodes of *Parkin's Patch*, *Tom Gratton's War*, *Follyfoot*, *ITV Playhouse*, *The Comic Strip Presents . . .* and other series. Frears has been significant to the careers of writers Christopher Hampton and Alan Bennett.

The Cricket Match followed literary gents on one team traveling to play a village squad. *Daft as a Brush* starred Vanessa Redgrave and Jonathan Pryce. *Three Men in a Boat* was the adaptation by Tom Stoppard of a Jerome K. Jerome novel about three Victorian Era men who decide to take a vigorous boating excursion on the Thames River, during which misadventures ensue. Tim Curry, Michael Palin, and Stephen Moore were the principals in this remake—Graham Cutts directed a 1933 version, and Ken Annakin directed a 1956 version with Laurence Harvey.

By the time Frears guided four of the *Six Plays by Alan Bennett*, the director had already made a short piece, *A Day Out*, by the acclaimed writer. *Me! I'm Afraid of Virginia Woolf* received three BAFTA nominations, including for Frears for best single play. Thora Hird, Neville Smith, and Julie Walters were featured in a precursor to the writer's main themes of gay repression and overbearing motherhood. *Doris and Doreen* were played by Patricia Routledge and Prunella Scales, with Pete Postlethwaite on the side. In *Afternoon Off*, a Chinese hotel employer in London who speaks only a smattering of English makes it his mission to take a box of chocolates to a girl whom he has been told is smitten with him. Henry Man portrayed Mr. Lee, and along the way are Hird, Postlethwaite, Anna Massey, Richard Griffiths, Angela Curran, and Harold Innocent. In *One Fine Day*, a henpecked real estate broker (Dave Allen) and his in-company rival (Dominic Guard) come to loggerheads.

Bennett's *Sunset Across the Bay*, about an older couple who move to a beachside community upon his retirement, served as Frears's first show on *Play for Today*. *Early Struggles* starred Tom Conti and Stephen Rea, and *Long Distance Information* featured Jim Broadbent, Pauline Collins, and Neville Smith. *Play Things*, written by another of the director's early-career favorites, Peter Prince, featured Jonathan Pryce, Colin Campbell, and Nigel Hawthorne.

Frears's involvement with stories about people in old age reached its apex with *Going Gently*, about the conversations between two cancer ward patients, a story that Thomas Ellis adapted from the novel by Robert C. S. Downs. Incisive and dark-humored, this piece starred Norman Wisdom and Fulton Mackay as the oldsters, with Judi Dench and Margaret Whiting. *Going Gently* won all four BAFTA Awards for which it was nominated: for Frears for best single drama, Dench's performance, Nat Crosby's cinematography, and George Fenton's score. *December Flower* was in the same deathbed vein about a senior citizen in sickly condition, but the movie used surrounding family intrigues to keep it pumping. Mona

Wasbourne portrayed Aunt Mary near expiration, with Jean Simmons as the attendant niece, and Bryan Forbes and June Ritchie as the old lady's not-so-welcoming offspring. *December Flower* aired in America on PBS's *Great Performances*.

Walter and *Walter and June* both starred Ian McKellan as a mentally challenged middle-aged man. In the first film, he loses both of his parents and may become a ward of the state. In the latter, he can't keep a job, wanders the slums, and meets a mentally challenged woman, played by Sarah Miles in perhaps her top against-type assignment. At the heart of Frears and writer David Cook's companion pieces is McKellan's performance, applying the humanity to an overall criticism of the lousy British social services system during the Thatcher administration. In both films were Barbara Jefford, Arthur Whybrow, and Jim Broadbent. Frears received a BAFTA nomination for best single drama for the first show.

Saigon: Year of the Cat, written by playwright David Hare, was a Vietnam War story set in 1975 just before the fall of the title city. Judi Dench portrays a mysterious Englishwoman and Frederic Forrest is a CIA analyst; the two meet as the world crumbles around them. The international support includes E. G. Marshall, Roger Rees, Josef Sommer, Wallace Shawn, and Emily Mann. The piece received five BAFTA nominations, including for Frears for best single drama, Dench's performance, and Jim Howlett's cinematography.

The Snapper aired on the BBC and then was released theatrically in America by Miramax Films. Based by Roddy Doyle on his own novel, *The Snapper* was about a 20-year-old girl in a big family in a small Irish town who becomes pregnant, but won't name the father, stirring controversy. Often hilarious, *The Snapper* belongs with Alan Parker's *The Commitments* (1991) and Frears's *The Van* in an interrelated trilogy of Doyle adaptations about working-class life in Ireland. Tina Kellegher played the expectant Sharon in *The Snapper*, and Frears's superb cast included Colm Meaney, Ruth McCabe, Brendan Gleeson, and Ciara Duffy. The film won BAFTA Awards for sound and film/video editing, and was nominated for best single drama (shared by Frears, Doyle, and producer Lynda Myles). Meaney received a Golden Globe nomination for his performance (in the film category).

Sidney Lumet directed the relatively famous and admired *Fail-Safe* (1964) starring Henry Fonda and Walter Matthau. For Frears to remake it was an instant challenge, on top of which was the decision by the filmmakers and CBS to air it live on April 9, 2000. Its immediacy gave the moldering value in the Cold War story some bite and impact in the age of terrorism, as the Untied States deals with the brink of nuclear war. Walter Bernstein's original script was used by Frears, whose cast included Richard Dreyfuss as the U.S. President, Brian Dennehy, Harvey Keitel, George Clooney (who also produced), Sam Elliott, Don Cheadle, Noah Wyle, Norman Lloyd, Hank Azaria, James Cromwell, John Diehl, and Bill Smitrovich, with legendary newscaster Walter Cronkite introducing the proceedings. The show won Emmy Awards for both its technical direction and lighting, and was nominated for the direction by Frears and Martin Pasetta, the casting and sound mixing. Frears and Pasetta were nominated for a DGA Award, and the show itself for a Golden Globe.

Frears returned to British politics with a look at British Prime Minister Tony Blair's career with regard to his lifelong relationship in and out of politics with Scotsman Gordon Brown. *The Deal*, starring Michael Sheen as Blair and David Morrissey as Brown, dealt with the two leaders' differing styles. The show won for Frears the BAFTA Award for best single drama.

GERALD FREEDMAN
b. June 25, 1927, Lorain, Ohio

***NET Playhouse*:** *Antigone* (1972)

Freedman was an assistant to Jerome Robbins on both the Broadway musical *West Side Story* and the 1961 film. He directed on *Celebrity Playhouse* and the sitcom *Blondie* with Penny Singleton. On the hour-long *The Du Pont Show of the Week*, Freedman directed Peter Lorre and Theodore Bikel in *Diamond Fever* (1963). *Antigone* was an early showcase for the protean young talent of Canadian actress Genevieve Bujold in the title role, leading a cast including Fritz Weaver, Stacy Keach, Aline MacMahon, James Naughton, and Louis Zorich.

JERROLD FREEDMAN
b. October 29, 1941

***American Playhouse*:** *Native Son* (1986)
Movies: *Harpy* (1971, co-directed with Gerald Seth Sindell), *A Cold Night's Death* (1973, aka *The Chill Factor*), *Bloodsport* (1973, aka *Blood Sport*), *The Last Angry Man* (1974), *Some Kind of Miracle* (1979), *Lawman without a Gun* (1979, aka *This Man Stands Alone*), *The Streets of L.A.* (1979), *The Boy Who Drank Too Much* (1980), *Victims* (1982), *Legs* (1983), *The Seduction of Gina* (1984), *Best Kept Secrets* (1984), *Seduced* (1985), *Thompson's Last Run* (1986), *Family Sins* (1987), *Unholy Matrimony* (1988), *The Comeback* (1989), *Night Walk* (1989), *Good Night, Sweet Wife: A Murder in Boston* (1990, aka *The Charles Stuart Story*), *Condition: Critical* (1992), *The O. J. Simpson Story* (1995, credited to Alan Smithee)

Freedman wrote for *The Bold Ones*, *Night Gallery*, and *Kojak*, among others, and his features are *Kansas City Bomber* (1972) with Raquel Welch, *Borderline* (1980) with Charles Bronson, and an *American Playhouse* production released to theatres, the adaptation of James Baldwin's *Native Son* (1986).

Harpy starred Elizabeth Ashley as an architect's wife who tries anything and everything to reconnect to her husband, working behind the scenes to destroy his relationships with his new girlfriend, best friend, and his collection of birds, including a South American harpy eagle, the world's largest bird of prey. The parallels between the harpies is completely intentional. Ashley delivers one of her best performances. Hugh O'Brian co-starred with Marilyn Mason, Tom Nardini, Mark Miller, and Linda Watkins. Sindell is the movie's credited producer.

Eli Wallach and Robert Culp play the successors of a scientist who died at an Arctic research station in *A Cold Night's Death*. Each displays his own motives in being there as they try to solve the mystery of the death, and realize that they might not be alone. Freedman wrote and directed *Bloodsport*, one of the more underrated productions of the movie-of-the-week era, about the forces that take over the life of an exceptional high school football player. Ben Johnson delivered one of his best performances as the boy's intractable and domineering father.

The Last Angry Man afforded Pat Hingle one of his few starring roles as a crusty Brooklyn physician in 1936. The role had been played in 1959 by Paul Muni in his final feature, under the direction of Daniel Mann. Gerald Green wrote both adaptations of his own novel, with the Freedman/Hingle version holding its own. *The Streets of L.A.* starred Joanne Woodward as the incensed victim of a tire slashing who follows the punks responsible into the barrio. Scott Baio was *The Boy Who Drank Too Much*, and Valerie Bertinelli was the girl who gambled too much in *The Seduction of Gina*. Kate Nelligan delivered a single-minded portrait of vengeance as a rape victim in *Victims*, named for the women she rounds up who have also been assaulted by the same released criminal, to form a vigilante force to bring him their brand of justice.

Legs was a second cousin to *A Chorus Line*, with Gwen Verdon in charge of selecting and shaping up the Radio City Music Hall Rockettes. Patty Duke Astin played the wife of a cop under investigation in *The Best Kept Secrets*. Gregory Harrison starred in *Seduced* as a politician whose affair with a tycoon's wife ends in her murder, prompting him to track the killer. *Thompson's Last Run* put a particularly spry Robert Mitchum on the lam, with Wilford Brimley as his old childhood friend who became a lawman, now assigned to bring him to justice.

Native Son had been made as a no-budget feature directed by Pierre Chenal in 1950, starring author Richard Wright as Bigger Thomas. Freedman's version was no more effective than the lukewarm predecessor, despite the excellent cast led by Victor Love as Bigger. *Family Sins* featured James Farentino as the strict father of two boys. *Unholy Matrimony* put Patrick Duffy on a case of hit-and-run that looks more and more like murder. In *The Comeback*, Robert Ulrich is every bit the appearance of irresponsibility as a globetrotting former NFL player who visits his son and comfortably takes up with the boy's girlfriend on the sly. *Good Night, Sweet Wife* was based on the actual murder of a pregnant businessman's wife in 1989 Boston. He was attacked in the incident by, he said, African Americans, igniting racial tensions. Ken Olin starred in this absorbing policier. Bobby Hosea starred as O. J. Simpson in Freedman's final movie, which is anything but complimentary about the former NFL great. The director decided to accept the Alan Smithee credit for it.

LEWIS FREEDMAN
b. February 13, 1926; d. June 25, 1992

Play of the Week (New York)**:** *The Velvet Glove* (1960)

Freedman was better known as a producer whose most widely seen work was on the public TV forums of *The Play of the Week* and *Hollywood Television Theatre*. On the former, he produced Sidney Lumet's *The Iceman Cometh* (1960) with Jason Robards, and on the latter his shows include Norman Lloyd and Robert Hopkins's *Awake and Sing!* (1972), starring Walter Matthau.

The Velvet Glove was a version of the Rosemary Casey play starring Helen Hayes with Larry Gates, Robert Morse, Arthur Shields, and Jean Dixon.

JEFF FREILICH
b. New York City

Movies: *Naked City: Justice with a Bullet* (1998), *Code Name Phoenix* (2000)

A writer and producer who occasionally directs, Freilich's credits for which he wore the hats of all three disciplines include multiple episodes of *Falcon Crest*, *Freddy's Nightmares*, and *Dark Justice* as well as both TV movies listed above. Freilich wrote episodes of *Baretta*, *Doctors' Hospital*, *Mrs. Columbo*, *Quincy, M.E.*, *Flamingo Road*, and other series. He has produced episodes of *Boone*, *Against the Grain*, and *Burn Notice* as well as such features as John Boorman's *Two Nudes Bathing* (1995) and Joe Lynch's *Wrong Turn 2* (2007).

In *Naked City: Justice with a Bullet*, a pair of detectives (Scott Glenn, Courtney B. Vance) save tourists (Robin Tunney, Kathryn Erbe) from a crooked limousine service and have to pinpoint the assassin of a drug trafficker. Eli Wallach co-starred with Giancarlo Esposito, Tony Bill, and Barbara Williams. Peter Bogdanovich directed the sequel, *Naked City: A Killer Christmas* (1998). *Code Name Phoenix* is a futuristic thriller in which a martial artist and U.S. Marshalls joins forces to halt the distribution of a youth potion. Jeffrey Meek and Christina Cox star with Freilich in the supporting role of "Aging talk show host."

VICTOR FRENCH
b. December 4, 1934, Santa Barbara, California; d. June 15, 1989, Los Angeles

Movies: *Little House: Look Back to Yesterday* (1983), *Little House: Bless All the Little Children* (1984)

The son of a stunt man, French was a burly, bearded, rough-hewn presence, sometimes menacing, sometimes with a heart of gold, on more than 100 TV episodes. His features as an actor included Howard Hawks's *Rio Lobo* (1970) and Blake Edwards's *Wild Rovers* (1971). He directed episodes of *Little House on the Prairie*, *Gunsmoke*, *Dallas*, *Father Murphy*, and *Highway to Heaven*.

French's two TV movies as a director extended the homesteading world created by the Laura Ingalls Wilder books for the series *Little House on the Prairie*, and his own role as Isaiah Edwards. They owe much to the world established by Wilder and producer/director/star Michael Landon in the pilot movie, *Little House on the Prairie* (1974) and the long-running series.

MICHAEL (MIKE) FRESCO

Movies: *Before the Storm* (1991), *Saturday's* (1991, co-directed with Ron Lagomarsino), *Daughters of Privilege* (1991, aka *Keys to the Kingdom*), *Murder One: Diary of a Serial Killer* (1997, mini, co-directed with Marc Buckland, Donna Deitch)

Fresco directed episodes of *St. Elsewhere*, *Dirty Dancing*, *Law & Order*, *China Beach*, *L.A. Law*, *Picket Fences*, *Murder One*, *Providence*, *Monk*, *JAG*, *North Shore*, *The OC*, *The Knights of Prosperity*, and *My Name Is Earl*. Fresco received nominations in 1993 for a Directors Guild of America Award and in 1994 for an Emmy Award, both for *Northern Exposure*.

Before the Storm is the sequel to Harry Winer's *Under Cover* (1991, aka *The Company*) with Linda Purl involved in espionage. *Saturday's* was the retooled and still-failed pilot for a series starring Lou Rawls as tavern owner Jack Saturday. In *Daughters of Privilege*, Dick Van Dyke plays a Florida newspaper owner whose daughter becomes romantically linked with his business rival.

ROBERT J. (ROB) FRESCO

Movies: *Evil Has a Face* (1996), *Dirty Little Secret* (1998)

Fresco is primarily a writer who wrote TV movies directed by Allan Holzman, Larry Shaw, Sandor Stern, Noel Nosseck, Bill L. Norton, and Dick Lowry. Fresco also wrote episodes of *Strong Medicine*, *Providence*, *Judging Amy*, and *Crossing Jordan*. Fresco co-directed the feature *Small Kill* (1992) with Gary Burghoff, who also starred in the kidnap drama with Jason Miller.

Evil Has a Face starred Sean Young as a police sketch artist tracking a child molester. *Dirty Little Secret* is a kidnap case with Jack Wagner and Tracey Gold, following a lawman and his wife's search for their adoptive daughter, who has been snatched by the birth mother.

DANIEL FREUDENBERGER

Special: *Secret Service* (1977, co-directed with Peter Levin)

Primarily a writer, Freudenberger wrote the scripts for Gilbert Cates's *Do You Know the Muffin Man?* (1989), Jerrold Freedman's *Good Night, Sweet Wife: A Murder in Boston* (1990) and other shows. *Secret Service*, the adaptation of William Gillette's Civil War play, was Freudenberger's only TV directing stint. A PBS production that's set in 1864 Richmond, Virginia, *Secret Service* depicts a Union espionage agent seeking to take control of a vital telegraph office. The impressive cast includes John Lithgow, Meryl Streep, Mary Beth Hurt, Roy Poole, Lenny Baker, Jeffrey Jones, Joe Grifasi, and Alice Drummond.

RICHARD FRIEDENBERG

Movies: *The Deerslayer* (1978), *Mr. & Mrs. Loving* (1996), *Snow in August* (2001), *12 Mile Road* (2003), *Suzanne's Diary for Nicholas* (2005)

Among Friedenberg's features as a director is *The Life and Times of Grizzly Adams* (1974), which led to the spin-off series starring Dan Haggerty. Friedenberg wrote most of the TV films he directed as well as Roger Young's *Bitter Harvest* (1981) and the *Hallmark Hall of Fame* presentation of Glenn Jordan's *Promise* (1986). Friedenberg also wrote Joel Schumacher's *Dying Young* (1991) and Robert Redford's *A River Runs Through*

It (1992), for which he received an Academy Award nomination. Friedenberg won Emmys as the writer and a producer of *Promise*, and was nominated for *Bitter Harvest* and for directing *Snow in August*. He directed the features *The Adventures of Frontier Fremont* (1976), *The Bermuda Triangle* (1979), and *The Education of Little Tree* (1997) with Joseph Ashton in the title role.

Friedenberg's projects as a director evoke a great affinity for the out-of-doors and country people as well as racial issues. *The Deerslayer* used the main characters from James Fenimore Cooper's classic of the American frontier, Hawkeye and Chingachcook, who try to save a captive from a rival tribe. Steve Forrest and Ned Romero played the leads with John Anderson and Madeleine Stowe co-starring.

Mr. and Mrs. Loving was a drama about interracial marriage in which two friends from childhood marry and are then exiled from their old neighborhood and their families. Timothy Hutton and Lela Rochon starred in the title roles with Bill Nunn, Ruby Dee, Isaiah Washington, and Corey Parker.

Snow in August was Pete Hamill's book about post–World War II Brooklyn where a rabbi is suffering from "survivor guilt" after the Holocaust and the neighborhood's racial tensions don't help. Stephen Rea starred with Lolita Davidovich and Adam MacDonald. *Snow in August* was nominated for Daytime Emmy Awards for outstanding children's special, Friedenberg's direction, and Rea's performance.

12 Mile Road concerns a farmer, his girlfriend and her daughter, and a projected summer-long farm visit by his biological 16-year-old daughter, an angry girl whom his ex-wife can't seem to control anymore. Friedenberg adapted Robert Boswell's book about the simple, clean, family, farm life overriding whatever faults and traumas have impacted people. That's the framework for a family study that is much more than that. The director's cast included Tom Selleck, Wendy Crewson, Maggie Grace, Tegan Moss, Hamish Boyd, Patrick Flueger, and Anna Gunn.

Suzanne's Diary for Nicholas was the adaptation of James Patterson's novel about a woman who discovers the truth about a former paramour from a diary that was kept by his first wife for their son, Nicholas. Christina Applegate starred.

DAVID FRIEDKIN
b. March 8, 1912; d. October 15, 1976, Los Angeles

Hollywood Television Theatre: *Montserrat* (1971)
Movies: *River of Gold* (1971), *Black Day for Bluebeard* (1974)

Friedkin's directorial career began with two B pictures of small-town social drama that were ahead of the Hollywood game in the 1950s, *Hot Summer Night* (1957) and *Handle with Care* (1958), both co-written with Mortin S. Fine. Friedkin and Fine remained a team and their crowning work is undoubtedly *The Pawnbroker* (1965), in which Sidney Lumet directed Rod Steiger to a memorable performance as the title New Yorker haunted by his experience as a World War II concentration camp survivor. Friedkin directed episodes of *Sea Hunt*, *Dr. Kildare*, *I Spy*, *Ironside*, *Police Story*, *Kojak*, and *Doctors' Hospital*.

River of Gold was a two-fisted treasure hunt on a "Mexican island" with a pair of beach bums (Dack Rambo, Roger Smith), beautiful girl (Suzanne Pleshette), and corrupt tycoon (Ray Milland). *Montserrat* was an adaptation of a Lillian Hellman translation of an Emmanuel Robles play about a Spanish officer in 1812 Venezuela who refuses to give up information on the whereabouts of actual revolutionary leader Simon Bolivar. It's a ponderous affair, wasting a superb cast (Geraldine Page, Rip Torn, Martin Sheen, et al.), and not helped in the slightest by having the clueless Kier Dullea in the lead. And *Black Day for Bluebeard* was another "Snoop Sisters" parlor-room mystery with Helen Hayes and Mildred Natwick. Of them all, *River of Gold* has the least taxing plot, the most thrown-together feel, and elemental acting tricks against a background of back-lot exotica. And it comes off best.

WILLIAM FRIEDKIN
b. August 29, 1935, Chicago, Illinois

Movies: *C.A.T. Squad* (1986), *C.A.T. Squad: Python Wolf* (1988), *Jailbreakers* (1994), *12 Angry Men* (1997).

While Friedkin directed some successful documentaries, TV shows, and features before and after *The French Connection* (1971) and *The Exorcist* (1973), these films remain the high points of his career. His other features include *Good Times* (1967), *The Birthday Party* (1968), *The Boys in the Band* (1970), *Sorcerer* (1977), *To Live and Die in L.A.* (1985), and *Blue Chips* (1994).

The two *C.A.T. Squad* movies were ahead of their time in portraying a special covert government antiterrorist unit at large in the land. The initial film contained sufficient action and suspense, which the second one lacked. *Jailbreakers* starred Shannen Doherty as a 1950s cheerleader involved with a downwardly spiraling criminal loser in a downwardly spiraling plot.

But with *12 Angry Men*, Friedkin showed his love of actors and managed to accrue can't-miss casting. George C. Scott won an Emmy Award playing the possibly

bigoted and overbearing jurist who would railroad an innocent Latino kid based on circumstantial evidence. Jack Lemmon and Hume Cronyn were also nominated in a cast that included Ossie Davis, William L. Petersen, Armin Meuller-Stahl, Edward James Olmos, and Tony Danza. This was a remake of Sidney Lumet's 1957 film, which was an adaptation of Reginald Rose's teleplay first directed by Franklin J. Schaffner in 1954 on *Studio One*. Friedkin's preservation of Rose's dialogue, and the dexterity with which he handled the cast earned him an Emmy nomination. *12 Angry Men* may seem like a piece in which the script and the actors are everything, almost like a reading at a boardroom table. But Friedkin's direction brings the big moments out in a prime example of tactilely passionate filmmaking for television.

KIM FRIEDMAN

Movies: *Before and After* (1979), *Glitter* (1984, co-directed with Gabrielle Beaumont, Alan Rafkin, Robert Scheerer)

Friedman directed episodes of *Family*, *The Love Boat*, *The Duck Factory*, *Goodnight, Beantown*, *Knot's Landing*, *Dynasty*, *Beverly Hills 90210*, *Star Trek: Voyager*, *Lizzie McGuire*, and others. Friedman was nominated for an Emmy Award for directing a 1988 episode of *L.A. Law*.

Before and After concerns the pluses and minuses of weight loss after hubby Bradford Dillman dumps overweight Patty Duke specifically because of her excessive poundage. Conchata Farrell is the happy overweight friend and Barbara Feldon is the unhappy skinny friend.

RICHARD FRIEDMAN

Movies: *Shadow of a Stranger* (1992), *In the Shadows, Someone's Watching* (1993, aka *With Harmful Intent*)

A writer and producer as well as director, Friedman helmed the features *Deathmask* (1984) with Farley Granger, *Doom Asylum* (1987), *Scared Stiff* (1987), *Phantom of the Mall: Eric's Revenge* (1989), *Ground Zero* (2000, aka *California Quake*), *Can't Be Heaven* (2000) with Diane Ladd, *Redemption of the Ghost* (2002), *Dark Wolf* (2003), and *Born* (2007). Friedman directed episodes of *Tales from the Dark Side*, *Friday the 13th*, *Silk Stalkings*, *Monsters*, *Baywatch Nights*, and *Lois & Clark: The New Adventures of Superman*.

Shadow of a Stranger was a thriller at a beach house featuring Emma Samms, Joan Chen, and Parker Stevenson. *In the Shadows, Someone's Watching* features Chris Noth in a small-town melodrama as a manipulative doctor pulling strings for his nephew's ascendance. Rick Springfield plays the local law, and the cast includes Joan Van Ark and Daniel J. Travanti.

DIERDRE FRIEL

Movies: *The Dean of Thin Air* (1983), *Dick Francis: Twice Shy* (1989)

Friel directed episodes of *Fair City* and the Irish Gaelic series *Ronna Run* and *Adharca Fada*. In *The Dean of Thin Air*, written by Frank Muhly, Richard Kneeland played Jonathan Swift and Timothy Crowe was Alexander Pope. Ian McShane starred in the Dick Francis mystery.

MARTYN FRIEND

Play for Today*: *London Is Drowning (1981)
Movies/Miniseries: *The Voyage of Charles Darwin* (1978, mini), *Sweet Nothings* (1980, mini), *Fair Stood the Wind for France* (1980, mini), *Shackleton* (1982, aka *Icebound in the Antarctic*), *Anna of the Five Towns* (1985, mini), *All Passion Spent* (1986, mini), *4.50 from Paddington* (1987, aka *Agatha Christie's 4.50 from Paddington*), *A Summer's Lease* (1989, mini), *Titmuss Regained* (1991, mini), *Love on a Branch Line* (1994, mini), *Cuts* (1996), *Making the Cut* (1998), *Love or Money* (2001), *Winter Solstice* (2003)

Friend directed episodes of *The Onedin Line*, *The Mackinnons*, *Enemy at the Door*, *Shoestring*, *Bergerac*, *Campion*, *Rumpole of the Bailey*, *Alleyn Mysteries*, *Seaforth*, *Wycliffe*, *Badger*, *New Tricks*, *Afterlife*, *The Last Detective*, and other series. Friend received British Academy of Film and TV Award nominations for best series/serial for *All Passion Spent* and *Summer's Lease*.

The Voyage of Charles Darwin recreates episodes of the great naturalist's global voyage on the *HMS Beagle*, with Malcolm Stoddard standing in for Darwin, Joseph Blatchley as Thomas Huxley, and Andrew Burt as Captain Fitzroy. The show won BAFTA Awards for best factual series for producer Christopher Ralling and best cinematography for David Whitson and Maurice Tibbles. Tom Bell and Lynn Farleigh played a married couple of 20 years considering a split in *Sweet Nothings*. *Fair Stood the Wind for France* was a World War II story of a downed British airplane crew being hidden from the Germans by a French family. Julian Bond adapted an H. E. Bates novella, and John Flanagan and Bernard Kay starred.

One of the ill-fated polar expeditions is explored in *Shackleton*, starring David Schofield in the title role, Benjamin Whitrow as Roald Amundsen, and Anthony Bate as Lord Curzon. Charles Sturridge later (2002) wrote

and directed a film by the same name starring Kenneth Branagh in the title role. *Anna of the Five Towns*, which was shot on the Isle of Man, starred Lynsey Beauchamp in the title role of John Harvey's adaptation of an Arnold Bennett novel; it aired in America on PBS's *Masterpiece Theatre*. *The 4.50 from Paddington* put Friend in charge of a Miss Marple presentation fronted by Joan Hickson.

All Passion Spent dramatized Vita Sackville-West's novel about an elderly widow who ruminates on a life spent dutifully serving her husband, an envoy. Peter Buckman's dramatization is beautifully served by Wendy Hiller in one of her last great performances as the 88-year-old Lady Slane, whose friendship with a rich man near his demise makes her the beneficiary of his fortune and the subject of scandal. This outstanding production received four BAFTA nominations for best drama serial, Hiller's performance, John Dailley's camerawork, and the lighting. Friend's excellent cast included Harry Andrews, Phyllis Calvert, Maurice Denham, Geoffrey Bayldon, Faith Brook, Graham Crowden, and John Franklyn-Robbins.

A Summer's Lease found John Mortimer adapting his own novel for Friend, about a vacation in Tuscany by a philandering husband, his dutiful wife, three daughters, and their grandfather, Haverford Downes, a randy-minded, cigarette-puffing, retired left-wing political columnist. John Gielgud animates this crusty coot to life in one of his great late-career performances. The summer activities include exploring the countryside and town, and an abiding mystery concerning the landlord. Gielgud won the Emmy Award for best actor, and was nominated for a BAFTA Award along with Friend, Mortimer, and producer Colin Rogers, who were all cited in the nomination for best drama series/serial, and film editor Tariq Anwar. The entire cast is splendid, including Gabrielle Anwar, Annette Crosbie, Susan Fleetwood, Michael Pennington, Jeremy Kemp, Rosemary Leach, and Frederick Treves. *A Summer's Lease* aired in America on PBS's *Masterpiece Theatre*.

Mortimer and Friend tried another of the writer's adaptations of his own novels, *Titmuss Regained*, starring David Threlfall and Kristin Scott Thomas. In *Love on a Branch Line*, Michael Maloney stars as Jasper Pye, who plans to break out of his boring life after one final job, dismantling a research station in an old mansion, where Lord Flamborough's three daughters spice up his existence. David Nobbs adapted John Hadfield's novel. *Cuts* is a satire on the TV industry as a writer (Peter Davison) is hired to develop a show with themes that run counter to his moral outlook. He falls in love with an executive (Pippa Haywood), then is stabbed in the back by her and the whole company. *Love or Money* is another TV story as a couple of beautiful people (Emma Cunliffe, Steven Duffy) are selected to marry each other on TV, then must live together for six months to collect on the one million pounds in prize money.

Winter Solstice brings together a group of unhappy people at Christmastime supposedly for some good cheer in the adaptation of Rosamunde Pilcher's novel by William Corlett. Friend's cast includes Peter Ustinov, Geraldine Chaplin, Sinead Cusack, Jean Simmons, and Jan Niklas.

ROBERT L. FRIEND

Movie/Miniseries: *Tenderfoot* (1964, mini, Disney, co-directed with Byron Paul), *The Treasure of San Bosco Reef* (1968, two parts, Disney)

Friend directed episodes of *The Americans*, *The Virginian*, *Rawhide*, *The Green Hornet*, *The Monroes*, *Tarzan*, *Mannix*, *The High Chaparral*, *Then Came Bronson*, *Bonanza*, *Eight Is Enough*, and other series. He directed the feature *Tarzan's Deadly Silence* (1970) with Ron Ely. Both Disney efforts were easygoing family films featuring Roger Mobley, the former with Brian Keith and James Whitmore, and *The Treasure of San Bosco Reef* co-starring James Daly.

F. HARVEY FROST
b. Hapstead, London, England

Movies: *Two of Hearts* (1999), *Best Actress* (2000), *Murder at the Cannes Film Festival* (2000), *Oh Baby* (2001, aka *Bratty Babies*), *Recipe for Disaster* (2003), *Single Santa Seeks Mrs. Clause* (2004), *Meet the Santas* (2005), *Love Is a Four-Letter Word* (2007), *Love's Unfolding Dream* (2007), *A Grandpa for Christmas* (2007), *All I Want for Christmas* (2007)

Frost's features include *Something's Rotten* (1979), *Tracks of a Killer* (1995), *Midnight Heat* (1996), and *Golf Punks* (1998, aka *National Lampoon's Golf Punks*). Frost directed episodes of *Adderly*, *Street Legal*, *Sweet Valley High*, *Road to Avonlea*, *Melrose Place*, *The New Addams Family*, and *Wind at My Back*.

In *Two of Hearts*, lovers Gail O'Grady and Rob Stewart meet at the wedding of their former spouses. Both *Best Actress* and *Murder at the Cannes Film Festival* are in-industry attention-grabbers. *Oh Baby* combined the premises of Amy Heckerling's *Look Who's Talking* (1989) and Chris Columbus's *Home Alone* (1990) as Harry Hamlin and Lisa Rinna play the parents. *Recipe for Disaster* has a restaurateur's kids taking over on the eatery's opening night when the parents (John Larroquette, Lesley Ann Warren) go missing. Frost found success during yuletide season as one Santa movie led to another,

both co-starring Crystal Bernard and Steve Guttenberg. *A Grandpa for Christmas* used Ernest Borgnine.

ROBERT FUEST
b. 1927, London, England

Movie: *Revenge of the Stepford Wives* (1980)

Fuest's career was built on the classic *The Avengers* series and several British costume dramas, including *Wuthering Heights* (1970), starring Anna Calder-Marshall, as well as the Dr. Phibes horror movies, which boosted the late career of Vincent Price. Fuest eventually made several ABC *Afterschool Specials* as well as the epidermis-exposing *Aphrodite* (1983) with Valerie Kapriski.

The sequel to *The Stepford Wives* (1975), which was based on Ira Levin's novel, brings Sharon Gless's journalistic investigation to the quiet New England town where the wives are robotically subservient.

FLEMING B. FULLER, aka Tex Fuller

Movie: *Prey of the Chameleon* (1992)

Fuller directed the feature *Stranded* (1987), starring Ione Skye and Maureen O'Sullivan, and wrote Graeme Campbell's *Murder One* (1988). In *Prey of the Chameleon*, Alexandra Paul was left at the altar years ago in a small Texas town, to which the flown hubby-to-be (James Wilder) returns, finding Ms. Paul is now the deputy sheriff. Daphne Zuniga plays her rival.

SIDNEY J. FURIE
b. February 28, 1933, Toronto, Ontario, Canada

Movies: *Married to a Stranger* (1997), *The Collectors* (1999), *A Friday Night Date* (2000, aka *Road Rage*), *Going Back* (2001)

An occasional writer and producer, Furie has directed more than 50 movies, mostly features, in nearly as many years, including *The Ipcress File* (1965), *The Appaloosa* (1966), *Little Fauss and Big Halsy* (1970), *Lady Sings the Blues* (1972), *Gable and Lombard* (1976), *The Boys in Company C* (1978), and *Iron Eagle* (1986) and its sequels. Furie has directed episodes of *Lonesome Dove: The Series*, *VIP*, *18 Wheels of Justice*, and *Pensacola: Wings of Gold*. Furie was nominated for a Directors Guild of America Award for *The Ipcress File* and won a British Academy of Film and TV Arts Award for best British film for the same picture, which starred Michael Caine as the bespectacled espionage agent, Harry Palmer.

Married to a Stranger was an amnesia-themed vehicle for Jaclyn Smith. Furie functioned on his other TV movies in the unenviable capacity of house director for Casper Van Dien. *The Collectors* are mob muscle played by Van Dien and National Basketball Association star Rick Fox, grabbing a debt payment, then stealing it. In *A Friday Night Date*, Van Dien and Daniele Brett battle a crazed truck driver on a haunted roadway. *Going Back* is a Vietnam War drama with a group of Marines (Van Dien, Jaimz Woolvett, et al.) returning to the scene of their war experiences with a TV news crew to recount their exploits.

TIM FYWELL
b. October 3, 1951, Fulham, London, England

Movies/Miniseries: *A Fatal Inversion* (1992), *Gallowglass* (1993, mini), *A Dark Adapted Eye* (1994), *Life After Life* (1995), *Norma Jean & Marilyn* (1996), *The Woman in White* (1997, mini), *The Ice House* (1997), *Touch and Go* (1998), *Bad Blood* (1999), *Madame Bovary* (2000), *Murder Rooms: The Patient's Eyes* (2001), *Cambridge Spies* (2003), *Hear the Silence* (2003)

Fywell directed episodes of *Brookside*, *Bergerac*, *Cracker*, *North Square*, *Waking the Dead*, and other series. Fywell shared with producer Gareth Neame and writer David Pirie in the British Academy of Film and TV Arts nomination for best drama serial for *The Woman in White*. Fywell directed the feature *I Capture the Castle* (2003) starring Marc Blucas and Rose Byrne.

Fywell's start in long-form storytelling was as a premium purveyor of popular novelist Ruth Rendell's mysteries. *A Fatal Inversion* was the adaptation of a Rendell novel by Sandy Welch with Douglas Hodge and Jeremy Northam as pals who move into an inherited manor house, where the mysteries of the past have begun to pile up. Rendell's *Gallowglass* was rendered into a potent film noir by scenarist Jacqueline Holborough, telling the story of a potential suicide and his savior becoming embroiled in a kidnap plot. *A Dark Adapted Eye* starred Celia Imrie and Sophie Ward as Rendell's manipulative sisters, whose one-up-woman-ship would destroy the family. Helena Bonham Carter also starred in Welch's adaptation.

Norma Jean & Marilyn was Fywell's first American film, taking on the legend of Marilyn Monroe. Ashley Judd starred as the pre-star Norma Jean Dougherty and Mira Sorvino took over as Marilyn, the full-blown star. This casting stunt works well enough in Jill Isaacs's adaptation of Anthony Summers's biography. Five Emmy nominations followed, including for the two leads, John Thomas's cinematography, Christopher Young's score, and the hairstyling. Judd and Sorvino also received Golden Globe nominations. Lindsay

Crouse played the drama coach, Natasha Lytess, with John Rubenstein (as Darryl F. Zanuck), David Dukes (Arthur Miller), Peter Dobson (Joe DiMaggio), Josh Charles, and Ron Rifkin.

The Woman in White was a prime example of the BBC's expertise at grandly retooling literary chestnuts. The source was the Wilkie Collins novel about sisters whose family and lives become entwined with greed and conspiracy as a mysterious mentally challenged woman may hold the key to understanding their futures. Justine Waddell and Tara Fitzgerald played the Fairlie sisters in David Pirie's adaptation, which co-starred James Wilby, Ian Richardson, John Standing, Ann Bell, Simon Callow, Kika Markham, and Andrew Lincoln. The production beautifully presented the Victorian Era via Alice Normington's design and Richard Greatrex's cinematography, both of which won BAFTA Awards. The BAFTA nomination for best drama serial was joined by one for Odile Dicks-Mireaux for best costume design.

The Ice House is an appropriately chilly affair, with a script by Lizzie Mickery based on Minette Walters's novel, about three women in a country house, a suspected lesbian trio by locals, whose ice house produces a sordid discovery, a partially decomposed body. The husband of one of the women disappeared 10 years earlier. The local inspector is back investigating, but his partner takes a shine to one of the women. Corin Redgrave and Daniel Craig are sorting through the case, and Kitty Aldridge, Frances Barber, and Penny Downie play the trio.

In *Touch and Go*, a young couple joins a wife-swapping club to reinvigorate their sex lives, only to invite mistrust and deceit. Martin Allen's script was invigorated by Zara Turner and Martin Clunes. *Bad Blood* was about the adoption of a Rumanian baby girl by a British couple (Alex Jennings, Lia Williams) and subsequent spookiness, including charges that the child is a witch.

Fywell presided over another version of *Madame Bovary*, Heidi Thomas's adaptation of the Gustave Flaubert novel with Frances O'Connor and Hugh Bonneville as Emma and Charles Bovary. Emma's affairs and spending that destroy the marriage and Bovary's savings allow O'Connor to create a well-rounded and sympathetic strumpet. She received a Golden Globe nomination for her performance and the piece received BAFTA nominatons for the costumes and makeup/hairstyling. Fywell's casting was wonderful as he involved Barbara Jefford, Eileen Atkins, Keith Barron, Trevor Peacock, and Joe Roberts. In *Murder Rooms: The Patient's Eyes*, the director went after the Conan Doyle legend, with the author (Charles Edwards) in David Pirie's script as the Sherlock Holmes–brand of character, and Dr. Bell (Ian Richardson) the Watson-like assistant. It seems Miss Grace (Katie Blake) is haunted on bicycle rides by a menacing apparition, which may actually be someone she knows.

Cambridge Spies was another attempt to tell the personal stories of the famous British spies of the Cold War era: Anthony Blunt (played by Samuel West), Kim Philby (Toby Stephens), Donald Maclean (Rupert Penry-Jones), Charlie Givens (Simon Woods), and Guy Burgess (Tom Hollander). Gordon Flemyng's *Philby, Burgess, and Maclean* (1977) concerned much the same characters, who have been fascinating the British and espionage aficionados since World War II. Fywell's film, which was written by Peter Moffat, concentrates on the young men's Soviet sympathies as they slip into the spying game. The miniseries received five BAFTA nominations, including for David Higgs's cinematography and Mike Gunn's production design. Juliet Stevenson starred in *Hear the Silence*, and Penelope Wilton starred in *Half Broken Things* playing a housesitter who befriends two orphans in the adaptation of a Morag Joss novel. Amanda Plummer and Anna Massey starred in *Affinity*.

G

LESTER GABA

Special: *The Adventures of Marco Polo* (1956, co-directed with Eleanor Lambert)

The original Broadway stars of *Kismet*, Alfred Drake and Doretta Morrow, were the featured players in this NBC musical about the explorer who opened up China for western traders. Neil Simon and William Friedberg wrote the script.

FRANK GALATI
b. November 29, 1943, Highland Park, Illinois

American Playhouse*: *The Grapes of Wrath (1991, co-directed with Kirk Browning)

A mainstay of Chicago's Steppenwolf Theatre Company, Galati won Tony Awards for best play and direction for *The Grapes of Wrath* (1990) and was nominated for best director for *Ragtime* (1998). Galati received an Oscar nomination for adapting Anne Tyler's novel into Lawrence Kasdan's film, *The Accidental Tourist* (1988), and also adapted Arthur Miller's Depression Era play *The American Clock* into Bob Clark's 1993 TV production. *The Grapes of Wrath* was a beautiful adaptation of John Steinbeck's great novel of the Depression, starring Gary Sinise as Tom Joad and Lois Smith as Ma Joad with an ensemble featuring Francis Guinan and Terry Kinney.

TIMOTHY GALFAS

Movies: *Revenge for a Rape* (1976), *Maneaters Are Loose!* (1978)

As a low-budget filmmaker, Galfas directed *Black Fist* (1975, co-directed with Richard Kaye) and *Sunnyside* (1979). As a cinematographer, he shot a pair of high-gloss features, Randal Kleiser's *Summer Lovers* (1982) and Bob Clark's *Rhinestone* (1984). As a screenwriter, he wrote Daniel Mann's boxing kangaroo saga, *Matilda* (1978). This widely varied career's most exploitative titles were attached to the TV movies. Mike Connors plays the vengeance-minded husband of a rape victim (Tracy Brooks Swope) on a camping trip in *Revenge for a Rape*. Tom Skerritt, Steve Forrest, and Diana Muldaur are among the humans starring with the title beauties in *Maneaters Are Loose!*, Bengal tiger escapees near a California town.

PIERRE GANG

Movies/Miniseries: *More Tales of the City* (1998, mini, aka *Armistead Maupin's More Tales of the City*), *The Legend of Sleepy Hollow* (1999), *Further Tales of the City* (2001, mini, aka *Armistead Maupin's Further Tales of the City*), *Society's Child* (2002), *Selling Innocence* (2005)

Gang directed several French-language Canadian productions before gaining the episodic sequel to Alistair Reid's episodic miniseries about gay San Franciscans, *Tales of the City* (1993). Once again, the Emmy nominations flowed, five, including for best miniseries, writing (Nicholas Wright), and actress (Olympia Dukakis). Co-starring were Nina Siemaszko, Laura Linney, Whip Hubley, Swoosie Kurtz, Colin Ferguson, and Jackie Burroughs. *Further Tales of the City* brought a lot of the same suspects back and another Emmy nomination for outstanding miniseries.

Made the same year as Tim Burton's feature, *Sleepy Hollow* (1999), Gang's *The Legend of Sleepy Hollow* is reputedly closer to Washington Irving's story and less dependent on theatricality. Brent Carver played Ichabod Crane with Rachelle Lefevre as Katrina Van Tassle. *Sell-*

ing Innocence starred Sarah Lind as a teen model who's ostracized by her fellow students for her career path.

DAVID GARDNER

NET Playhouse*: *Dear Liar (1966)

This version of the two-character play by Jerome Kilty about the correspondence between actress Mrs. Patrick Campbell and playwright George Bernard Shaw starred Zoe Caldwell and Barry Morse. It was produced by the CBC in 1964, and aired on NET two years later.

EVA GARDOS
b. 1950, Budapest, Hungary

Movie: *Too Young to Be a Dad* (2002, aka *A Family's Decision*)

As a film editor, Gardos has cut films by Martha Coolidge, Anjelica Huston, Brian Gibson, Christopher Monger, Barbet Schroeder, Jim McBride, and the artist formerly known as Prince. Gardos wrote and directed the feature *An American Rhapsody* (2001), based on her early life and starring Scarlett Johansson and Nastassja Kinski. *Too Young to Be a Dad* told the story of a 15-year-old boy who gets a girl pregnant, agrees to give up the infant for adoption, then has tremendous guilt about it. Paul Dano and Katie Stuart were the kids, and Kathy Baker and Bruce Davison played his parents.

DAVID GARFATH

Miniseries: *The Storyteller: Greek Myths* (1990, mini, co-directed with John Madden, Tony Smith, Paul Weiland)

Michael Gambon starred as *The Storyteller* in a collaboration by producer Jim Henson and creator Anthony Minghella. Garfath had worked as a cameraman on pictures directed by Mike Nichols, Irvin Kerschner, Terry Gilliam, Alan Parker, John Landis, David Hugh Jones, and Alan J. Pakula.

PATRICK GARLAND
b. April 10, 1935, England

Dramas/Miniseries: *The Stronger* (1971), *A Room of One's Own* (1990), *Talking Heads 2* (1998, mini, co-directed with Stuart Burge, Gavin Millar, Tristram Powell, Udayan Prasad), *The Mystery of Charles Dickens* (2000)

Garland directed one of *Hallmark Hall of Fame*'s most distinguished hour-long dramas, *The Snow Goose* (1971), based by Paul Gallico on his own story about a wounded bird and the deformed man and young girl who join forces to save it, then meet again three years later. The film won the Golden Globe for best TV movie and was nominated for nine Emmy Awards, winning for best actress (Jenny Agutter). Its nominations included those for best single program, best drama, actor (Richard Harris), director, and writer.

Garland also directed the hour-long special *The Cay* (1974) starring James Earl Jones. August Strindberg's play *The Stronger* starred Marianne Faithfull and Britt Ekland. The miniseries-length documentary, *Chaos Supercedes ENSA* (1980) was also Garland's as well as a beautifully performed feature of Henrik Ibsen's *A Doll's House* (1973), starring Claire Bloom, Ralph Richardson, Anthony Hopkins, Edith Evans, Denholm Elliott, and Anna Massey.

Garland's career occasionally starts up now and again, mostly with chamber pieces geared to strong performers. *A Room of One's Own* starred Eileen Atkins in a bravura one-woman performance as Virginia Woolf. Garland's piece in Alan Bennett's sequel to the writer's own *Talking Heads* starred Patricia Routledge in *Miss Fozzard Finds Her Feet*. Peter Ackroyd's one-man play, *The Mystery of Charles Dickens*, provided a tour-de-force for Simon Callow. Garland proved himself to be greatly proficient at finding the coverage to convey the actors' particular expressions of the writers' personalities and meanings in their works—amplifying practically solely the actors' powers in fidelity to the writers.

ANTHONY GARNER

Play for Today*: *Z for Zachariah (1984), *Moving on the Edge* (1984)
Miniseries: *My Brother Jonathan* (1985, mini), *The Ginger Tree* (1989, mini, co-directed with Morimasa Matsumoto)

Garner directed episodes of such British series as *Auf Wiedersehen, Pet*, *Kinsey*, *Les Girls*, *Medics*, *Soldier Soldier*, and *Peak Practice*. *My Brother Jonathan* starred Daniel Day-Lewis. *The Ginger Tree* concerned a Scotswoman (Samantha Bond) who joins her husband-to-be in Manchuria, then meets and falls in love with a Japanese nobleman and bears him a son. This Christopher Hampton–penned miniseries from Oswald Wynd's novel details the plight of women in pre–World War II Japan, particularly a westerner who is ostracized for compromising bloodlines. In *Z for Zachariah*, Anthony Andrews and Pippa Henchley play the man and woman who have

survived in a Welsh valley from a nuclear holocaust. In *Moving on the Edge*, Eleanor Bron plays a woman picking up the pieces of her shattered life.

LILA GARRETT

ABC Afternoon Playbreak*: *Mother of the Bride (1974)
Movies: *Terraces* (1977), *Who Gets the Friends?* (1988), *Bridesmaids* (1989)

Primarily known as a writer for such series as *Bewitched*, *Honey West*, *Get Smart*, *Love, American Style*, *The Nanny*, and others, Garrett directed episodes of two series, *Archie Bunker's Place* and *Spenser: For Hire*.

Garrett's feature-length directing relied on ensemble work. *Terraces* examines several ups and downs in the lives of an apartment building's denizens, including Lola Albright, Lloyd Bochner, and Julie Newmar. *Bridesmaids* was a girls-gather gab-fest in a small town, taking in Sela Ward, Shelley Hack, Brooke Adams, Stephanie Faracy, and Audra Lindley.

MICK GARRIS
b. December 4, 1951, Santa Monica, California

Movies/Miniseries: *Psycho IV: The Beginning* (1990), *The Stand* (1994, mini, aka *Stephen King's The Stand*), *The Shining* (1997, mini, aka *Stephen King's The Shining*), *Quicksilver Highway* (1997), *Host* (1998, aka *Virtual Obsession*), *The Judge* (2001, aka *Steve Martini's The Judge*), *Desperation* (2006, mini, aka *Stephen King's Desperation*)

Garris directed documentaries about horror films, then series entries for *Freddy's Nightmares*, *Tales from the Crypt*, and *The Others*. His features include *Sleepwalkers* (1992). Much of Garris's career is tied to Stephen King's cash-cattle stories, for which the director gathers impressive personnel and delivers the shivers. *The Stand* was particularly effective in King's rerealization of the powers of good and evil among the survivors of a nuclear holocaust, who included Gary Sinise, Ruby Dee, Molly Ringwald, Laura San Giacomo, Rob Lowe, and Ossie Davis.

SARAH GAVRON

Movie: *This Little Life* (2003)

This Little Life won the British Academy of Film and TV Arts Awards for best new director (Gavron) and new writer (Rosemary Kay), and was nominated for best single drama. It concerns a family's efforts to save a baby that is born 17 weeks premature. Gavron directed the feature *Brick Lane* (2007).

PETER GEIGER

Movies: *The Cold Equations* (1996), *The Advanced Guard* (1998, aka *The Colony*)

Geiger has been a writer, producer, and assistant director on independent films and was a production assistant on Renny Harlin's *Die Hard 2: Die Harder* (1990). In *The Cold Equations*, Bill Campbell starred as a pilot whose craft has enough fuel to carry desperately needed supplies to a mining colony and return, but en route discovers a stowaway (Poppy Montgomery) who throws off the precisely calculated fuel equation. *The Advanced Guard* is about a group of aliens sampling humans for slave possibilities prior to the big invasion of Earth. Geiger also directed the half-hour film *18 Minutes in Albuquerque* (1994).

DAVE GEISEL

Special: *Once Upon a Mattress* (1964, co-directed with Joe Layton)

Carol Burnett starred in three TV versions of her Broadway hit of the early 1960s, Geisel's version and those in 1972 and 2005. Co-starring in the Geisel version of *Once Upon a Mattress* were Elliott Gould, Shani Wallis, and Jack Gilford. Burnett was also a regular along with Bob Newhart and Art Buchwald on the variety show *The Entertainers*, which Geisel directed for Bob Banner Productions on CBS.

DAVID GELFAND

American Playhouse*: *Dottie (1987)

Gelfand worked on the sound editing crew of Warren Beatty's *Reds* (1981) and the film editing crew of Sidney Lumet's *The Verdict* (1982), and on films directed by Frank Perry and Sean S. Cunningham. *Dottie*, which was written by Bruce Gelfand, starred Elizabeth Franz as the title agoraphobic.

BRUCE GELLER
b. October 13, 1930, New York City;
d. May 21, 1978, Santa Barbara, California

Movie: *The Savage Bees* (1976)

Primarily a screenwriter and songwriter, Geller directed series TV (*The Westerner*), one feature (*Harry in Your Pocket*, 1973) and a TV movie. *The Savage Bees* was slapped together by the numbers as Ben Johnson, Gretchen Corbett, and others in New Orleans suffered

with the audience as Africanized killer bees shut down Mardi Gras. Geller was killed in a 1978 plane crash.

PETER GENNARO
b. November 23, 1919, Metairie, Louisiana; d. September 28, 2000, New York City

Special: *Who's Afraid of Mother Goose?* (1967)

Gennaro was a choreographer, dancer, and actor. He co-choreographed *West Side Story* (1961), and choreographed *The Unsinkable Molly Brown* (1964) and TV's *Brigadoon* (1967). In the Mother Goose special, she turns a critic into a child and drags him through her cast of characters to explain their value to children in this musical starring Gennaro, Dan Rowan, Dick Martin, Maureen O'Hara, Dick Shawn, Nancy Sinatra, Margaret Hamilton, and Frankie Avalon.

KARL GENUS
b. 1919, Bridgeport, Connecticut; d. May 29, 2003, Asheville, North Carolina

DuPont Show of the Month*: I, Don Quixote* (1957)
Play of the Week (NY)**:** *Duet for Two Hands* (1960)
NET Playhouse*: The Star Wagon* (1966), *A Sleep of Prisoners* (1966)
Special: *The Stone Boy* (1960)

Genus directed two 1956 episodes of *Studio One*: *A Man's World* with Joanne Woodward and *American Primitive* with Lloyd Bridges. For Du Pont, Lee J. Cobb was Don Quixote and Eli Wallach played Sancho Panza in Genus's realization of Dale Wasserman's musical forerunner for the 1965 Broadway smash *Man of La Mancha*, later adapted into Arthur Hiller's 1972 film starring Peter O'Toole. *Duet for Two Hands* was the adaptation of the Mary Hayley Bell play starring Lois Nettleton, Eric Portman, and Signe Hasso. Gina Berriault's screenplay for *The Stone Boy* concerned a lad whose rifle discharges accidentally on a hunt, killing his brother and fostering intense family sorrows. Arthur Hill and Tresa Hughes played the parents, and Luke Halprin interpreted the boy, who goes into emotional shock over the event. Christopher Cain's 1984 feature version starred Robert Duvall and Glenn Close.

Genus's two *NET Playhouse* shows prefigured the remarkable and Oscar-attentive casting later for John Schlesinger's groundbreaking feature *Midnight Cowboy* (1969). Genus's *The Star Wagon* has been resurrected and scrutinized in retrospect due to Dustin Hoffman's involvement. The Maxwell Anderson staple also starred Orson Bean, Joan Lorring, and Eileen Brennan. Also for NET, Genus adapted and directed Christopher Fry's *A Sleep of Prisoners* featuring Barry Morse, Ramon Bieri, Paul Stevens, and Jon Voight in his first screen role of any kind.

NELSON GEORGE
b. September 1, 1957, Brooklyn, New York

Movie: *One Special Moment* (2001), *Life Support* (2007)

A producer, historian, and writer, George has produced specials starring Richard Pryor and Chris Rock, and the documentary series *American Gangster* on BET. *Life Support* starred Queen Latifah as a crack cocaine addict who overcame her affliction to become a successful activist for AIDS awareness. Latifah won a Screen Actors Guild Award for her work and received an Emmy nomination.

TERRY GEORGE
b. December 20, 1952, Belfast, Northern Ireland

Movie: *A Bright Shining Lie* (1998)

George wrote and directed the features *Some Mother's Son* (1996) starring Helen Mirren, *Hotel Rwanda* (2004) with Don Cheadle, and *Reservation Road* (2007) with Joaquin Phoenix and Jennifer Connelly.

George adapted Neil Sheehan's Pulitzer Prize–winning book about the Vietnam War, *A Bright Shining Lie*, and directed it into a potent examination of the Vietnam War through the duplicitous life of U.S. Army Colonel John Paul Vann in and out of combat zones as well as various relationships with women out of wedlock. Bill Paxton starred with Amy Madigan, Vivian Wu, Eric Bogosian, Kurtwood Smith, Donal Logue, Ed Lauter, and Harve Presnell. George's film was nominated for the Emmy Award for outstanding TV movie, and Paxton was nominated for a Golden Globe for his performance as Vann.

FRED GERBER

Movies: *Due South* (1994), *Rent-a-Kid* (1995), *Closer and Closer* (1996), *Race Against Time: The Search for Sarah* (1996), *Lifeline* (1996, aka *The Reckoning*), *Breaking Through* (1996, aka *After the Silence*), *Prison of Secrets* (1997), *Mr. Music* (1998), *Coming Unglued* (1999, aka *Let's Ruin Dad's Day*)

Gerber received Emmy Award nominations for outstanding drama series for *China Beach* in 1989 and 1990.

He also directed episodes of *The X Files*, *ER*, *Law & Order*, *Judging Amy*, *House, M.D.*, and others. *Due South* was the humorous pilot to the series of the same name, about a Royal Canadian Mounted Policeman (Paul Gross) in Chicago on the trail of his father's murderer. *Rent-a-Kid* was a Leslie Neilsen vehicle about a rental joint that links up with an orphanage to rent kids to couples who may want to have offspring of their own.

In *Closer and Closer* Kim Delaney is a paraplegic victim of a foiled serial killer who writes novels about serial killers that trigger another rash of attacks, reflecting the endless cycle of 1990s serial killer TV movies. Projects with other TV-movie divas followed: Larraine Bracco, Patty Duke with a missing daughter, Kellie Martin in a teenaged Helen Keller–like role, Stephanie Zimabalist in jail. *Mr. Music* and *Coming Unglued* were teen comedies.

ED GERNON

Movie: *Hell on Heels: The Battle of Mary Kay* (2002)

Gernon was nominated for Emmy Awards for outstanding miniseries for producing *Joan of Arc* (1999), *Life with Judy Garland: Me and My Shadows* (2001), and *Hitler: The Rise of Evil* (2003). Gernon also produced the TV movies *When Billie Beat Bobby* (2001), *Confessions of an Ugly Stepsister* (2002), and *Salem Witch Trials* (2002). His one case of directing a TV movie starred Shirley MacLaine and Shannen Doherty in *Hell on Heels* as Mary Kay Cosmetics representatives suddenly doing battle with a competing company, represented by Parker Posey. Gerson's light approach steered MacLaine and Parker to Golden Globe nominations.

CHRIS GEROLMO

Movie: *Citizen X* (1995)

Gerolmo wrote the screenplays for *Miles from Home* (1988) and *Mississippi Burning* (1988). *Citizen X* was the story of Ivan Chikitilo, who claimed to have murdered 52 people in eight years, earning him the nickname the "Ripper of Rostov." The killer wasn't caught because of bloated Soviet bureaucracy until a curious detective takes over the case. The film was nominated for seven Emmy Awards and won for Donald Sutherland's performance. Jeffrey DeMunn was also nominated as the Ripper, and Gerolmo received two nominations as writer and director. The film starred Stephen Rea as the detective, Max von Sydow, John Wood, and Joss Ackland. Gerolmo received a Writers Guild of America Award for his script.

HAL GERSON

Play of the Week (New York)**:** *The Grass Harp* (1960, co-directed with Ward Baker)

Among Gerson's TV credits is *The Bert Parks Show*, which ran on NBC, then CBS, from 1950 to 1952. *The Grass Harp* was the adaptation of the play by Truman Capote and Virgil Thomson, derived from Capote's story, about growing up in the small-town South. Gerson handled the technical aspects of the play, which starred Lillian Gish, Carmen Mathews, and Russell Collins.

PETER GESSNER

Visions**:** *Over-Under, Sideways-Down* (1977, co-directed with Eugene Corr, Steve Wax)

Gessner participated in documentary filmmaking and making short subjects. *Over-Under, Sideways-Down* co-starred Fran Furey and Lonnie Ford.

STEVEN GETHERS
b. June 8, 1922, New York City; d. December 4, 1989, Beverly Hills, California

Movies: *Billy: Portrait of a Street Kid* (1977), *Father Damian: The Leper Priest* (1980), *Jacqueline Bouvier Kennedy* (1981), *Confessions of a Married Man* (1983), *Jenny's War* (1985), *Mercy or Murder?* (1987), *Marcus Welby, M.D.: A Holiday Affair* (1988), *The Case of the Hillside Strangler* (1989)

Gethers wrote for the anthology dramas of 1950s TV, including *Kraft Television Theatre*, *Goodyear Television Playhouse*, *The United States Steel Hour*, *The Kaiser Aluminum Hour*, and *Playhouse 90*. For this last series, Gethers wrote Fielder Cook's *Free Week-end* (1958) with James Whitmore, and Ralph Nelson's *The Second Happiest Day* (1959) with Tony Randall. Gethers received Emmy nominations for *The Farmer's Daughter* in 1964 and *A Circle of Children* (1977).

LeVar Burton starred as *Billy*. David Janssen was to be *Father Damien*, but suffered a fatal heart attack on Hawaiian locations, and was replaced by Ken Howard, who was fine, and the piece received three Emmy nominations. Jaclyn Smith had one of her most notable roles under Gethers's direction as Jackie Kennedy, with Rod Taylor as "Black Jack" Bouvier and James Franciscus as JFK. *Jenny's War* was about a rescue mission by British women to find a downed flyer in mainland Europe during World War II, starring Elke Sommer, Dyan Cannon, Richard Todd, and Nigel Hawthorne. *Mercy or Murder?*

debated euthanasia with Robert Young as a husband convicted of murder for killing his wife, who was painfully suffering in old age from both osteoporosis and Alzheimer's disease. *The Case of the Hillside Strangler* told the story of Los Angeles psychopath Angelo Bruno (Dennis Farina) and his terrorization of Los Angeles in the 1970s, with Richard Crenna as the detective.

DAVID GIANCOLA
b. June 24, 1969

Movie: *Lightning: Fire from the Sky* (2001)

The Earth moves when Giancola works. He has produced several action TV movies, including *Trapped: Buried Alive* (2002), *Killer Flood: The Day the Dam Broke* (2003), and *Landslide* (2004). He has directed several low-budget features, including *Icebreaker* (1999) with Sean Astin. In *Lightning*, John Schneider played the father of a boy who appears to have predicted a terrible storm.

DUNCAN GIBBONS
b. October 13, 1952, England;
d. November 3, 1993, Malibu, California

Movie: *A Case for Murder* (1993)

Gibbons directed the features *Fire with Fire* (1986) and *Eve of Destruction* (1991) and videos for the Eurythmics and Wham. In *A Case for Murder* an ambitious attorney (Peter Berg) defends his wife (Jennifer Grey) of the charge of murdering one of his firm's partners. Samantha Eggar co-starred. Gibbons died in a Malibu fire.

RODNEY GIBBONS

Movies: *The Hound of the Baskervilles* (2000), *The Sign of Four* (2001), *The Royal Scandal* (2001), *The Secret Pact* (2001), *The Case of the Whitechapel Vampire* (2002), *Silent Night* (2002), *Deadly Isolation* (2005)

As a cinematographer, Gibbons shot mostly low-budget Canadian slasher films and thrillers for four directors: George Mihalka, Douglas Jackson, Christian Duguay, and Tom Berry. Gibbons's features as a director include *Little Men* (1997) with Mariel Hemingway and *Stranger in the House* (1997).

Four of Gibbons's TV movies added to the Sherlock Holmes canon, all written by Joe Weisenfeld and starring Matt Frewer as Holmes and Kenneth Welsh as Watson. *Silent Night* was an improbable sounding but supposedly true World War II story of a refugee mother (Linda Hamilton) and son making Christmas dinner in a war frontier cabin for three German soldiers and three American GIs. *Deadly Isolation* starred Sherilyn Fenn as a widow living on a Maine coastal island who takes in an injured boater (Nicholas Lea).

ALAN GIBSON
b. April 28, 1938, London, Ontario, Canada;
d. July 5, 1987, London, England

Theatre 625*: *Esther's Altar (1965), ***The Nutter*** (1965), *Focus* (1966), *On the March to the Sea* (1966)
Wednesday Play*: *The Private Tutor (1966)
Plays of Today*: *The English Boy (1970)
Thriller*: *Murder in Mind (1973), ***Sleepwalker*** (1975)
Play for Today*: *The Flipside of Dominick Hyde (1980), *Another Flip for Dominick* (1982)
Hallmark Hall of Fame*: *Witness for the Prosecution (1982)
Movies: *A Separate Peace* (1966), *The Playboy of the Western World* (1974), *Dangerous Knowledge* (1976, mini), *Churchill and the Generals* (1979), *The Two Faces of Evil* (1980, co-directed with Tom Clegg, Peter Sasdy), *A Woman Called Golda* (1982), *Helen Keller: The Miracle Continues* (1984), *The Charmer* (1987, mini)

Gibson's early series work included episodes of *Public Eye*, *199 Park Lane*, *The Troubleshooters*, and *Thirty-Minute Theatre*. Gibson put Samuel Beckett's *Eh, Joe?* on TV with Jack MacGowran and Sian Phillips; it was later seen in America on *NET Playhouse*. The adaptation of Arthur Miller's novel *Focus* starred Joss Ackland, Ray McAnally, and Vivian Merchant. Tony Bill and Ackland were in Gibson's go at Gore Vidal's *On the March to the Sea*. Ian McShane top-lined *The Private Tutor*, and Richard Johnson was in *Murder in Mind*.

Gibson's production of John Millington Synge's *The Playboy of the Western World* has been a time-honored show, featuring outstanding performances by John Hurt, Sinead Cusack, and Donal McCann. *Churchill and the Generals* received five nominations for British Academy of Film and Television Awards, including for Gibson and Timothy West as Churchill. Among those generals were Montgomery (Ian Richardson), Marshall (Joseph Cotton), Eisenhower (Richard A. Dysart), and Brooke (Eric Porter), with Arthur Hill as Franklin Roosevelt.

Former Israeli Prime Minister Golda Meir's story was told in epic fashion by Gibson, surrounding Ingrid Bergman with the best that Paramount and Operation Prime Time could offer. Bergman posthumously won an Emmy Award and a Golden Globe for her remarkable portrayal.

Judy Davis as young Golda and Leonard Nimoy as Morris Meyerson were also nominated for Emmys, as was the program. Gibson's cast included Jack Thompson, Anne Jackson, Ned Beatty, Barry Foster, Nigel Hawthorne, and Robert Loggia as Anwar Sadat.

Witness for the Prosecution, which reused Billy Wilder and Harry Kurnitz's 1957 screenplay for Wilder's demi-classic starring Charles Laughton, found a few legends willing to return for Gibson's reconstitution. That adaptation of Agatha Christie's play was tweaked by Larry Marcus and John Gay for Ralph Richardson, Deborah Kerr, and Wendy Hiller. Also lending their talents to the ritual were Beau Bridges, Diana Rigg, and Donald Pleasance.

Peter Firth twice played time traveler Dominick Hyde for Gibson on *Play for Today*. By the time the Helen Keller story came to Gibson, the famed blind girl was attending Radcliffe College, and Mare Winningham was playing her, with Blythe Danner as Annie Sullivan, Jack Warden as Mark Twain, and Perry King, Vera Miles, Peter Cushing, and Alexander Knox. Gibson's final show starred Nigel Havers as *The Charmer*, a conscienceless conman in 1930s Britain.

BRIAN GIBSON
b. September 22, 1944, London, England; d. January 4, 2004, London, England

***Play for Today*:** *Blue Remembered Hills* (1979)
Movies/Miniseries: *Where Adam Stood* (1976), *Gossip from the Forest* (1977), *Murderers Among Us: The Simon Wiesenthal Story* (1989, mini), *Drug Wars: The Camarena Story* (1990, mini), *The Josephine Baker Story* (1991)

Gibson's output was low on quantity but very high on quality with both features and TV productions, in both England and America. Gibson directed the hour-long feature about insurance scams, *The Billion Dollar Bubble* (1976), starring Sam Wanamaker and James Woods. Gibson's other features include *Breaking Glass* (1980), *Poltergeist II: The Other Side* (1986), *What's Love Got to Do With It* (1993) with Angela Bassett and Laurence Fishburne in Oscar-nominated roles as Tina and Ike Turner, *The Juror* (1996) with Demi Moore, and *Still Crazy* (1998).

Where Adam Stood was based by Dennis Potter on *Father & Son*, the autobiography of fundamentalist and environmentalist Edmund Gosse. *Gossip from the Forest* starred Michael Jayston. *Blue Remembered Hills*, the title of which is based on A. E. Houseman's poetry, is a British TV cult classic. Written by Potter, it portrays the fully rounded idea of childhood cruelty through a cast of adult actors, who gradually bring home the point that viciousness is inherent and prevalent at a very early age. It won for Gibson the British Academy of Film and Television Arts Award for best TV play. Helen Mirren and Colin Welland starred.

Ben Kingsley starred as Simon Wiesenthal in a biographical film that takes the famous Nazi hunter from his consignment to a concentration camp during World War II to his zealot status as history's top Nazi hunter. Gibson's film was based on a script by Abby Mann, Robin Vote, and Ron Hutchinson, that won an Emmy Award. The show was also nominated for best miniseries and actor (Kingsley).

Drug Wars won the Emmy for best miniseries and a nomination for Stephen Bauer as best actor. He played Kiki Camarena, an undercover narcotics agent in Guadalajara, Mexico, who discovered an enormous marijuana-trafficking empire and was eventually killed through a conspiracy linking the Mexican government to drug lords. This superbly directed, fact-based piece co-starred Elizabeth Pena, Benicio Del Toro, Miguel Ferrer, and Tony Plana.

Gibson's last TV movie was *The Josephine Baker Story*, about the sensational African American dancer who left American racism behind to become the toast of Paris in the 1920s and 1930s. Lynn Whitfield delivered a stunning performance in the lead role, playing Baker from a St. Louis youth up until her death in 1975. The movie was nominated for 12 Emmy Awards and won five, including for Gibson and Whitfield. The nominations included those for outstanding special, choreography (George Faison) and two instances of supporting actor (Ruben Blades, David Dukes). The piece also won a Golden Globe for Louis Gossett Jr. for his performance as Sidney Williams. Co-starring was Craig T. Nelson as Walter Winchell.

COKY GIEDROYC

Movies: *Stella Does Tricks* (1996), *Carrie's War* (2004), *Blackpool* (2004, mini, aka *Viva Blackpool*, co-directed with Julie Anne Robinson), *The Virgin Queen* (2005, mini), *Fear of Fanny* (2006), *Oliver Twist* (2007, mini)

The sister of actress Mel Giedroyc, Coky Giedroyc directed such unique British TV items as *TV Hell*, *Life's a Bitch*, and *Aristophanes: The Gods Are Laughing* (1995). Helena Bonham Carter top-lined Giedroyc's feature, *Women Talking Dirty* (1999).

Kelly Macdonald starred as a London prostitute trying to get out of the oldest profession in *Stella Does Tricks*. *Blackpool* found a devoted following in the U.K. and America. Anne-Marie Duff starred as Queen Elizabeth

I in *The Virgin Queen*. Giedroyc's *Oliver Twist* gave Timothy Spall a chance at Fagin.

GREGORY GIERAS

Movie: *The Tin Soldier* (1995, co-directed with Jon Voight)

Gieras directed several creature features and other low-budget independents, including *Centipede!* (2004). See JON VOIGHT.

DAVID GILES

***Play of the Month*:** *The Recruiting Officer* (1973), *When We Are Married* (1975), *On Approval* (1982)
***The Complete Dramatic Works of William Shakespeare*:** *King Richard II* (1978), *King Henry IV, Part I* (1979), *King Henry IV, Part II* (1979), *Henry V* (1979), *The Life and Death of King John* (1984)
Movies/Miniseries: *The Old Wives' Table* (1964, mini), *The Forsyte Saga* (1967, mini, co-directed with James Cellan Jones), *Hamlet* (1970), *Sense and Sensibility* (1971, mini), *The First Churchills* (1971, mini), *Resurrection* (1971, mini), *Vanity Fair* (1972, mini), *The Strauss Family* (1972, mini), *Twelfth Night* (1974), *The Mayor of Casterbridge* (1978, mini), *The Barchester Chronicles* (1982, mini), *Fame Is the Spur* (1982, mini), *Mansfield Park* (1983, mini), *A Murder Is Announced* (1985, aka *Miss Marple: A Murder Is Announced*), *London Embassy* (1987, mini, co-directed with Ronald Wilson)

In one of Giles's few features, he directed Laurence Olivier and Geraldine McEwan in August Strindberg's *The Dance of Death* (1970). Giles directed Ian McKellan as *Hamlet* at a time when the battlements were crawling with brooding Danes: Richard Chamberlain directed by Peter Wood and Nicol Williamson directed by Tony Richardson were playing the dark prince onscreen at the time, and Richard Burton's 1964 try in John Gielgud's dress-rehearsal version was still fresh in mind while few had forgotten Olivier's Oscar-winning film.

Most of Giles's miniseries that were shown in the U.S. on *Masterpiece Theatre* and public TV in general were on their second lives several years after their British airings. *The Forsyte Saga* and *The First Churchills* made big impacts, actually initiating the miniseries trend in America. Giles obviously had something to do beyond the foresight of shrewd casting and stark beauty with Americans' love affair with the beguiling Susan Hampshire. She caught the fancy of Emmy voters as she won back-to-back awards for best actress in both groundbreaking miniseries, particularly as the Duchess of Marlborough in the latter. She then won a third Emmy under Giles's direction in 1973 as Becky Sharpe in *Vanity Fair*.

The Mayor of Casterbridge was given a warm U.S. reception with Alan Bates and Giles favorite Anne Stallybrass. *The Barchester Chronicles* boasted Hampshire, McEwan, Alan Rickman, and Donald Pleasance in Alan Plater's adaptation of Anthony Trollope's books *Barchester Towers* and *The Warden*. Kenneth Taylor adapted Jane Austen's *Mansfield Park* for Giles with a cast including Anna Massey, Nicholas Farrell, Jackie Smith-Wood, and Angela Pleasance.

Giles holds a high place among filmmakers who have translated Shakespeare to the screen as the director most often employed by the BBC for the 37-play project, *The Complete Dramatic Works of William Shakespeare*. Giles presented Derek Jacobi as *Richard II*, with Gielgud as John of Gaunt, Wendy Hiller, Charles Gray, and Jon Finch as Henry Bolingbroke. For the *Henry IV* pair, Giles used Finch in the title role and Anthony Quayle as Falstaff. David Gwillim played *Henry V* with Alec McCowen, Thorley Walters, Julian Glover, et al. Leonard Rossiter held center-stage as *King John*, with Claire Bloom, Charles Kay, and John Thaw.

PETER GILL

***Play for Today*:** *The Fugitive* (1974)

Sean Walsh wrote *The Fugitive*, and Gill directed it as well as a BBC play called *The Girl* (1974), starring Alison Steadman.

STUART GILLARD
b. April 28, 1950, Coronation, Alberta, Canada

Movies: *Shades of Love: Indigo Autumn* (1987), *The Return of the Shaggy Dog* (1987), *The Escape* (1997), *Creature* (1998, aka *Peter Benchley's Creature*), *The Scream Team* (2002), *Full-Court Miracle* (2003), *A Friend of the Family* (2004), *Going to the Mat* (2004), *Crimes of Fashion* (2004, aka *Boss Girl*), *Twitches* (2005), *The Initiation of Sarah* (2006), *Twitches Too* (2007), *The Cutting Edge 3* (2008), *WarGames: The Dead Code* (2008)

A writer and actor, Gillard made his feature directorial debut with *Paradise* (1982) starring Phoebe Cates. He directed episodes of *Legacy*, *All Souls*, and *Charmed* and occasionally returns to features—*Teenager Mutant Ninja Turtles III* (1993), *Rocket Man* (1997)—while moving freely in and out of the Disney Channel camp. *Creature* starred Craig T. Nelson and Kim Cattrall with another Peter Benchley shark monster, this time transformed

into an amphibian. Gillard's school hijinks included *The Scream Team*, *Full-Court Miracle*, which followed the adventures of an African American coach at a Jewish school in Philadelphia, and *Going to the Mat*, about a blind kid who made the wrestling team. In *Crimes of Fashion*, Kelly Cuoco plays a would-be fashion designer whose estranged uncle leaves her everything in his will, including command of his organized crime empire.

VERN GILLUM

Movies: *Brotherhood of the Gun* (1991, aka *Hollister*), *They've Taken Our Children: The Chowchilla Kidnapping* (1993, aka *Vanished without a Trace*)

A top freelance TV hand, Gillum directed episodes of *Miami Vice*, *Law & Order*, *ER*, *Sliders*, *Profiler*, *Dark Angel*, *Prison Break*, and others. *Brotherhood of the Gun* is a good western starring Brian Bloom as a Civil War veteran who falls in with train robbers, who kill his brother and shoot his gun arm, forcing him to learn to shoot southpaw to avenge the killing. Gillum's other movie was based on an actual case in Chowchilla, California, when three high-flown punks ransomed a busload of 20-some young children for $5 million, and never expected the courage and wiliness of the bus driver (Karl Malden) to foil their scheme.

FRANK D. GILROY
b. October 13, 1925, New York City

Movies: *The Turning Point of Jim Malloy* (1975, *John O'Hara's Gibbsville*), *Nero Wolfe* (1979), *Money Plays* (1997)

Gilroy was a prolific writer of early TV, including episodes of *Studio One*, *The Rifleman*, *The United States Steel Hour*, and *The Dick Powell Theatre*. His eclectic feature output as a writer and director includes *Desperate Characters* (1971) with Shirley MacLaine, *From Noon Till Three* (1976) with Charles Bronson, and *The Gig* (1985) with Cleavon Little and Wayne Rogers. Gilroy wrote the *Playhouse 90* episodes *Sincerely, Willis Wayde* (1956), directed by Vincent Donohue, and *Point of No Return* (1958, adapting Paul Osborn's play), directed by Franklin J. Schaffner. Gilroy wrote the play *The Subject Was Roses*, which was directed onscreen by Ulu Grosbard in 1968 starring Patricia Neal, Martin Sheen, and Jack Albertson in his Oscar-winning role. Gilroy wrote his three made-for-TV movies.

The Turning Point of Jim Malloy was based on John O'Hara's fiction and became the pilot film for the *Gibbsville* series, about the title character's return to his Pennsylvania home town after dropping out of Yale to catch on as a reporter on the local newspaper. John Savage was exceptional as Jim, supported by Gig Young, Kathleen Quinlan, Biff McGuire, and Robert Ginty. *Nero Wolfe* was filmed as a pilot in 1977, but was shelved before its network air date because the star, Thayer David, died. It aired as a late-night movie in 1979. Wolfe is hired by a realtor who writes a book unfavorable to the FBI and wants the feds off her back. Anne Baxter and Brooke Adams co-starred with John Randolph and McGuire. *Money Plays* stars Sonja Braga as a Nevada hooker who secretly keeps a money belt from a dead john and tries to interest one of her regulars (Roy Scheider) in retirement cohabitation.

ROBERT GINTY
b. November 14, 1948, New York City

Movie: *Here Come the Munsters* (1995)

As an actor, Ginty played in *The Rockford Files*, *The Love Boat*, *Simon & Simon*, and many others, and had lead roles in low-budget actioners such as *The Exterminator* (1980). Ginty directed episodes of *China Beach*, *Evening Shade*, *Nash Bridges*, and *Charmed*, and features including *Vietnam, Texas* (1990). His *Munsters* movie stars Edward Herrmann as Herman Munster in some sort of odd inevitable fulfillment for the actor, far from Emmy and PBS circles, surrounded by Veronica Hamel, Robert Morse, Mary Woronov, and Amanda Bearse.

BOB GIRALDI
b. 1939, Paterson, New Jersey

Movie: *Club Med* (1986)

Giraldi directed music videos and variety shows, including those starring Pat Benatar, Michael Jackson, Lionel Ritchie, Will Smith, and others. Giraldi also directed the features *Hiding Out* (1987) and *Dinner Rush* (2000). *Club Med* presents Jack Scalia as the head honcho at a resort when his ex-wife (Linda Hamilton) shows up to rekindle sparks. The performing acts include Gloria Estefan, Sinbad, and Bill Mahar, and the flick feels like an open-bar happy hour on the sand.

BERNARD GIRARD
b. February 22, 1918;
d. December 30, 1997, Los Angeles

Playhouse 90*: *Four Women in Black (1957)
Movie: *Hunters Are for Killing* (1970)

An occasional writer, Girard directed episodes of many action/adventure TV series of the 1950s and

1960s, including *Climax!*, *Alfred Hitchcock Presents*, *The Twilight Zone*, *M Squad*, *Rawhide*, *Adventures in Paradise*, etc. Girard's features include *The Green-Eyed Blonde* (1957), *Dead Heat on a Merry-Go-Round* (1966), and a cult film called *The Happiness Cage* (1972)—which has also been titled *Mind Snatchers* and *The Evil Within*—starring young Christopher Walken with a bandaged head after a brain experiment to pacify him. Girard's stuff was consistently odd, with his stand-alone hour-long pieces including the dramatization of the start of World War I with the assassination of the Austrian archduke (Robert Loggia) in *End of a World* (1961) on *Alcoa Premiere*, and using Milton Berle in a dramatic part on *Kraft Suspense Theatre* called *That He Should Weep for Her* (1964).

Four Women in Black was a western with the title nuns played by Helen Hayes, Katy Jurado, Janice Rule, and Narda Onyx, getting the best of Jim Davis's sheriff and Ralph Meeker's Carbine Webb. *Hunters Are for Killing* starred Burt Reynolds as an ex-con who returns to his home town for his mother's inheritance and finds that his stepfather balks at the idea, especially since the old man believes his biological son was killed by the recent jailbird. Girard's cast gives the piece zing, including Melvyn Douglas, Suzanne Pleshette, and Martin Balsam. Girard imbued the film with a kind of stifling view of small-town bickering.

JOSEPH GISTIRAK

Play of the Week (New York)**:** *The White Steed* (1959)

The Paul Vincent Carroll play *The White Steed* featured Dermot McNamara, Helena Carroll, Tim O'Connor, and Frank Conroy.

PAUL MICHAEL GLASER
b. March 25, 1943, Cambridge, Massachusetts

Movie: *Amazons* (1984)

Glaser is known more as an actor than anything else, as the co-star of *Starsky & Hutch*. He directed the features *Band of the Hand* (1986) and *The Running Man* (1987) and the series *Miami Vice*, *Judging Amy*, and others. Glaser's life has had its share of tragedy as his wife, Elizabeth, and seven-year-old daughter, Ariel, died of HIV-tainted blood. Elizabeth founded the Pediatric AIDS Foundation.

In Glaser's *Amazons*, a cult of female warriors plots to assassinate male politicians worldwide. The assemblage includes Tamara Dobson, Stella Stevens, Madeleine Stowe, and Jennifer Warren.

LESLI LINKA GLATTER

Movies/Miniseries: *Into the Homeland* (1987), *State of Emergency* (1994), *Revelations* (2005, mini, co-directed with David Semel, Lili Fini Zanuck)

A former modern dancer, Glatter directed episodes of *Twin Peaks*, *NYPD Blue*, *Buddy Faro*, *The West Wing*, *ER*, *The OC*, and *Law & Order: Special Victims Unit*, and the features *Now and Then* (1995) and *The Proposition* (1998).

In *Into the Homeland*, Powers Boothe delivers one of his better performances as an estranged father who realizes his shirking of duty when his daughter falls in love with a white supremacist. Arye Gross, C. Thomas Howell, David Caruso, Cindy Pickett, and Paul Le Mat co-star.

While Glatter had worked on *ER*, she also put some bodies and soul into *State of Emergency*, about an ER in an inner-city hospital, where Joe Mantegna plays the top doc whose resources are very limited and the bureaucrats mostly interested in protecting themselves. Melinda Dillon, Lynn Whitfield, Jay O. Sanders, Deborah Kara Unger, Richard Beymer, and Robert Beltran form part of the ensemble in this grimy and unapologetic HBO film.

JOHN GLENISTER
b. October 12, 1932, London, England

Wednesday Play**:** *Who's Going to Take Me On?* (1967)
Play for Today**:** *Billy's Last Stand* (1971), *The House on Highbury Hill* (1972)
Movies/Miniseries: *Casanova* (1971, mini, co-directed with Mark Cullingham), *The Six Wives of Henry VIII* (1972, mini, co-directed with Naomi Capon), *Miss Julie* (1972, co-directed with Robin Phillips), *Emma* (1972, mini), *Thinking Man as Hero* (1973), *Almost a Vision* (1976), *Marie Curie* (1977, mini), *After Julius* (1978), *The Birds Fall Down* (1978, mini), *Love for Lydia* (1979, mini, co-directed with Piers Haggard, Christopher Hodson, Simon Langton, Michael Simpson, Tony Wharmby), *Rumpole's Return* (1980), *Pygmalion* (1981), *Die Franzosin* (1981), *The Lady Maid's Bell* (1985), *Blunt* (1985, aka *Blunt: The Fourth Man*), *Good as Gold* (1986), *Sometime in August* (1988), *After the War* (1989, mini, co-directed with Michael Cox, John Madden, Nicholas Renton), *Misterioso* (1991)

Glenister's series directing has been mostly in the latter part of his career on such series as *Maigret*, *Number 10*, and *Hetty Wainthropp Investigates*. *Miss Julie* was the recording of a stage performance of the August Strindberg standard starring Helen Mirren. *Pygmalion* featured Robert Powell as Henry Higgins and Twiggy as Eliza.

Glenister's miniseries are among the most exemplary of all British TV directors, earning a British Academy of Film and Television Arts Award for directing *Marie Curie* and nominations for *The Six Wives of Henry VIII* and *Blunt*.

The Six Wives of Henry VIII had the constants of Keith Michel as the monarch and the narration of Anthony Quayle as each matrimonial partner for the famously undisciplined ruler was evaluated in her own episode, with Anne Stallybrass as Jane Seymour and Dorothy Tutin as Anne Boleyn. A legendary production all around, and rightly so, it won five of nine BAFTA nominations and Michel won the Emmy Award as best actor. This miniseries and *Elizabeth R* helped generate the American appetite on PBS for stories of the British crown.

Jane Lapotaire and Nigel Hawthorne starred as Marie and Pierre Curie, whose work regarding radioactivity led to the discoveries of radium and polonium as well as their joint Nobel Prize in 1903 and her second Nobel in 1911 after his death, as they pushed for advances in physics and chemistry. The performances were outstanding and Lapotaire was nominated for a BAFTA Award.

Blunt was a masterstroke in the British canon of spy episodes, brought into focus by the level of personal tragedy that Glenister finds in the story. It concerned the actual joint effort by the FBI and the British government after World War II to lay a trap for a Soviet spy inside the Washington, D.C., cell of MI-5, the British espionage mission that had been so valuable in the war. This was Donald McLean (Michael McStay), who defects to Russia with his fellow spy, Guy Burgess (Anthony Hopkins), leaving their old friend, Anthony Blunt (Ian Richardson), at the mercy of the authorities. Richardson is superb in this TV classic.

BILL GLENN
b. 1933, Ottawa, Ontario, Canada; d. June 11, 2007, Palm Springs, California

Movie/Miniseries: *House of Evil* (1974), *The Adams Chronicles* (1976, mini, co-directed with Paul Bogart, Fred Coe, Barry Davis, James Clellan Jones, Anthony Page)

House of Evil featured Jamie Smith-Jackson, Salome Jens, Dabney Coleman, Lou Frizzel, and Andy Robinson in a story about two sisters who made a pact with the devil. It offers no indication of why Glenn, whose previous experience also included the soap opera *The Young & the Restless*, would then be added to the list of accomplished guiding lights for the most ambitious PBS dramatic production of all time—and then return to absolute obscurity. Glenn directed episode nine of *The Adams Chronicles*.

DANNY GLOVER
b. July 22, 1946, San Francisco

Movie: *Just a Dream* (2002)

Glover was nominated for Emmy Awards for his performances in *Mandela* (1987), *Lonesome Dove* (1989), *Fallen Angels* (1993), and *Freedom Song* (2001). His many features include the *Lethal Weapon* franchise as well as *Places in the Heart* (1984), *To Sleep with Anger* (1990), and *Boseman & Lena* (2000).

In *Just a Dream*, a 12-year-old kid in a small Nevada town is impressed by an arriving film crew. Glover aspires to a kind of family-style, storybook quality for this Showtime exercise, and assembled a few pals: Ed Harris, Amy Madigan, Carl Lumbly, Ally Sheedy, Robby Benson, and Rodney A. Grant.

JAMES (JIM) GODDARD, aka D.J. Goddard

***Hallmark Hall of Fame*:** *A Tale of Two Cities* (1980)
***Play for Today*:** *The Muscle Market* (1981), *A Room for the Winter* (1981)
Movies/Miniseries: *Out* (1978, mini), *The Life and Adventures of Nicholas Nickleby* (1982, mini, co-directed with John Caird, Trevor Nunn), *Reilly: The Ace of Spies* (1983, mini, co-directed with Martin Campbell), *Kennedy* (1983, mini), *Parker* (1984, aka *Bones*), *Hitler's S.S.: Portrait in Evil* (1985), *Metamorphosis* (1987), *The Impossible Spy* (1987), *The Four-Minute Mile* (1988), *The Free Frenchman* (1989, mini), *Lie Down with Lions* (1994), *The Secret House of Death* (1984, aka *Ruth Rendell Mysteries: The Secret House of Death*), *Gadgetman* (1996), *Simisola* (1996)

A production designer on the original *The Avengers*, Goddard eventually directed episodes of such series as *Public Eye*, *The Rivals of Sherlock Holmes*, *New Scotland Yard*, *Wings*, *Raffles*, and *The Sweeney*. Goddard's first feature venture was unlucky in that it got caught up in the career nova and falderal of Madonna, as the singing sensation and her relationship with Sean Penn overwhelmed and consumed *Shanghai Surprise* (1986) like a reconstitution of the Blob.

Out starred Tom Bell as a recently released ex-con who wants to find out who fingered him. The six-hour show was written by Trevor Preston, and earned filmer Ralph Sheldon a British Academy of Film and TV Arts Award for best film editing. It also garnered Bell a best actor nomination.

John Gay adapted Charles Dickens's *A Tale of Two Cities* and Chris Sarandon played the dual roles of barrister Sydney Carton, who's in love with the beautiful Lucie (Alice Krige), and her husband, Charles Darney, ensnared hopelessly by the French Revolution—unless Sydney helps him escape. The treatment of the story that switches from London to Paris and back co-starred Flora Robson, Kenneth More, Billie Whitelaw, Nigel Hawthorne, Peter Cushing, and Barry Morse. It was nominated for a Golden Globe for best miniseries. Pete Postlethwaite and Alison Steadman starred in *The Muscle Market* and Michael Kitchen was in *A Room for the Winter*, about a South African relocating from the apartheid battles in South Africa to London.

Nicholas Nickleby was one of the TV events of 1982, eight hours of Dickens as the title character sets out to earn his family's way so his mother and sister won't have to depend on his uncle. Full of richly realized characters and John Napier's superb production design, this miniseries helped raise new interest in one of steamer-trunk novelist Dickens's back-shelf epics. The adaptation won the Emmy Award for Outstanding Limited Series, and Roger Rees as Nicholas and David Threlfall were nominated for their performances. Most of the stage cast performed in more than one role, including John McEnery, Ian McNeice, Bob Peck, and Edward Petherbridge. Peter Ustinov was the gracious host.

Reilly: Ace of Spies was about the actual Sigmund Rosenblum, aka Sidney Reilly, the most legendary espionage agent in British history. The 12-part series took the secrecy wizard around the globe on various adventures of primary concern to the crown, with Sam Neill superb in one of his career-making parts, with support from Joanne Whalley, Tom Bell, Ian Charleson, and Leo McKern. The miniseries received an Emmy nomination for best limited series and eight nominations from British Academy of Film and TV Arts, including those for best special, actor (McKern), film editing, costumes, design, and cameraman.

NBC and Alan Landsburg Productions then tapped Goddard for *Kennedy*, four and a half hours of JFK, with Martin Sheen and Blair Brown delivering performances of conviction as Jack and Jackie. Geraldine Fitzgerald and E. G. Marshall played Rose and Joe Kennedy, with the cast including Vincent Gardenia (J. Edgar Hoover), and John Shea (Bobby Kennedy). Fidelity to the facts was a hallmark of this production, which the Emmys skipped altogether while the BAFTA awarded it best drama series and included Sheen and Brown in its six nominations. Both players and the miniseries also received Golden Globe nominations.

In *Parker*, Bryan Brown plays an Aussie businessman who's determined to find out why he was kidnapped in London for 11 days for frolics with a lady of the evening. In *Hitler's S.S.*, the story concerns two brothers (Shea, Bill Nighy), one of whom is in the SS, the other indoctrinated into the darker SA, and how they both survive World War II as Europe is reduced to ruins. Goddard's *Metamorphosis* is a brave attempt at adapting Franz Kafka to the screen using Steven Berkoff's play, in which a breadwinner awakens one morning in the form of a dung beetle, forcing his dependents to forage to their own. Berkoff and Tim Roth starred.

Goddard used Shea again as Eli Cohen, the Israeli Mossad operative who secretly earned the allegiance of Syrian government officials in the years leading up to the Six Day War in *The Impossible Spy*. *The Four Minute Mile* covered a benchmark in elemental sports, when Roger Bannister (Richard Huw) and John Landy (Nique Needles) worked to break the running record. *Lie Down with Lions* paired Marg Helgenberger with Timothy Dalton, which offered Omar Sharif and Nigel Havers on the side, presumably for grooming comparisons. *The Secret House of Death*, *Gadgetman*, and *Simisola* are all cut from the very British mystery cloth.

DAN GOGGIN
b. Alma, Michigan

Movies: *Nunsense* (1993, co-directed with David Stern), *Nunsense 2: The Sequel* (1994, aka, *Nunsense II: The Second Coming*, co-directed with David Stern), *Nunsense 3: The Jamboree* (1998, co-directed with David Stern), *Nutcrackers* (2001, co-directed with David Stern)

In the original *Nunsense*, some of the Little Sisters of Hoboken die from botulism, the result of a convent cooking accident. Rue McClanahan starred in the first two installments, and Vicki Lawrence in the third. *Nutcrackers* poked satire at Christmas with the nuns, returning McClanahan to the Goggin/Stern alliance as Reverend Mother, and with John Ritter as the narrator.

JACK GOLD
b. June 28, 1930, London, England

***Wednesday Play*:** *The Lump* (1967), *Mad Jack* (1970)
***Play for Today*:** *Stocker's Copper* (1972), *A Walk in the Forest* (1980), *Bavarian Night* (1981)
***Play of the Month*:** *Marya* (1979)
***The Complete Dramatic Works of William Shakespeare*:** *The Merchant of Venice* (1980), *Macbeth* (1983)
***Hallmark Hall of Fame*:** *Stones for Ibarra* (1988), *The Tenth Man* (1988), *The Return of the Native* (1994)

Movies/Miniseries: *My Father Knew Lloyd George* (1965), *Stoker Leishman's Diaries* (1972), *Catholics* (1973, aka *Conflict*), *The Naked Civil Servant* (1975), *Thank You, Comrades* (1978), *Charlie Muffin* (1979, aka *A Deadly Game*), *Praying Mantis* (1982), *Red Monarch* (1983), *Good and Bad at Games* (1983), *Sakharov* (1984), *Star Quality: Me and the Girls* (1985), *Murrow* (1986), *Escape from Sobibor* (1987), *Ball-Trap on the Cote Sauvage* (1989), *The Rose and the Jackal* (1990), *The War That Never Ends* (1991), *The Last Romantics* (1991), *She Stood Alone* (1991), *Spring Awakening* (1994), *Heavy Weather* (1995, aka *P.G. Wodehouse's Heavy Weather*), *Into the Blue* (1997), *Goodnight, Mr. Tom* (1998)

During the first half of his career, Gold returned frequently to feature filmmaking with *The Bofors Gun* (1968), *The Reckoning* (1969), *Man Friday* (1975), *Aces High* (1976), *The Medusa Touch* (1978), and *Little Lord Fauntleroy* (1980). Gold was nominated three times in the 1970s for best TV play by the British Academy of Film and TV Arts, for *Catholics* (1973), *The Naked Civil Servant* (1975), and *Thank You, Comrades* (1978). These came after his first BAFTA nomination for the Flaherty Award for best documentary for *Famine* (1967).

Michael Jayston starred as a lieutenant in the British Army protesting the carnage of World War I in *Mad Jack*. Gold had gotten attention for *The Bofors Gun*, an action drama of the Irish troubles starring Nicol Williamson and David Warner, by the time he made the theological debate, *Catholics*.

Brian Moore adapted his own novel, *Catholics*, which was set on an austere Irish island and futuristic in the notion that the Roman Catholic Church has gone through sweeping ecumenical changes in joining other Western religions on belief points. The monks in the abbey on the island, led by the formidable Trevor Howard, have rejected the changes, including the abolition of confession, and actually regressed by starting to say Mass again in Latin. A Vatican emissary played by Martin Sheen arrives to bring the rogue monks back into line with Rome's liberal thought, and engages the aging cleric in a heated discussion about the direction of the church, mirroring many issues alive in the Catholicism of the times in the wake of Vatican II reforms. Howard's outstanding performance was certainly one of his best, embodying the orthodoxy of traditional Catholicism while debating thorny points with great eloquence. Cyril Cusack, Michael Gambon, Raf Vallone, and Godfrey Quigley played friars in what may be the finest production of Gold's then short career.

As with Howard, the best actor for the part was found to play Quentin Crisp in the adaptation of the rebellious writer's autobiography, *The Naked Civil Servant*, when Gold secured the services of John Hurt as the flamboyantly gay Brit, who came out of the closet in the 1920s or half a century before "gay" or "coming out of the closet" acquired their current contexts regarding homosexuality. Hurt was superb, spouting the witticisms that earned Crisp the reputation of being the twentieth century's Oscar Wilde, courtesy of Philip Mackie's script. Hurt earned the BAFTA Award for best actor, and the piece only aired in a late-night spot in the United States.

Gold oversaw a rather compelling if low-key Cold War espionage piece in *Charlie Muffin*, based by scenarist Keith Waterhouse on the novel by Brian Freemantle. David Hemmings played the title character whose shrewdness and nondescript appearance made him extremely successful. Ralph Richardson, Jennie Linden, Sam Wanamaker, Ian Richardson, Pinkas Braun, and Shane Rimmer co-starred in Gold's carefully paced thriller.

Gold's entries for the BBC's *The Complete Dramatic Works of William Shakespeare* were *The Merchant of Venice*, which some aficionados prefer over the Olivier TV version, and *Macbeth*. Gemma Jones played Portia in *The Merchant of Venice*, which earned four BAFTA nominations and also featured Warren Mitchell as Shylock, and John Franklyn-Robbins, John Rhys-Davies, and Kenneth Cranham. For the Macbeths, Gold used rangy old friend Nicol Williamson and Jane Lapotaire, supported by Mark Dignam, James Hazeldine, and Ian Hogg.

Praying Mantis was a romantic thriller that used the considerable charms of Cherie Lunghi. *Red Monarch* was a satire of Stalin's Soviet Union, featuring Colin Blakely as the dictator with Carroll Baker and Ian Hogg. *Good and Bad at Games* was an incisive look at the lasting effects of having been bullied in school, as Anton Lesser plays an adult victim who seeks revenge many years later on the causes of his childhood bruises and humiliation. *Me and the Girls* starring Tom Courtenay was a portrait of early-twentieth-century London based on a Noel Coward story.

David W. Rintels wrote the teleplay for *Sakharov*, a biographical portrait of the Soviet physicist and dissident whose actions on behalf of the Russian people saw his Communist Party position eroded, his job and salary taken away, and him remanded to Gorky, an industrial city. When he was awarded the Nobel Peace Prize, Andrei Sakharov was not allowed to travel to accept it, so it was collected by his wife, Yelena. Jason Robards and Glenda Jackson made a strong pairing, as the Sakharovs, and Gold elicited the best from them. The two performers received Golden Globe nominations as did the piece as best TV movie. Jackson also won a CableACE for her performance. Co-starring were Nicol Williamson, Frank Finlay, Michael Bryant, Anna Massey, Tom Wilkinson, and Lee Montague.

Murrow, based on Ernest Kinoy's script about the most famous radio news reporter in America, Edward R. Murrow, starred Daniel J. Travanti in one of his best impersonations, taking the great voice from World War II London through his *See It Now* series to his famous confrontation with Sen. Joseph McCarthy in the 1950s. Gold and film editor Keith Palmer effectively used newsreel footage. Travanti and Dabney Coleman as CBS czar William Paley received CableACE nominations for their work in this HBO movie, and Robert Vaughan played FDR, Kathryn Leigh Scott was Janet Murrow, and John McMartin and Edward Herrmann played, respectively, CBS executives Frank Stanton and Fred Friendly.

Escape from Sobibor recounted actions at a Nazi death camp during World War II in Eastern Poland, when a dictum from German authorities declared intolerance for escape attempts after one had been tried at Treblinka. Certain inmates at the Sobibor death camp were kept alive for variously morbid clean-up details by the Nazis, and they conspired on little nourishment and in spite of tight and brutal security to launch an escape. The great Reginald Rose crafted the teleplay, and Alan Arkin, Joanna Pacula, and Rutger Hauer starred in this compelling show, which received five Emmy Award nominations, including for outstanding special, direction, actor (Arkin), and writing. It also won the Golden Globe for best miniseries, and Arkin was nominated. Rose won a Writers Guild of America Award.

Stones for Ibarra starred Glenn Close and Keith Carradine in Gold's first of back-to-back associations with *Hallmark Hall of Fame*, followed by the fascinating adaptation by Lee Langley of Graham Greene's *The Tenth Man*, in which Chavel, a French detainee by the Nazis, trades identities with another inmate when he's condemned to execution. After the war, he returns to the man's home, which is now occupied by the dead man's bitter sister. He poses as another former prisoner of the Nazis who knew Chavel. They develop a relationship while she vengefully awaits the return of the imposter who traded lives with her brother. Then another man calling himself Chavel shows up. This triangular relationship is played by the splendid troika of Anthony Hopkins, Kristin Scott-Thomas, and Derek Jacobi. Co-starring were Cyril Cusack, Paul Rogers, and Brenda Bruce. Jacobi won the Emmy Award for supporting actor and the show, Hopkins, and Jacobi were nominated for Golden Globes.

Ball-Trap on the Cote Savauge is a satire on camping and the notion of the "perfect couple" embodied by Zoe Wanamaker and Jack Shepard, when a free spirit known as Early Bird (Miranda Richardson) joins them.

Severely renegade in its satire, and perhaps the most bitingly topical of any of Gold's programs, *The War That Never Ends* aired on the BBC on the eve of Operation Desert Storm. Featuring such commentators as Thucydides (Alec McCowen), Socrates (Tom Laughlin), Pericles (Ben Kingsley), and other historical figures of ancient Greece, it was structured like a broadcast of monologues during the simulated witnessing of the build-up to the Peloponnesian Wars. Historically, these battles were in the 400s BC between the city-states of Athens and Sparta. Discussed are diplomatic misunderstandings, sanctions, propaganda, etc. Co-starring were Bob Peck, Ronald Pickup, Andrew Keir, and Michael Kitchen.

The Rose and the Jackal dramatizes the relationship between Allan Pinkerton, who was director of the Secret Service under President-Elect Abraham Lincoln, and Rose Greenhow. The show was one of the Turner network's many Civil War dramas, starring Christopher Reeve as Pinkerton, Madolyn Smith-Osborne as Greenhow, and Carrie Snodgress, Kevin McCarthy, and Jeff Corey. Mare Winningham starred as actual Connecticut schoolteacher Prudence Crandall in the 1830s in *She Stood Alone*, dramatizing her advocacy of learning for blacks. *Spring Awakening* featured Sherilyn Fenn and Jamey Sheridan as young lovers in a family film about nineteenth-century prairie life from the pen of Willa Cather. Elizabeth Wilson, Sammi Davis, Fritz Weaver, and Philip Abbott co-starred.

Like many longtime British TV-movie directors, Gold made a couple of late-career period-costume dramas. Thomas Hardy's *Return of the Native* marked Gold's return to *Hallmark Hall of Fame* for a classic literary romance starring Catherine Zeta-Jones and Clive Owen. On the lighter side was P. G. Wodehouse's *Heavy Weather*, in which the Earl of Emsworth presides over a family headed for scandal. Peter O'Toole embodies the earl, backed by Richard Johnson, Judy Parfitt, and Ronald Fraser. *Into the Blue* and *Goodnight, Mr. Tom* both featured John Thaw, suspected in the island disappearance of a girl (Abigail Cruttendon) in the former, then as a hermit on the eve of the Dunkirk landings.

Without ever having earned attention from auteurists, Gold rather quietly served up historical and other pieces of great interest and integrity.

SANDRA GOLDBACHER
b. 1960, London, England

Movie: *Ballet Shoes* (2007)

Goldbacher directed the features *The Governess* (1998) with Minnie Driver and *Me without You* (2001), the story of a lifelong female friendship. *Ballet Shoes* is a period piece about three orphan girls who are adopted by a middle-aged English couple.

RUDI GOLDMAN

***Great Performances*:** *Purlie* (1983)

Goldman directed *Sneak Previews* from 1978 through the 1980s on PBS, bringing various pairs of film critics, including Chicago's pioneering duo of Roger Ebert and Gene Siskel, to the public via a half-hour format. *Purlie* was the musical adaptation of Ossie Davis's play, *Purlie Victorious*, starring Robert Guillaume, Linda Hopkins, Melba Moore, and Sherman Hemsley.

JOHN GOLDSCHMIDT
b. August 1, 1943, London, England

***Play for Today*:** *Speech Day* (1973), *Spend, Spend, Spend* (1977)
Dramas/Movies: *It's a Lovely Day Tomorrow* (1975), *Vampires* (1979), *Life for Christine* (1979), *Nobody's Hero* (1982, mini), *Devil's Lieutenant* (1983), *A Song for Europe* (1985, aka *A Crime for Honour*)

Among Goldschmidt's early documentaries was *Doing Her Own Thing* (1970), about Helen Mirren, then the youngest actress in the Royal Shakespeare Company. Goldschmidt won the British Academy of Film and Television Arts Award for best TV play for *Spend, Spend, Spend*, and Susan Littler was nominated for best actress in the kitchen-sink story of a small-town teen, her big win in a football pool, and her downfall after that. *Life for Christine* starred Amanda York, and the *Devil's Lieutenant* was Ian Charleson.

ALLAN A. GOLDSTEIN

***Great Performances*:** *The Dining Room* (1984)
***American Playhouse*:** *True West* (1984), *Some Men Need Help* (1985)
***WonderWorks*:** *House of Dies Drear* (1984, two parts)
Movies: *The Phone Call* (1989), *Crosswinds* (1995), *Loss of Faith* (1997, aka *The Truth About Lying*), *Dog's Best Friend* (1997)

Goldstein wrote Robert Wise's *Rooftops* (1989), then wrote and directed the low-budget features *Death Wish V: The Face of Death* (1994), *Memory Run* (1996), and *Jungle Boy* (1998). As a director Goldstein's films include *Chaindance* (1990), *Spill* (1996), *Black Out* (1996), and *Freedom Strike* (1998).

The House of Dies Drear tells the story of an old home in rural Ohio where the new occupying family (Howard E. Rollins Jr., Gloria Foster, Shavar Ross) believes that the place's former status as a link on the Underground Railway—sending former slaves to the North during the Civil War—is the reason for its perhaps haunted status. Moses Gunn, Joe Seneca, Clarence Williams III, Kadeem Hardison, and Frances Foster co-star in this unusual film.

In *The Dining Room*, six actors play more than 50 roles that satirize upper-middle-class dinner conversation and mores. Goldstein uses a static camera most of the time as the actors leave and enter with different characters from the pen of A. R. Gurney. It's a showcase for William H. Macy, Frances Sternhagen, John Shea, Remak Ramsey, Pippa Peartree, and Jeanne Ruskin.

Sam Shepard's *True West* starred John Malkovich and Gary Sinise as the arguing brothers, whose relationship is exacerbated by their differences over their father's well-being and a visit by a Hollywood producer. These actors and Shepard's off-the-wall humor make for an antagonistic chamber piece with no dull moments in Goldstein's videotaping of a performance of the play. John Ford Noonan's play, *Some Men Need Help*, was another two-character exercise for *American Playhouse*, this time pairing Philip Bosco and Treat Williams.

Michael Sarrazin plays a husband who calls the wrong number for phone sex and ends up being stalked by the crazed guy who answers. *Crosswinds* with David Soul and *Loss of Faith* with John Ritter were both Canadian thrillers. *Dog's Best Friend* was a nice little dog movie starring Shirley Jones. In *The Snake King*, Stephen Baldwin discovers the Fountain of Youth protected by a giant serpent.

JAMES GOLDSTONE
b. June 8, 1931, Los Angeles, California; d. November 5, 1999, Shaftsbury, Vermont

***Hallmark Hall of Fame*:** *Eric* (1975)
Movies/Miniseries: *Scalplock* (1966), *Ironside* (1967), *Shadow Over Elveron* (1968), *A Clear and Present Danger* (1970), *Cry Panic* (1974), *Dr. Max* (1974), *Things in Their Season* (1974), *Journey from Darkness* (1975), *Studs Lonigan* (1979, mini), *Kent State* (1981), *Charles & Diana: A Royal Love Story* (1982), *Rita Hayworth: The Love Goddess* (1983), *Calamity Jane* (1984), *Sentimental Journey* (1984), *The Sun Also Rises* (1984, mini), *Dreams of Gold: The Mel Fisher Story* (1986), *Earth Star Voyager* (1988), *The Bride in Black* (1990)

Goldstone directed episodes of *Highway Patrol*, *Route 66*, *Honey West*, *Star Trek*, and others. Among his features are *Winning* (1969), *Red Sky at Morning* (1971), *The Gang That Couldn't Shoot Straight* (1971), and *Rollercoaster* (1977). *Scalplock* was the pilot for the Dale Robertson series *The Iron Horse*. Goldstone, who had directed episodes of *Perry Mason*, crafted the pilot to *Ironside*, which put Raymond Burr back on TV for another generation. A rather forgotten item is *Shadow*

Over Elveron, about a town with a secret past that piques James Franciscus amid a cast of townsfolk including Don Ameche, James Dunn, Jill Banner, Shirley Knight, Wright King, Kent McCord, Franchot Tone, and Leslie Nielsen as the sheriff.

In *A Clear and Present Danger*, Hal Holbrook plays the son of a U.S. Senator whose personal cause becomes fighting air pollution after his friend dies of emphysema. Holbrook and Goldstone were nominated for Emmy Awards for this provocative "cause" movie at a time when TV movies were still mostly genre exercises without much social commentary. The show became the pilot for the rotating series on *The Bold Ones* called *The Senator*, for which Holbrook also received Emmy attention. Jack Albertson, Joe Campanella, and Pat Hingle co-starred, and E. G. Marshall, who was only 11 years older than Holbrook, played his father.

Goldstone won his Emmy Award for *Kent State*, about the campus unrest on May 4, 1970, when a unit of the Ohio National Guard fired on the crowd, killing four protesters against the Vietnam War and wounding nine others. Goldstone's marshalling of the forces to recreate the tense and chaotic atmosphere infused the show so that the tragedy inherent in the wrongdoing came across like a blow. The young cast included Talia Balsam, Ellen Barkin, and Will Patton.

Cry Panic was a good suspenser with John Forsythe, *Dr. Max* starred Lee J. Cobb as an inner-city physician, *Journey from Darkness* featured Marc Singer as a blind student, and *Eric* was about an athlete (John Savage) with terminal illness. Goldstone's two literary miniseries featured Harry Hamlin as James T. Farrell's *Studs Lonigan*, and Hart Bochner as Jake Barnes and Jane Seymour as Brett Ashley in Ernest Hemingway's *The Sun Also Rises*. Of Goldstone's biographical dramas, Lynda Carter might as well have been this script's Rita Hayworth, Jane Alexander enlivened *Calamity Jane*, and Cliff Robertson was in his element as Mel Fisher, who spent his life looking for gold in sunken galleons off the Florida coast.

NICK GOMEZ
b. 1963, Somerville, Massachusetts

Movie: *Final Jeopardy* (2001)

Gomez wrote and directed the independent films *Laws of Gravity* (1992) and *New Jersey Drive* (1995), then put Danny De Vito and Bette Midler through the paces in *Drowning Mona* (2000). His busy series work includes episodes of *Homicide: Life on the Street*, *The Sopranos*, *Crossing Jordan*, and *Veronica Mars*. Dana Delaney stars in *Final Jeopardy*, about the murder of an actress at a country estate, playing the district attorney who wants to understand if the victim was indeed the intended target. Gomez also directed episodes of *Sleeper Cell*.

GREGORY GOODELL

Movies: *Murderous Intent* (1995), *Terror in the Family* (1996), *Down Will Come Baby* (1999), *Cruel Justice* (1999), *Lost Holiday: The Jim & Suzanne Shemwell Story* (2007)

A writer of TV movies who occasionally directs and produces them, Goodell made his directorial debut on the gratuitous low-budget feature, *Human Experiments* (1980), which he also wrote, presenting Geoffrey Lewis as a fiendish experimental doctor inside a women's prison. Most of Goodell's films as a writer have plumbed the darker genres, including *Shattered Spirits* (1986), *Grave Secrets: The Legacy of Hilltop Drive* (1992), *My Brother's Keeper* (1995), and the fact-based miniseries about Florida crimes, *When Love Kills: The Seduction of John Hearn* (1993).

Murderous Intent is another fact-based Florida case, and *Terror in the Family* is of primary interest mostly because it stars two-time Oscar-winner Hilary Swank in her salad days as a parents-beating teen who moves in with her aunt. *Down Will Come Baby* starred Evan Rachel Wood as a teen whose mom (Meredith Baxter) takes an out-of-town job and whose father (Tom Amandes) and her become cozy with the at-first helpful new neighbor (Diana Scarwid). In *Cruel Justice*, A Martinez stars as a father whose daughter's rapist is acquitted.

BRUCE GOODISON

Movies: *Brinks Mat: The Greatest Heist* (2003), *Sex, Footballers, & Videotape* (2004), *The Flight That Fought Back* (2005, aka *Flight 93: The Flight That Fought Back*)

Goodison's documentaries include *Eminem's Mum* (2001), *SAS: Iranian Embassy Siege* (2002), and *Tony Blair: Rock Star* (2007, co-directed with Alison Jackson). *The Flight That Fought Back* was nominated for the Emmy Award for outstanding TV movie, telling the general saga also portrayed in Paul Greengrass's feature, *United 93* (2006), about the passengers aboard the hijacked flight on September 11 that crashed in Somerset County, Pennsylvania, killing all on board.

R. W. GOODWIN

Movie: *A Father's Homecoming* (1988, co-directed with Rick Wallace)

Goodwin directed episodes of *The X Files*, *Third Watch*, *Pasadena*, and other series. *A Father's Homecoming*, filmed in Covington, Georgia, features Michael McKean and Cynthia Stevenson.

STUART GORDON
b. August 7, 1947, Chicago, Illinois

Special: *Bleacher Bums* (1979, co-directed with Pat Denny)
Movie: *Daughter of Darkness* (1990)

A writer and producer, Gordon directed the cult horror favorite *Re-Animator* (1985). His films as a director include *From Beyond* (1986), *Robot Jox* (1990), *Castle Freak* (1995), *Space Truckers* (1996), the Latino comedy *The Wonderful Ice Cream Suit* with Joe Mantegna, and *King of the Ants* (2003).

Bleacher Bums was PBS's adaptation of the play about Chicago baseball fans, written by and starring Mantegna and Dennis Franz. *Daughter of Darkness* was an extremely atmospheric plunge into a dark underground of brooding lost-soul types starring Mia Sara and Anthony Perkins.

LAWRENCE GORDON-CLARK

Movies/Miniseries: *Flambards* (1979, mini, co-directed with Peter Duffell, Michael Ferguson, Leonard Lewis), *The Racing Game* (1979, mini, co-directed with Peter Bucksey, Peter Duffell, John Mackenzie), *Drake's Venture* (1980), *Get Lost* (1981), *Harry's Game* (1982, aka *Belfast Assassin*), *A Pattern of Roses* (1983), *Romance on the Orient Express* (1985), *Jamaica Inn* (1985), *Murder by the Book* (1986), *Captain James Cook* (1987, mini), *Act of Betrayal* (1988), *Sun Child* (1988), *Just Another Secret* (1989), *Magic Moments* (1989), *Death Has a Bad Reputation* (1990), *Chimera* (1991, aka *Monkey Boy*), *Midnight Man* (1991, aka *Jack Higgins's Midnight Man*, aka *Eye of the Storm*), *On Dangerous Ground* (1996, aka *Jack Higgins's On Dangerous Ground*), *The Locksmith* (1997, mini, co-directed with Alan Dossor, Chris Bernard), *Dalziel and Pascoe: Home Truths* (2001), *Dalziel and Pascoe: Sins of the Fathers* (2002)

Under the umbrella title of *A Ghost Story for Christmas*, Clark followed through with a short chiller for the BBC each year from 1971 to 1977, including *A Warning to the Curious* (1972) with Peter Vaughan. Several K. M. Peyton novels about the adventures of an orphan girl in Victorian England who goes to live on her uncle's estate became the epic *Flambards*, starring Christine McKenna. Gordon-Clark returned to Peyton material several years later with *A Pattern of Roses* starring Suzanna Hamilton and young Helena Bonham Carter. Cheryl Ladd and Stuart Wilson were having the *Romance on the Orient Express*, but it was John Gielgud who received the Emmy Award nomination for that show, as best supporting actor.

Gordon-Clark remade *Jamaica Inn* with Jane Seymour and Patrick McGoohan. *Murder by the Book* has Hercule Poirot getting bumped off by no less than Agatha Christie herself, with the casting of Ian Holm as the detective and Peggy Ashcroft as the celebrated writer helping immeasurably to put over the plot. Keith Michell starred as *Captain James Cook* involved in his maritime adventures of exploring the Australian coast and urging the crown to accept the island as a colony. *Act of Betrayal* was about an informer (Patrick Bergin) on the Irish Republican Army who's relocated with his family to Australia, only to find that the IRA has a long reach and longer memory.

Sun Child was a moving show about parents (James Fox, Twiggy) falling out of love from a child's point of view. Frederick Forsyth's *Just Another Secret* profiles an American intelligence operative (Beau Bridges) who discovers a plot to assassinate Soviet Premiere Gorbachov on the eve of Glasnost. *Death Has a Bad Reputation* was also a Murray Smith adaptation of a Forsyth novel, with Gordon-Clark directing Tony LoBianco as Jackal and Elizabeth Hurley on Rome locations. As with the Forsyth adaptations, Gordon-Clark's Jack Higgins adaptations also called for an American star, Rob Lowe both times as Sean Dillon. The *Dalziel and Pascoe* investigations were fronted by, respectively, Warren Clarke and Colin Buchanan.

JOHN GORRIE
b. August 11, 1932, Hastings, East Sussex, England

***Wednesday Play*:** *The Good Shoe Maker and the Poor Fish Peddler* (1965), *A Knight in Tarnished Armour* (1965), *Wanted: Single Gentlemen* (1967), *A Night with Miss Da Tanka* (1968), *The Sad Decline of Arthur Maybury* (1969)
***Theatre 625*:** *The Queen and Jackson* (1966)
***Play of the Month*:** *Hay Fever* (1968), *Charley's Aunt* (1969), *Macbeth* (1970), *Five Finger Exercise* (1970), *French without Tears* (1976), *The Picture of Dorian Gray* (1976), *Wings of the Dove* (1979)
***Play for Today*:** *Michael Regan (1971), Cows (1972), The General's Day* (1972), *Rumpole of the Bailey* (1975), *The Sin Bin* (1981)

***The Complete Dramatic Works of William Shakespeare*:** *Twelfth Night* (1980), *The Tempest* (1980)
Movies/Miniseries: *Old Man of Chelsea Reach* (1965, aka *Londoners: Old Man of Chelsea Reach*), *End in Tears* (1966), *Naked Island* (1970), *Edward VII* (1975, aka *Edward the Seventh*, aka *Edward the King*, aka *The Royal Victorians*), *Private Lives* (1976), *Lillie* (1979, mini, co-directed with Christopher Hodson, Tony Wharmby), *The Member for Chelsea* (1981), *Claire* (1982, mini), *Shroud for a Nightingale* (1984, mini), *Morgan's Boy* (1984, mini), *First Among Equals* (1986, mini, co-directed with Sarah Harding, Brian Mills), *A Sort of Innocence* (1986, mini), *Cause Celebre* (1987), *A Quiet Conspiracy* (1989, mini), *An Unkindness of Ravens* (1990), *Murder Being Once Done* (1991), *Talking to Strange Men* (1992), *The Gift* (1999), *The Coral Island* (2000, mini)

Gorrie directed episodes of *Suspense*, *Thorndyke*, *Out of the Unknown*, and the venerable *Doctor Who*. In *Old Man of Chelsea Reach*, Gorrie directed Hilton Edwards and Gwen Ffrangcon-Davies. Jean Kent played Mrs. Da Tanka in Gorrie's execution of a William Trevor script on *Wednesday Play*. Gorrie wrote as well as directed *The Sad Decline of Arthur Maybury*, which afforded Roland Culver a showcase role. While *Wednesday Play* and *Play for Today* mostly allowed the director forums to try new dramas and experimental material, his *Play of the Month* entries were all new interpretations of traditional stories.

His version of Noel Coward's *Hay Fever* starred Celia Johnson, Jane Merrow, Ian McKellan, Charles Gray, and Anna Massey. (A few years later, Gorrie offered up Coward's *Private Lives* with Alec McCowen and Penelope Keith.) Also on *Play of the Month*, Gorrie directed sturdy interpretations of *Macbeth* with Eric Porter and Janet Suzman; *French without Tears* with Anthony Andrews and Nicola Pagett; *The Picture of Dorian Gray* with Peter Firth, Gielgud, Ffrangcon-Davies, and Jeremy Brett; and *Wings of the Dove* with Lisa Eichhorn.

Naked Island was the dramatization of Russell Baddon's novel based on his own experiences in a Japanese POW camp on Singapore during World War II as he and fellow inmates listened to radio reports of the Allies' advance. Gorrie's ensemble included Ray Barrett, Burt Kwouk, and Barry Lowe. Gorrie's work in America received the widest audience with *Masterpiece Theatre*'s presentation of *Lillie*, starring Francesca Annis as Lillie Langtry.

Cows featured Michael Gambon, Alan Webb, and Angela Browne while Alistair Sim, Dandy Nichols, and Annette Crosbie starred in William Trevor's *The General's Day*. The director's singular watershed moment was directing Leo McKern in the original version of John Mortimer's *Rumpole of the Bailey* on *Play for Today*, three years before McKern as the lovable but flawed barrister took off on an unexpected flight of popularity on both sides of the Atlantic.

Perhaps Gorrie's crowning achievement, so to speak, was *Edward VII*, who ascended to the throne in 1901. Timothy West portrayed the monarch with Crosbie as Queen Victoria and Helen Ryan as Queen Alexandra, with one of the more splendid supporting casts a drama of the British throne ever saw: Gielgud, Robert Hardy, Harry Andrews, Annis, Cheryl Campbell, Charles Dance, Edward Hardwicke, Nigel Havers, Geoffrey Bayldon, Michael Hordern, Jane Lapotaire, Trevor Peacock, Peggy Ann Wood, et al. Gorrie won the British Academy of Film and TV Arts Award for best drama series for *Edward the King*, directing Crosbie to her BAFTA Award win. The miniseries was also nominated for the performances of West and Ryan, and when it was syndicated in America, the series won an Emmy Award for its costumes.

Gorrie directed two entries in *The Complete Dramatic Works of William Shakespeare*. His *Twelfth Night* starred McCowen, Hardy as Sir Toby Belch, Felicity Kendal, Crosbie, Sinead Cusack, Maurice Roeves, and Peacock. Michael Hordern was Prospero in Gorrie's *The Tempest* supported by Nigel Hawthorne, Warren Clarke, Derek Godfrey, et al.

Richard Johnson starred as Sir Charles Dilke in *The Member from Chelsea*, about a man who probably would have been prime minister in the 1800s had not a scandal pinned him as the third party in a divorce proceeding. Crosbie, Eleanor David, and Felicity Dean played the damsels. *Claire* is a foster childs who disrupts her new household. *Shroud for a Nightingale* casts Roy Marsden in a P. D. James caper. *Morgan's Boy* is a Welsh excursion about a city boy running from trouble to the farm of relatives. *First Among Equals* is the adaptation of a Jeffrey Archer plot.

Cause Celebre was Terrence Rattigan's play loosely based on a Vancouver love triangle of the Great Depression that ended in the murder of an architect husband. Gorrie's troika was comprised of Helen Mirren, Harry Andrews, and David Morrissey. *Murder Being Once Done* was one of the fashionable Ruth Rendell mysteries.

HEYWOOD GOULD

Movie: *Trial by Jury* (1994)

Primarily a screenwriter, Gould wrote *Rolling Thunder* (1977), *The Boys from Brazil* (1978), *Fort Apache The Bronx* (1982), *Streets of Gold* (1986), and *Cocktail* (1988). In *Trial by Jury*, Joanne Whalley-Kilmer stars as a juror in the trial of a rackets kingpin whose son is threatened

if she doesn't vote to acquit. Gould used a top TV-movie cast: William Hurt, Armand Assante, Kathleen Quinlan, Ed Lauter, Gabriel Byrne, and Margaret Whitton.

RODERICK GRAHAM

***Theatre 625*:** *See How Far It Is* (1968, co-directed with Gilchrist Calder, Naomi Capon)
Miniseries: *Elizabeth R* (1972, mini, co-directed with Richard Martin, Donald McWhinnie, Claude Watham, Herbert Wise)

Graham was generally a producer whose directorial credits include episodes of *Z Cars*, *Canterbury Tales*, *Sutherland's Law*, and *Juliet Bravo*. *See How Far It Is* starred Nigel Davenport and Norman Rodway. As a part of *Elizabeth R*, Graham was swept up into both English and TV history.

WILLIAM A. GRAHAM
b. 1933

Play of the Week (New York)**:** *The Grand Tour* (1960)
***CBS Playhouse*:** *Sadbird* (1969), *Appalachian Autumn* (1970)
Movies/Miniseries: *The Doomsday Flight* (1966), *Trial Run* (1969), *Then Came Bronson* (1969), *The Intruders* (1970), *Congratulations, It's a Boy!* (1971), *Thief* (1971), *Marriage: Year One* (1971), *Jigsaw* (1972, aka *Man on the Move*), *Magic Carpet* (1972), *Birds of Prey* (1973), *Mr. Inside/Mr. Outside* (1973), *Police Story* (1973), *Shirts/Skins* (1973), *Get Christie Love!* (1974), *Larry* (1974), *Trapped Beneath the Sea* (1974), *Beyond the Bermuda Triangle* (1975), *Shark Kill* (1975), *Perilous Voyage* (1976), *21 Hours at Munich* (1976), *Minstrel Man* (1977), *The Amazing Howard Hughes* (1977), *Contract on Cherry Street* (1977), *Cindy* (1978), *One in a Million: The Ron LeFlore Story* (1978), *And I Alone Survived* (1978), *Transplant* (1979), *Orphan Train* (1979), *Guyana Tragedy: The Story of Jim Jones* (1980, aka *The Mad Messiah*), *Rage!* (1980), *Deadly Encounter* (1982), *MADD: Mothers Against Drunk Drivers* (1983, aka *The Candy Lightner Story*), *The Last Ninja* (1983), *Women of San Quentin* (1983), *Secrets of a Married Man* (1984), *Calendar Girl Murders* (1984, aka *Insatiable*), *Mussolini: The Untold Story* (1985, mini), *The Last Days of Frank and Jessie James* (1986), *George Washington II: The Forging of a Nation* (1986, mini), *Police Story: The Freeway Killings* (1987), *Proud Men* (1987), *Supercarrier* (1988), *Street of Dreams* (1988), *True Blue* (1989, co-directed with George Mendeluk), *Billy the Kid* (1989, aka *Gore Vidal's Billy the Kid*), *Montana* (1990), *Bed of Lies* (1992), *Elvis and the Colonel: The Untold Story* (1993), *Beyond Suspicion* (1993), *A Friend to Die For* (1994, aka *Death of a Cheerleader*), *Betrayed: A Story of Three Women* (1995), *Beauty's Revenge* (1995, aka *Midwest Obsession*), *Terror in the Shadows* (1995), *The Man Who Captured Eichmann* (1996), *Dying to Belong* (1997), *Sleeping with the Devil* (1997), *The Hunt for the Unicorn Killer* (1999, mini), *Acceptable Risk* (2001, aka *Robin Cook's Acceptable Risk*), *Blood Crime* (2002)
Special: *Swiss Family Robinson* (1958)

Graham has been one of the most prolific and unsung generalists of the medium. He settled into TV movies during their heyday, broached the miniseries form, and continued directing feature-length projects into the twenty-first century. His movies based on fact are marked by exceptional research and fidelity to authenticity.

His early series work includes stints on *Omnibus*, *Naked City*, *Dr. Kildaire*, *Sam Benedict*, *Westinghouse Presents*, and *The Dow Hour of Great Mysteries*, on which he directed *The Cat and the Canary* (1960) with Telly Savalas and George Macready. Graham's features include *Change of Habit* (1969), *The Last Generation* (1971), *Honky* (1971), and *Return to Blue Lagoon* (1991). *Swiss Family Robinson* starred Walter Pidgeon, Larraine Day, and Patty Duke on NBC.

Appalachian Autumn was significant as Earl Hamner Jr.'s first widely seen approach at dramatizing the people of his native rural Virginia—two years before the debut of his lasting legacy, *The Waltons*. Starring Arthur Kennedy and Teresa Wright as an aging, poverty-level couple, *Appalachian Autumn* concerned the Depression years, when many mountain people proudly refused at first to accept any federal aid in the form of welfare checks. Produced by Martin Manulis and directed on videotape by Graham, this talky piece was conceived as a play, and effectively portrayed extended-family life without the caricature that had previously invaded such backwoods portraiture. The large cast included Philip Alford, Belinda J. Montgomery, Noah Beery Jr., Paul Gleason, Ellen Corby, and Jesse Vint.

In the life-imitating-art category, after *The Doomsday Flight* aired, copycat bomb threats on airliners became an actual issue. The film, written by Rod Serling, featured Edmond O'Brien as the bomb-planting crackpot who has issues with the airline; his device is set to detonate above a certain altitude. In Graham and Serling's well-mounted suspense piece, the good guys include Van Johnson, Jack Lord, and Michael Sarrazin. *Trial Run* was an uncompromising and superbly directed view of backstabbing lawyers clawing to get ahead at a high-powered firm, starring James Franciscus, Leslie Nielsen, Janice Rule, and Diane Baker.

Then Came Bronson was the easygoing pilot film for the Michael Parks series about a journalist who hits the road after a friend's suicide. Bonnie Bedelia, Martin Sheen, and Sheree North co-starred. Graham became a consistent purveyor of TV movies in the heyday of the form: *The Intruders* with John Saxon as a half-breed lawman with a checkered past coming back in his hometown, *Congratulations, It's a Boy!* with Bill Bixby as a 1960s-style swinging bachelor, *Thief* with Richard Crenna as an ex-con pressured into a quick payback he doesn't have, and *Marriage: Year One* with Sally Field and Robert Pratt making it in the big city.

Another of Graham's successful pilot films was *Jigsaw*, featuring James Wainwright as a sleuth specializing in missing persons cases. *Magic Carpet* was a unique piece, written and produced by Ranald MacDougall and co-starring his wife, Nanette Fabray. Susan Saint James was the central figure as a tour guide in Rome, earning money for her college tuition. The travelogue aspects of Graham's production were as splendid as can be imagined, and the tourists provided a degree of mystery, including Wally Cox, Jim Backus, Cliff Potts, and Abby Dalton.

Photography from helicopters had been in use in films since the 1950s, but *Birds of Prey* made extraordinary and nearly constant use of it as well as the whirlybird itself as the prime on-screen vehicle. David Janssen played a helicopter pilot tracking Salt Lake City traffic when he spies a bank robbery and becomes a prime cog, via radio contact, in the scrambling authorities' attempts to apprehend the suspects. Graham's use of aerial photography and his trademark editing-room expertise to create tension and suspense resulted in a unique entertainment. The director returned a similar air ride in *Deadly Encounter*, in which Larry Hagman played a former Vietnam War combat pilot flying the helicopter to help Susan Anspach escape racketeers.

Police Story, based on a Joseph Wambaugh script, starred Vic Morrow as Police Sergeant Joe LaFrieda, vowing to bring in a particularly arrogant adversary. Graham's direction sought out the idiosyncratic in his everyday portrayal of the police detective's lifestyle and view of the station house. Morrow's outstanding work was reprised several times in the offshoot anthology series of this pilot, an ancestor of later TV policiers created by Steven Bochco and Dick Wolf.

Mr. Inside/Mr. Outside was a pilot that failed to go series about Manhattan police detective partners Hal Linden and Tony LoBianco. *Get Christie Love!* was a pilot that did go series, about an undercover policewoman played by Teresa Graves. While the series was short-lived, the project was a benchmark in the advance of African American women on TV, even though the viewership may have been primarily men of any race stunned into allegiance by the charms of Ms. Graves, rather than by any feminist angles alive in the narrative(s). *Shirts/Skins* was one of the more unusual TV movies of the times, about six young professionals whose regular pickup basketball game is a launching point for a rivalry that advances toward tragedy. The actors Graham put into the mix were integral to the piece's success, including Rene Auberjonois, Doug McClure, Bill Bixby, and McLean Stevenson.

Graham cast Frederic Forrest as *Larry*, about a man who had been placed in a home for the mentally challenged as a boy, and was released 26 years later to make his way in the world. Without any gimmick of the *Charly* variety, the filmmaker relied on the rhythms of every life, little and big victories and disappointments, that Forrest's Larry reacts to honestly. It's a deeply felt portrayal, backed by excellent work by Tyne Daly, Katherine Helmond, and Robert Walden.

Graham treaded water for a quartet of maritime adventures aired in the mid-1970s: The first was the best, *Trapped Beneath the Sea*, based on a 1973 incident in which four people were stranded in a minisubmarine off the Florida coast. Lee J. Cobb and Martin Balsam led a fine cast. But then came Fred McMurray's redundant fascinations for missing air- and watercraft in *Beyond the Bermuda Triangle* as well as a small-screen *Jaws* knockoff about the hunt for a great white shark that was basic in all respects including the title, *Shark Kill*. Following was *Perilous Voyage*, which resurfaced after nearly a decade on the shelf. Graham had shot the story of a boat commandeered by revolutionaries in 1968 with Michael Parks topping a cast including William Shatner, Victor Jory, and Stuart Margolin.

21 Hours at Munich, based by Howard Fast on Serge Groussard's book, *The Blood of Israel*, dramatized the murder of 11 Israeli athletes at the 1972 Summer Olympic Games by Arab terrorists, and the ensuing police investigation. William Holden starred as Munich Chief of Police Manfred Schreiber and invested the proceedings with compelling force of personality. Among the show's two Emmy nominations was one for outstanding drama special. Graham's supporting cast included Shirley Knight, Richard Basehart, Anthony Quayle, and Franco Nero. (The eventual tracking and murdering of the culprits by Israeli agents was dramatized in Michael Anderson's *Sword of Gideon* and Steven Spielberg's feature, *Munich.*)

Minstrel Man was a window on black American entertainment at the turn of the twentieth century, focusing on brothers in a minstrel show who want to break with the stereotypes associated with such performing and make a mark, one in a white world of performers in blackface,

the other as a composer. Glynn Turman and Stanley Bennett Clay starred in Graham's fascinating look at a largely forgotten side of American music. Esther and Richard Shapiro's script was wonderfully served by Graham and his performers, including Art Evans, Saundra Sharp, and Ted Ross. The show received three Emmy nominations for its music and dancing. *Cindy* was another nearly all-black musical, stenciling the Cinderella story in a modern setting, and starring Charlayne Woodard, Cleavant Derricks, and Nell Carter.

Tommy Lee Jones played *The Amazing Howard Hughes* for Graham, and LeVar Burton was the troubled youth who eventually played for the Detroit Tigers in *One in a Million: The Ron LeFlore Story*. In another film based on historical documentation, if not an actual single incident, Graham and scenarist Millard Lampell dramatized Dorothea Petrie's story about "orphan trains" of the late ninteenth century, which took parentless and problem big-city kids west to find them homes with families on the frontier. Jill Eikenberry, Glenn Close, Linda Manz, Kevin Dobson, Severn Darden, and Hallie Foote were featured in *Orphan Train*.

Contract on Cherry Street was the only TV movie in which Frank Sinatra played the lead. As New York City detective Frank Hovannes, Ol' Blue Eyes is seriously miffed that the force can't crack the gangland-style murder of his best friend. So, he organizes a few of the detectives to go after the mob in vigilante mode. Realized from Edward Anhalt's adaptation of a Philip Rosenberg novel, *Contract on Cherry Street* was certainly also based on the fact that it was the first Sinatra movie in seven years—and made-for-TV at that. But Graham never lost sight of the plot points, other savory and unsavory characters, and the grit of the streets. Martin Balsam, Verna Bloom, Martin Gabel, Joe De Santis, Michael Nouri, Henry Silva, Harry Guardino, and Robert Davi help—even as Jilly Rizzo and Nicky Blair show up.

Guyana Tragedy: The Story of Jim Jones earned Graham his only Emmy nomination for direction. The movie recreates the mass suicide of the Peoples Temple cult in November 1978 orchestrated by charismatic leader Jones in the South American jungles. In the best performance of his career, Powers Boothe fully inhabited Jones with great conviction, earning him an Emmy Award. Ned Beatty played California Representative Leo Ryan who flew into Guyana to investigate the cult with extratragic consequences. Graham's big supporting cast responded to Ernest Tidyman's adaptation of Charles A. Krause's book, *Guyana Massacre: The Eyewitness Account*: James Earl Jones, Colleen Dewhurst, Ed Lauter, LeVar Burton, Randy Quaid, Diana Scarwid, Brenda Vaccaro, Irene Cara, Rosalind Cash, Brad Dourif, Meg Foster, Diane Ladd, Albert Hall, Ron O'Neal, Michael C. Gwynne, et al.

And I Alone Survived recreated the ordeal of an actual plane-crash survivor (Blair Brown) in the Sierra Nevada Range. *Transplant* starred Kevin Dobson as a driven executive who must decide if his heart can stand the title procedure. David Soul has probably never been better than in *Rage*, about the agonizing attempted rehabilitation of a convicted rapist. *MADD: Mothers Against Drunk Drivers* told the story of the organization from its roots in tragedy to a legislative force, with Mariette Hartley as founder Candy Lightner. *The Last Ninja* was Michael Beck, an art dealer who uses his martial arts expertise to free scientists from the clutches of terrorists. Stella Stevens, Debbie Allen, and Rosana DeSoto improbably play rather photogenic guards in the none-too-realistic *Women of San Quentin*. *Secrets of a Married Man* amount to happily married William Shatner's compulsion for hookers. Sharon Stone was the attraction in retrospect of *Calendar Girl Murders*.

Graham completed a trilogy of sympathetic studies of notorious westerners begun with the Canadian feature, *Harry Tracy: Desperado* (1982) starring Bruce Dern. On TV Graham directed *The Last Days of Frank and Jesse James* and *Billy the Kid*. Graham's James gang story was filtered through a Nashville sensibility as Johnny Cash and Kris Kristofferson played Frank and Jesse, with Willie Nelson lassoed in for an extended cameo, and June Carter Cash as the James's mother. *Billy the Kid* was written by Gore Vidal, presenting William Bonney (Val Kilmer) as something of a relaxed desert rat. Julie Carmen co-starred with Rene Auberjonois, Michael Parks, Albert Salmi, and Wilford Brimley as New Mexico Governor Lew Wallace.

The director kept up a profile of event productions on outsized historical figures, including George Washington, Benito Mussolini, and Elvis Presley. Stirling Silliphant adapted the memories of Mussolini's son, Vittorio, into *Mussolini: The Untold Story*, a production dominated by George C. Scott's rendition of the infamous Italian dictator. The seven-hour miniseries takes *Il Duce* from his ascendance in 1922 through the thug tactics of his Black Shirts and his alliance with Nazi Germany and the disgrace of the World War II years. Gabriel Byrne played Vittorio Mussolini with Robert Downey Jr. as his brother, Bruno, with Lee Grant, Raul Julia, Mary Elizabeth Mastrantonio, Virginia Madsen, and Gunnar Moller as Adolf Hitler.

George Washington II: The Forging of a Nation was the four-hour continuation of the saga of the United States' first President, which aired two years after Buzz Kulik's immense, eight-hour *George Washington* (1984). CBS managed to secure many of the same talents to round out the story, including Barry Bostwick as the father of his country and Patty Duke as Martha Washington.

Elvis and the Colonel: The Untold Story uses the ghost of "The King" to tell the story in the person of Rob Youngblood, with Beau Bridges as the singing phenomenon's manager, Colonel Tom Parker. Graham paired Charlton Heston and Peter Strauss as a father and son with big differences in *Proud Men*. Navy F-14 pilots fly off *Supercarrier* without ever addressing that sinking feeling in the script. Screenwriter Larry McMurtry addressed a land-value issue in the modern West in *Montana*, as patriarch Richard Crenna wants to sell the spread and wife Gena Rowlands wants to keep the place in the family for daughter Lea Thompson.

Whether the damsels were in distress or causing it in Graham's late-career movies, the trendy film noir sweeps were upon him: Morgan Fairchild is a standard femme fatale in *Street of Dreams*. Markie Post suspects her hubby of multiple murders in *Beyond Suspicion*. Susan Dey is suspected of bumping off her well-heeled hubby in *Bed of Lies*. In the junior-set version of female torment, Tori Spelling bullies Kellie Martin in *A Friend to Die For*. In a blistering development for Swoosie Kurtz, best friend Meredith Baxter's husband is discovered sleeping with Kurtz's daughter in *Betrayed: A Story of Three Women*. Small-town beauty queen Courtney Thorne-Smith goes she-devil when she learns that farm-hunk hubby Kyle Secor hankers for Tracey Gold in *Beauty's Revenge*. Hilary Swank investigates a fellow college student's hazing death in *Dying to Belong*. And Shannen Doherty can't seem to escape the clutches of an abusive ex-boyfriend in *Sleeping with the Devil*.

After that skein, Graham gained stability with *The Hunt for the Unicorn Killer*, about the bringing to justice of Earth Day co-founder Ira Einhorn, who was convicted in absentia of murdering his girlfriend, Holly Maddux, in 1977 and stuffing her body in a trunk. Einhorn fled the country and was located two decades later in France, from where he was extradited to serve his sentence. Bruce Graham did a superb job of adapting Steven Levy's source book. Kevin Anderson starred as Einhorn with Tom Skerritt as Maddux's incensed father, as well as Naomi Watts as Holly, Brian Kerwin, Josef Sommer, Mimi Kuzyk, and Martin Donovan as Richard DiBenedetto, the Philadelphia assistant district attorney who pursued the case.

CHRIS GRANLUND

Miniseries: *Dickens* (2002, mini, co-directed with Mary Downes), *London* (2004, mini, co-directed with Sam Hobkinson, Roger Parsons)

Granlund directed several documentaries on the art world, including *Robert Rauschenberg: Man at Work* (1997). He also crafted the documentary, *Art That Shook the World: Battleship Potemkin* (2001), about Sergei Eisenstein's great 1925 film, notable for the presentation of action in montage scenes, including the seminal and much studied Odessa Steps sequence.

Dickens was a docudrama starring Anton Lesser as the great novelist, with support from Timothy West, Miriam Margolyes, and Prunella Scales. *London* was actually a tour through the great literary and artistic Londoners, with Lesser again as Dickens, Toby Stephens as Casanova, Michael Feast as Christopher Wren, Harriet Walter as Virginia Woolf, Amanda Root as Charlotte Bronte, et al.

BRIAN GRANT

Movies: *Sweet Poison* (1991), *Love Kills* (1991), *Complex of Fear* (1993), *Day of Reckoning* (1994), *Cyberstalking* (1999)

A cameraman who worked on hundreds of programs, Grant became a director of music videos for Queen, Olivia Newton-John, Donna Summer, Duran Duran, and others. Grant's features include *The Immortals* (1995), and his TV work includes episodes of *As If*, *Red Shoe Diaries*, *Clocking Off*, and others. All of Grant's TV movies are films noir, with Steven Bauer as an escaped con drawn to a seductress in *Sweet Poison*, Virginia Madsen an amorous assassin's target in *Love Kills*, Hart Bochner investigating rapes in *Complex of Fear*, Fred Dryer on the case in *Day of Reckoning*, and teen idolatry running amok in *Cyberstalking*.

LEE GRANT
b. October 31, 1927, New York City

Hollywood Television Theatre: *For the Use of the Hall* (1975, co-directed with Rick Bennewitz)
Movies: *A Matter of Sex* (1984), *Nobody's Child* (1986), *No Place Like Home* (1989), *Seasons of the Heart* (1994), *Following Her Heart* (1994), *Reunion* (1994), *The Loretta Claiborne Story* (2000)

One of the most versatile women in American media history, Lee Grant has directed dramas and documentaries. She won an Academy Award for her performance in Hal Ashby's *Shampoo* (1975), and was nominated for the supporting actress Oscar on three other occasions, for *Detective Story* (1951), *The Landlord* (1970), and *Voyage of the Damned* (1976). She won Emmy Awards for her performances on *Peyton Place* (1966) and in Frank Pierson's *The Neon Ceiling* (1971). She was nominated for acting Emmys on five other occasions.

Grant won a Directors Guild of America Award for Outstanding Directorial Achievement in Dramatic Specials for *Nobody's Child*. She directed more than 40 documentary profiles of women under the umbrella title of *Intimate Portrait*, including on Bella Abzug, Tipper Gore, Vanessa Redgrave, Jessica Tandy, and Suzanne Pleshette. She also directed the acclaimed documentary *Sidney Poitier: One Bright Light* on PBS's *American Masters*.

Grant directed Susan Anspach and Barbara Barrie in *For the Use of the Hall*, the adaptation of the Oliver Hailey play. Then the director elaborated on her PBS-aired documentary, *The Wilmar 8*, with *A Matter of Sex*, about eight women in a small Minnesota town who demonstrated for two years against sex discrimination at their local bank. Grant's daughter, Dinah Manoff, co-starred with Jean Stapleton, Nancy Beatty, and a young Judge Reinhold.

Nobody's Child starred Marlo Thomas in an Emmy Award–winning performance as Marie Balter, who spent 20 years in and out of mental institutions until one doctor began to treat her specifically for depression and a panic disorder. Thomas delivered the performance of her career and excellent support came from Caroline Kava, Madeleine Sherwood, and Kathy Baker. The writers, Mary Gallagher and Ara Watson, won Writers Guild of America Awards for their work.

In *No Place Like Home*, a Pittsburgh apartment superintendent loses everything when the building burns. Christine Lahti received Emmy Award and Golden Globe nominations for her performance. Jeff Daniels, CCH Pounder, Kathy Bates, and Scott Marlowe co-starred. *Seasons of the Heart* co-starred Carol Burnett and George Segal in a romance, then *Following Her Heart* paired Segal with Ann-Margret. Grant returned to collaborating with Thomas on *Reunion*, about a family that experiences the ghostly return of a child who had perished in an accident.

ALEXANDER GRASSHOFF
b. 1930, Boston, Massachusetts

Movie: *The Last Dinosaur* (1977, co-directed with Shusei Kotani)

Grasshoff directed episodes of *The Rookies*, *Get Christie Love*, *The Rockford Files*, *Kolchak: The Night Stalker*, *The Barbary Coast*, *CHiPs*, and others. Grasshoff's 45-minute *The Wave* (1981) won a Peabody Award and the Emmy Award for outstanding children's programming. It concerned a discipline experiment in a schoolroom, with Bruce Davison as the teacher. Grasshoff directed an *ABC Afterschool Special* called *Backwards: The Riddle of Dyslexia* (1984), which was significant for co-starring the Phoenix brothers, River and Leaf, later known as Joaquin Phoenix. (For *The Last Dinosaur*, see SHUSEI KOTANI.)

WALTER (E.) GRAUMAN
b. March 17, 1922, Milwaukee, Wisconsin

Movies: *Daughter of the Mind* (1969), *The Old Man Who Cried Wolf* (1970), *Crowhaven Farm* (1970), *The Forgotten Man* (1971), *Paper Man* (1971), *They Call It Murder* (1971), *Dead Men Tell No Tales* (1971), *The Streets of San Francisco* (1972), *Manhunter* (1974), *Force Five* (1975), *Adams of Eagle Lake* (1976), *Most Wanted* (1976), *Are You in the House Alone?* (1978), *Crisis in Mid-Air* (1979), *The Golden Gate Murders* (1979), *Top of the Hill* (1980, mini), *To Race the Wind* (1980), *The Memory of Eva Ryker* (1980), *Pleasure Palace* (1980), *Jacqueline Sussann's Valley of the Dolls* (1982), *Bare Essence* (1983), *Illusions* (1983, aka *A Deadly Puzzle*), *Covenant* (1985), *Outrage* (1986), *Who Is Julia?* (1986), *Shakedown on the Sunset Strip* (1988), *Columbo: Murder in Malibu* (1990), *Nightmare on the 13th Floor* (1990)

Grauman directed nearly 100 episodes of *Matinee Theatre* in the late 1950s and 21 episodes of *The Untouchables* as well as *Peter Gunn*, *Naked City*, *Route 66*, *The Twilight Zone*, *12 O'clock High*, *The FBI*, *Honey West*, *Felony Squad*, *The Streets of San Francisco*, and, decades later, more than 50 episodes of *Murder, She Wrote*. His features included *Lady in a Cage* (1964) with Olivia de Havilland and the adaptation of John O'Hara's *A Rage to Live* (1965) with Suzanne Pleshette.

Daughter of the Mind, adapted by Luther Davis from Paul Gallico's novel, was among the first supernatural TV movies, starring Ray Milland as a college professor who believes his long-dead daughter is communicating with him from the great beyond. The TV-movie era drew a few retired screen stars back to the cameras, and Gene Tierney was in this one, along with Ed Asner, Don Murray, John Carradine, Barbara Dana, and Pamlyn Ferdin as the title girl.

Davis also adapted *The Old Man Who Cried Wolf*, from an Arnold Horwitt story about two senior citizens who are attacked. When one (Edward G. Robinson) comes to, he's told that his friend (Sam Jaffe) died of natural causes, and his attack story is disbelieved. So, he decides to find the culprits secretly on his own. Asner, Diane Baker, Jay C. Flippen, and Martin Balsam co-starred. Grauman continued on the thriller/horror border with *Crowhaven Farm*, in which Paul Burke and Hope Lange play a couple in a strained marriage who move

into a rural farmhouse, only to be confronted with ghosts. John Carradine and Cindy Eilbacher co-starred.

The Forgotten Man was Dennis Weaver in a picture that dovetailed toward the alienation felt by Vietnam War veterans. Presumed dead, Weaver's character actually spent years in a POW camp, and when he returns to the United States, finds his wife remarried, daughter adopted, and business sold. Co-starring were Lois Nettleton, Anne Francis, Andrew Duggan, and Pamlyn Ferdin. In *Paper Man*, students make up a person to get a credit card, and three of them are killed. In *Dead Men Tell No Tales*, photographer Christopher George is mistakenly chased by professional hit men. Jim Hutton plays a small-town district attorney juggling several issues in the surprisingly dexterous *They Call It Murder*. The pilot for *The Streets of San Francisco* brought Grauman's streak of crime shows to a crescendo, promulgating a long-running hit.

Manhunter was another pilot, for a bounty hunter series set in the 1920s, starring Ken Howard. *Force Five* concerned a police unit comprised of ex-cons. Robert Stack headed up a special police unit to find a serial rapist of nuns in *Most Wanted*. Kathleen Beller played another babysitter plagued by another scary prank phone-caller in *Are You in the House Alone?* George Peppard portrayed an air-traffic controller whose job strain and the omnipresent ongoing court case implicating him in a collision of aircraft threaten to break up his marriage in *Crisis in Mid-Air*. In *The Golden Gate Murders*, cynical police detective David Janssen and Catholic nun Susannah York team to investigate the death of priest Rege Cordic.

Grauman's first miniseries was the adaptation of Irwin Shaw's *Top of the Hill*, starring Wayne Rogers as an executive who chucks the cushy life to train for the U.S. Olympic bobsled team. Grauman's cast included Adrienne Barbeau, Rae Dawn Chong, Elke Sommer, Paula Prentiss, and Sonny Bono. *To Race the Wind* starred Steve Guttenberg as Harold Krents, a blind Harvard University law student who was the subject of the play and film *Butterflies Are Free*. One of Natalie Wood's final projects was Grauman's *The Memory of Eva Ryker*, in which she plays dual roles, as a woman killed in World War II aboard a torpedoed ship and her daughter, an heiress interested in some of the mysterious circumstances surrounding that death.

Pleasure Palace is a lot of posh Las Vegas digs surrounding a potential jewel heist all dressed up with Victoria Principal and Omar Sharif as well as Hope Lange, Jose Ferrer, J. D. Cannon, and others. Grauman's update of *Valley of the Dolls* added drugs to the high-class mix including Victoria Hamel, Catherine Hicks, Lisa Hartman, Jean Simmons, Denise Nicholas, Britt Ekland, Camilla Sparv, et al. *Bare Essence*, about a perfume company, continued Grauman's 1980s continuum of thoroughly waxed haute couture, this time buffed up with Linda Evans, Donna Mills, Genie Francis, Lee Grant, and Belinda Montgomery. In *Illusions*, Karen Valentine is a fashion designer whose husband may have faked his death,

Outrage! was a grandstanding legal entry with an intriguing premise. The father of a raped and murdered girl kills the culprit after the suspect is set free on a technicality. The father then refuses an insanity plea, and stands trial for murder, forcing his lawyer to indict the judge and the system that would have allowed a dangerous killer to go free in the first place. Robert Preston played the father, Beau Bridges the attorney, and Mel Ferrer the judge. Henry Denker adapted his own novel for Grauman, whose cast included Linda Purl, Burgess Meredith, and Anthony Newley.

Who Is Julia? continued Grauman's fascination for putting an odd spin on the usual TV-movie plot. The brain of a beautiful woman whose body was mangled by a truck accident is inserted into the head of a plain-jane whose brain had failed. Mare Winningham helps put over this strange switcheroo. Perry King and Season Hubley are Los Angeles police detectives fighting prostitution in 1948 in *Shakedown on Sunset Strip*. In *Nightmare on the 13th Floor*, Michele Greene is a reporter who discovers that the disappearances at a hotel are actually due to a killer living on the unknown 13th floor, usually absent, of course, from most high-rise buildings.

JOHN GRAY
b. Brooklyn, New York

***American Playhouse*:** *Billy Galvin* (1988)
***Hallmark Hall of Fame*:** *An American Story* (1982, aka *After the Glory*), *A Place for Annie* (1994), *The Seventh Stream* (2001)
Movies/Miniseries: *When He's Not a Stranger* (1989), *The Lost Capone* (1990), *The Marla Hanson Story* (1991, aka *Face Value*), *The Day Lincoln Was Shot* (1998), *The Hunley* (1999), *Haven* (2001), *Brian's Song* (2001), *Martin and Lewis* (2002), *Helter Skelter* (2004), *Empire* (2005, mini, co-directed with Kim Manners, Greg Yaitanis)

Gray directed episodes of *Powerhouse*, *Monsters*, and *Ghost Whisperer*. He has written many of the movies he's directed. Gray directed the features *Born to Be Wild* (1995) and *The Glimmer Man* (1996). He became adept at period pieces, and latterly accepted some remake assignments.

Billy Galvin plays out the father-and-son conflict about the older man wanting a better life for his boy, who wants to be just like dad and, in this case, become a steelworker. Karl Malden and Lenny Van Dohlen enact

this working-class ritual under Gray's excellent care of his own script. Annabeth Gish portrays a rape victim in *When He's Not a Stranger*, which is as much about the protection of criminals who are also coddled college athletes as it is about her ordeal.

The Lost Capone, which contends that legendary Chicago rackets kingpin Al Capone had a brother who became a cop, was a story cooked up by former *Los Angeles Herald-Examiner* columnist Jim Bacon, and executed rather nicely in period detail by Gray and Adrian Pasdar, "Jimmy Capone." Ally Sheedy co-starred and Eric Roberts was let loose as Al Capone. *The Marla Hanson Story* was based on the actual New York case of a model (Cheryl Pollak) who was viciously attacked.

An American Story was another case of Gray dressing the material in evocative period detail in the saga of some Texas boys returning to their small town after World War II duty to find it in the clutches of profiteers who have been awarded big war materiel contracts. Brad Johnson starred with Tom Sizemore, Patricia Clarkson, Lisa Blount, Kathleen Quinlan, Josef Sommer, and G. W. Bailey. Also, for *Hallmark Hall of Fame*, Gray directed *A Place for Annie* with Sissy Spacek in a strong performance as a woman who for two years cares for an abandoned HIV-positive baby, and then must give up the child when the birth mother reappears to claim her. Gray wrote and directed *The Seventh Stream* for Hallmark. This was an Irish romance with mystical undertones pairing the unlikely duo of Saffron Burrows and Scott Glenn.

The Day Lincoln Was Shot and *The Hunley* were among the Turner networks' substantial Civil War–era canon. The first was a dramatization of the Jim Bishop book about the assassination of Abraham Lincoln. Rob Morrow played John Wilkes Boothe and Lance Henrikson took his turn as Honest Abe. *The Hunley* was a technological marvel of its time, the manually powered Civil War era submarine, which was the first submersible to sink another boat in a time of war—in 1864 during the siege of Charleston. Armand Assante and Donald Sutherland starred in another of Gray's meticulous recreations of another era.

Haven told the World War II–era story of Ruth Gruber, who fought for the safe passage from Europe to America and the citizenship rights for one thousand Jewish refugees. Natasha Richardson starred with Hal Holbrook, Anne Bancroft, Bruce Greenwood, Colm Feore, Robert Joy, and William L. Peterson. Among the three Emmy nominations for *Haven* was one for Bancroft.

Gray remade Buzz Kulik's *Brian's Song*, about the friendship between Chicago Bears running backs Gale Sayers (Mekhi Pfifer) and Brian Piccolo (Sean Maher), and the latter's cancer. This pale imitation at least offered Ben Gazzara the chance to portray Bears owner/coach George Halas. In another return to a story of two actual friends and their public careers, Gray took on the showbiz story of Dean Martin and Jerry Lewis. Jeremy Northam impersonated Dino while Sean Hayes really let it rip as Jerry in a riveting portrayal. Gray also allowed Jeremy Davies edge-of-the-diving-board leeway as Charles Manson in another remake, *Helter Skelter*.

BRUCE SETH GREEN

Movies: *In Self Defense* (1987, aka *Hollow Point*), *Perfect People* (1988), *Manhunt: Search for the Night Stalker* (1989), *Laker Girls* (1990), *Running Against Time* (1990), *Arztin in Angst* (1995)

Green has directed hundreds of TV episodes, including of *Magnum, P.I.*, *Riptide*, *Airwolf*, *MacGyver*, *Baywatch*, *Law & Order*, *Babylon 5*, *Dawson's Creek*, *Buffy the Vampire Slayer*, *Charmed*, and others.

In Self Defense featured Linda Purl stalked by Billy Drago. In *Perfect People*, Ken (Perry King) and Barbie (Lauren Hutton) are a couple who decide to try plastic surgery. *Manhunt* concerned the Los Angeles Police Department's search for Richard Ramirez, the "Night Stalker" who terrorized the city in 1985. A Martinez and Richard Jordan starred with Julie Carmen and Lisa Eilbacher. *Laker Girls* featured Tina Yothers as an aspirant to the cheerleading squad that roots on the Los Angeles Lakers, with Jean Simmons and Alexandra Paul also on the court. In *Running Against Time*, Robert Hays wants to hop a time machine to go back to 1963 and stop the assassination of President John F. Kennedy.

GUY GREEN
b. November 5, 1913, Somerset, England; d. September 13, 2005, Beverly Hills, California

Movies: *The Incredible Journey of Dr. Meg Laurel* (1979), *Jennifer: A Woman's Story* (1979), *Jimmy B. & Andre* (1980), *Inmates: A Love Story* (1981), *Isabel's Choice* (1981), *Strong Medicine* (1986, aka *Arthur Hailey's Strong Medicine*)

Green won an Academy Award for the cinematography of David Lean's *Great Expectations* (1946). Green was director of photography on films directed by Carol Reed, Raoul Walsh, Ken Annakin, Peter Brook, Harold French, and J. Lee Thompson. Green was nominated for a Writers Guild of America Award and Golden Globes for writing and directing *A Patch of Blue* (1965). In features, Green's output varied from chamber pieces to sprawling epics to soapy dramas, and included *The*

Angry Silence (1960), *The Mark* (1961), *Light in the Piazza* (1962), *Diamond Head* (1963), *55 Days at Peking* (1963), *Pretty Polly* (1967), *A Walk in the Spring Rain* (1970), *Luther* (1973), and *Jacqueline Susann's Once Is Not Enough* (1975).

The Incredible Journey of Dr. Meg Laurel starred Lindsay Wagner as a Depression Era physician who returns to the Blue Ridge Mountains of Virginia to help the poverty-level residents with their medical problems, instigating a contretemps with the local herb-healing granny. Jane Wyman portrayed the opposition, so the battle of wills was formidable. Fitting into the landscapes were Dorothy McGuire, Gloria Stuart, Andrew Duggan, Charles Tyner, Brock Peters, James Woods, Woodrow Parfrey, Gary Lockwood, and Tracey Gold.

Elizabeth Montgomery played the widow of a shipbuilding tycoon who struggles to keep the company in *Jennifer*. Alex Karras portrayed actual Detroit restaurateur Jimmy Butsicaris who tries to adopt an African American boy in *Jimmy B. & Andre*. White-collar criminal Perry King works in the prison office and falls for fellow worker Kate Jackson in *Inmates: A Love Story*.

In some ways, *Isabel's Choice* is the greatest wish-fulfillment fantasy for middle-aged secretaries. Oliver Hailey wrote it as if it were a gift to the star, Jean Stapleton, as Isabel, who lives with her aged mother. Her boss leaves the company and asks Isabel to remain his secretary at a new firm. Then his wife dies, and she makes another choice when he asks her to marry him. The boss is Richard Kiley, and the cast included Mildred Dunnock, Peter Coyote, and Betsy Palmer.

Green's treatment of *Strong Medicine*, the distillation of Arthur Hailey's novel about the pharmaceutical field, was enlivened by Pamela Sue Martin, Sam Neill, Patrick Duffy, Dick Van Dyke, Gayle Hunnicutt, Ben Cross, Annette O'Toole, Alan Oppenheimer, and Douglas Fairbanks Jr.

ED GREENBURG

Play of the Week (New York)**:** *archy and mehitabel* (1960, co-directed with Bob Blum)
Special: *Roberta* (1958, co-directed with Dick McDonough)

Bob Hope starred in two TV versions of *Roberta* in 1958 and 1969. Greenburg co-directed the first TV version that co-starred Anna Maria Alberghetti, Howard Keel, and Janis Paige. *Archy and Mehitabel* was a comic musical about a cockroach and a cat, adapted by Mel Brooks and Joe Darion from stories by Don Marquis and starring Eddie Bracken, Tammy Grimes, and Jules Munshin.

DAVID GREENE
b. February 22, 1921, Manchester, England; d. April 7, 2003, Ojai, California

Hallmark Hall of Fame**:** *Twelfth Night* (1957)
Playhouse 90**:** *The Second Man* (1959), *Diary of a Nurse* (1959)
CBS Playhouse**:** *The People Next Door* (1968)
Movies/Miniseries: *The Count of Monte Cristo* (1975), *Ellery Queen* (1975), *Rich Man, Poor Man* (1976, mini, co-directed with Boris Sagal), *Roots* (1977, mini, co-directed with Marvin J. Chomsky, John Erman, Gilbert Moses), *Lucan* (1977), *The Trial of Lee Harvey Oswald* (1977, co-directed with Gordon Davidson), *Friendly Fire* (1979), *A Vacation in Hell* (1979), *The Choice* (1981), *World War III* (1982, co-directed with Boris Sagal), *Rehearsal for Murder* (1982), *Take Your Best Shot* (1982), *Ghost Dancing* (1983, co-directed with Don Taylor), *Prototype* (1983), *The Guardian* (1984), *Sweet Revenge* (1984, aka *Bittersweet Revenge*, aka *Code of Honor*), *Fatal Vision* (1984), *Murder Among Friends* (1985), *Guilty Conscience* (1985), *This Child Is Mine* (1985), *Miles to Go . . .* (1986), *Triplecross* (1986), *Vanishing Act* (1986), *Circle of Violence: A Family Drama* (1986, aka *Circle of Violence*), *The Betty Ford Story* (1987), *After the Promise* (1987), *Inherit the Wind* (1988), *Liberace: Behind the Music* (1988), *Red Earth, White Earth* (1989, aka *Snake Treaty*), *The Penthouse* (1989), *Small Sacrifices* (1989), *In the Best Interests of the Child* (1990), *What Ever Happened to Baby Jane?* (1991), *Night of the Hunter* (1991), *. . . And Then She Was Gone* (1991, aka *In a Stranger's Hand*), *Honor Thy Mother* (1992), *Willing to Kill: The Texas Cheerleader Story* (1992), *Frostfire* (1994), *Beyond Obsession* (1994, aka *A Daughter's Secret: The Traci di Carlo Story*), *Spoils of War* (1994, aka *In Spite of Love*), *Children of the Dust* (1995, aka *A Good Day to Die*), *A Season in Purgatory* (1996), *A Princess in Love* (1996), *Breach of Faith: Family of Cops II* (1997), *Bella Mafia* (1997), *The Girl Next Door* (1998)
Specials: *Hamlet* (1952), *Othello* (1953), *Macbeth* (1953)

David Greene was among both the best of the best TV directors and one of the more underrated of them all, despite having won three Emmy Awards, for *Rich Man, Poor Man*, *Roots*, and *Friendly Fire*. He was nominated for a fourth for *Fatal Vision*. Greene espoused many liberal causes in his work, including Native American rights. His films were informed by unobtrusive and sometimes overt politics. But Greene often meant gold for TV viewers across two generations as he directed important feature-length projects in five different decades.

The Shakespearean specials were all for the CBC, and *Othello* had Lorne Greene in the title role. These

successes with the Bard brought David Greene *Twelfth Night*, spelling regular *Hallmark Hall of Fame* director George Schaefer, and commanding the eclectic cast of Maurice Evans, Max Adrian, Rosemary Harris, Denholm Elliott, Dennis King, and Howard Morris. Greene's *Playhouse 90* presentations were the adaptation of Edward Grierson's mystery, *The Second Man*, starring James Mason, Margaret Leighton, and Diana Wynyard, and Arthur Hailey's *Diary of a Nurse*, starring Inger Stevens in one of her first big roles, with Mary Astor and Mildred Dunnock.

Greene's series work through the 1950s and '60s included *Omnibus*, *Studio One*, *Suspicion*, *The Saint*, *Espionage*, *Pursuit*, *The Twilight Zone*, *Sir Francis Drake*, and *The Defenders*. The director's major features were *The Shuttered Room* (1967) with Gig Young and Carol Lynley, *Sebastian* (1968) with Dirk Bogarde and Susannah York, *Madame Sin* (1972) with Bette Davis, and *Godspell* (1973), the rock musical adaptation of the *Gospel According to St. Matthew*, for which Greene received an Academy Award nomination for the writing.

The complete saga of *The People Next Door* was an odd circumstance that made for some confusion. Based on a JP Miller script about drug use among teenagers in suburbia, the piece aired on *CBS Playhouse* in 1968 starring Lloyd Bridges and Kim Hunter as the parents of secretive LSD user Deborah Winters. She is getting the stuff from neighboring teen Don Scardino, son of high school principal Fritz Weaver and wife Phyllis Newman. While the parents drink cocktails, smoke, and take various pharmaceuticals, Miller and Greene emphasize that narcotics use among the parents is directly related to the kids' drug problems, and that the clean-cut neighbors might not be so sacrosanct. As well, Bridges inconclusively blames his appropriately longhaired son (Peter Galman) for the daughter's addiction. *The People Next Door* was a shocking inroad of sordid suburban activity into the wholesome network primetime schedule, and was nominated for the Emmy Award as outstanding single drama. It won Emmys for Greene, Miller, and the camerawork.

Greene then remade the piece under the same title for a 1970 theatrical release by Avco Embassy, keeping original cast members Winters, Scardino, and Nehemiah Persoff, as a physician treating the girl's addiction. Eli Wallach and a chain-smoking Julie Harris now played the girl's parents, and Hal Holbrook and Cloris Leachman comprised the next-door set. Stephen McHattie was the black-sheep son, and the sexual aspects were ramped up so that Wallach was having an affair with his secretary (Rue McClanahan) and Winters could groggily perform a strip show on the lawn. Greene tried in vain to have his name removed from the feature. Because some of the same actors appeared in both versions, and because the original show aired under the *CBS Playhouse* banner and was never considered a TV movie—thus never catalogued and recalled as a "movie" and never released for home viewing—the TV show and the feature have often been confused as a single production. In any case, the TV original broke new ground while the feature falls under the category of strident sensationalism, despite the pedigree of the cast and crew, including cinematographer Gordon Willis.

The Count of Monte Cristo was an excellent adaptation of Alexandre Dumas's classic of imprisonment and retribution, staged with great care on impeccably designed sets. Greene guided Richard Chamberlain and Trevor Howard to Emmy nominations for their work. The director used Jim Hutton to good effect in *Ellery Queen*, the murder-mystery pilot film to the short-lived Hutton series. He also directed a "wild child" film called *Lucan*, about a boy raised by wolves. *The Trial of Lee Harvey Oswald* was an impressive attempt to sift through the facts of the JFK assassination, except the obvious basis in believability was completely missing. John Pleshette played Oswald and Ben Gazzara handled the courtroom theatrics.

Greene's integral contributions to the first two event-styled miniseries, *Rich Man, Poor Man* and *Roots*, helped establish both as lasting benchmarks in media culture, and establish the miniseries itself as a standard network programming form for the next generation. Particularly with *Roots*, Greene's vision, shepherding, and exactitude were fundamental in this enormous TV undertaking, bringing sharp focus to the tragic African American legacy. *Roots* was nominated for an unprecedented 37 Emmy Awards, and won nine. Winners besides Greene included actors Ed Asner, Louis Gossett Jr., and Olivia Cole, and composers Quincy Jones and Gerald Fried. *Rich Man, Poor Man* reaped 23 Emmy Award nominations and four wins. Besides Greene, actors Asner and Fionnula Flanagan and composer Alex North also won.

Friendly Fire was the sort of script that fired Greene's sensibilities. It was about an Iowa couple who can find no governmental explanation of how their son died in the Vietnam War. Based by screenwriter Fay Kanin on C. D. B. Bryan's book about the Mullins' ordeal, *Friendly Fire* provided potent roles for Carol Burnett as Peg Mullin, a mother left with no information to hang onto about the end her son faced, and Ned Beatty as Gene Mullin, the embodiment of the male stoicism of the times, at a loss all the way around—to emotion, his family, and himself. Sam Waterston played Bryan. *Friendly Fire* won four Emmys, including for Greene and for Outstanding Special. Burnett, Beatty, and Kanin were also nominated.

The Choice was an intriguing abortion drama, featuring a young unwed woman (Largo Woodruff) who discovers she's pregnant but is unsure whether she should abort the fetus and not tell her potential husband. So, she confides in her mother (Susan Clark). To the girl's shock, her mother tells her that she once had a similar dilemma. *World War III* was a taut drama that presented as the Soviet counterpunch to a U.S. grain embargo Russian paratroopers landing in Alaska to seize an oil pipeline. Rock Hudson starred with Brain Keith, David Soul, and Cathy Lee Crosby. Greene completed the production after his friend, Sagal, became the only director known to have been killed on location. Sagal walked into a helicopter rotor blade on Oregon sets.

Lynn Redgrave, Robert Preston, Jeff Goldblum, and William Daniels were among the theatrical types assembled—very Agatha Christie–like—for Greene's old-school whodunit, *Rehearsal for Murder*. Less mannered but more intense was the murder investigation in *The Guardian*, about a New York apartment shooting that shakes up the residents, including impromptu sleuths Louis Gossett Jr. and Martin Sheen, both of whom were nominated for CableACE Awards. Better yet was *Guilty Conscience*, in which lawyer Anthony Hopkins concocts a plot to kill his soon-to-be-ex-wife (Blythe Danner), then privately rummages through the holes in his plan with his own alter ego to perfect and/or call off the scheme. The team Richard Levinson and William Link cooked up this *Sleuth*-like caper.

Levinson and Link worked out a theme from the entertainment business as an out-of-work actor (Robert Urich) tries to salvage his marriage in *Take Your Best Shot*. David Morse played an android in *Prototype*, whose peacenik inventor (Christopher Plummer) flees to the mountains when the U.S. military insists that similar units be deployed as soldiers. *Sweet Revenge* is played out years after the movie's Vietnam War–era beginning against a U.S. Army hero whose recommended secret abortion at the outset for a commanding officer's daughter ends in her death. Kelly McGillis and Alec Baldwin were the second-generation benefactors of the title and Kevin Dobson got what he deserved. Helen Hunt and Alfre Woodard co-starred.

Fatal Vision was another of John Gay's impeccable adaptations, this time of Joe McGinniss' best seller about an aggrieved father who spends nine years trying to prove that his daughter and grandchildren were murdered by his former son-in-law, former Green Beret medico Dr. Jeffrey MacDonald. The 200 minutes of this crackerjack drama of piecing together the puzzle and following a man's intuition and single-minded pursuit are all of a piece. Greene, Gay, and the show all received deserved Emmy nominations, and Karl Malden won for his performance as Freddy Kassab, whose extraordinary efforts led to the conviction of MacDonald. Gary Cole played the bad doctor and excellent work was turned in by Barry Newman, Eva Marie Saint, Andy Griffith, Mitchell Ryan, Albert Salmi, Wendy Schaal, and Barry Corbin.

This Child Is Mine concerned a couple (Lindsay Wagner, Chris Sarandon) whose adoptive infant becomes the object of a protracted court battle initiated by the birth mother (Nancy McKeon). Jill Clayburgh played a terminal cancer victim in the thoughtful *Miles to Go . . . Triplecross* is an odd and unlikely scenario for a Greene project as Markie Post, Ted Wass, and Gary Swanson play cops who are rewarded with millions from a kidnap victim who they save; so, they become a team of private eyes who try to outdo each other on each case. In *Vanishing Act*, detective (Elliott Gould) tries to solve a disappearance in the Rocky Mountains of the brand-new wife (Margot Kidder) of a distraught man (Mike Farrell) when she returns. Trouble is, the detective doesn't believe that it's the same woman. Fred Gwynne plays a priest in Levinson and Link's adaptation of a Robert Thomas play.

Circle of Violence focused on the frustrations of a single mother, whose experience of spousal abuse reconstitutes itself in her relationship with her own mother, whom she slugs. The performances of Tuesday Weld and batters Fitzgerald go a long way in achieving the picture's emotional resonance. River Phoenix played the drug-addicted son. Hiring a premium actress was also Greene's best move for *The Betty Ford Story*, as Gena Rowlands won both an Emmy and a Golden Globe as the former first lady. The piece concentrated on her alcoholism and the creation of the Betty Ford Clinic. Josef Sommer portrayed President Gerald Ford.

After the Promise was a Depression Era slice of life starring Mark Harmon as a widower carpenter with four kids. Diana Scarwid was in the periphery, and Greene's time/place details helped the piece garner a Golden Globe nomination for best TV movie. Harmon also was nominated.

Greene's version of *Inherit the Wind* was the third of four major screen duels over the theory of evolution, imagined into dialogue by playwrights Jerome Lawrence and Robert E. Lee as argued at the 1925 Scopes "Monkey Trial" in Tennessee. These versions included Stanley Kramer's 1960 film, George Schaefer's 1965 *Hallmark Hall of Fame* version, and Daniel Petrie's 1999 drama. This one may be the best of them all, pitting Jason Robards as the facsimile of liberal Clarence Darrow against Kirk Douglas as the play's fundamentalist version of William Jennings Bryan. The actors seemed perfectly cast, with Robards's grandfatherly bearing of common sense and wisdom bucking against the hickory-like exterior of Douglas's well-practiced

intractability. *Inherit the Wind* won Emmy Awards for outstanding movie and for Robards for best actor. Greene's knack for casting extended to the support: Jean Simmons, Megan Follows, Darren McGavin, Kyle Secor, John Harkins, and Don Hood.

Victor Garber starred in Greene's biopic about pianist Liberace. *Red Earth, White Earth*, set on the White Earth Indian Reservation in Minnesota, home to the Ojibwe or Chippewa people, works like an explanation of Indian reservations and their history and purpose tied up by a framework story involving the return of a local boy who made a success in the computer business in California. Timothy Daly starred with Genevieve Bujold, Ralph Waite, and Richard Farnsworth. Robin Givens is taken as a hostage in the title apartment by a vertigo-afflicted maniac in *The Penthouse*.

Greene directed Farrah Fawcett in *Small Sacrifices* as Diane Downs, the infamous Oregon woman whose obsessive love affair pushed her over the edge of sanity in 1983, when she decided to shoot her three children. Joyce Eliason adapted Ann Rule's book of the same name about the incident, and Greene gave the piece a sense of integrity to the facts. Gordon Clapp co-starred as the police detective who pieces together the grisly facts. Ryan O'Neal and John Shea co-starred. The miniseries and Fawcett both received Emmy and Golden Globe nominations. *In the Best Interests of the Child* starred Meg Tilly as a mother whose interpretations of her little girl's restless sleeping and increasingly violent behaviors might be related to sexual abuse by the father (Ed Begley Jr.). Greene's cast included Michael O'Keefe and Angela Bassett.

Back-to-back remakes of time-honored classics consumed Greene's 1991, as the gimmick for retooling Robert Aldrich's *What Ever Happened to Baby Jane?* (1962) was the pairing of celebrated sisters Vanessa Redgrave and Lynn Redgrave as the battleaxes portrayed by Bette Davis and Joan Crawford in the original. Then Greene remade Charles Laughton's *Night of the Hunter* (1955) with its story of a murderous preacher stalking two children across the West Virginia hills to collect loot hidden in a doll. Richard Chamberlain and Diana Scarwid filled in for the original's Robert Mitchum and Shelley Winters, and the results were so-so.

Robert Urich was a good Samaritan who pays for it in . . . *And Then She Was Gone*. Sharon Gless played an actual North Carolina survivor of a plot by her son and his accomplices to kill both parents in *Honor Thy Mother*. Greene was the first to complete and have aired a movie about the Texas mother who conspired to have her daughter's cheerleading team rival killed. *Willing to Kill: The Texas Cheerleader Story* starred Lesley Ann Warren as the murderous mom, with Tess Harper, Olivia Burnette, Dennis Christopher, and Arlen Dean Snyder. (Michael Ritchie's *The Positively True Adventures of the Alleged Texas Cheerleader-Murdering Mom* starring Holly Hunter would arrive the following year.)

Frostfire was another drama of Native Americans, this time Inuits of Northern Canada, intertwined with a government conspiracy caper, mixing two of Greene's favorite subjects. *Beyond Obsession* was the fictionalization of events surrounding an incident in Glastonbury, Connecticut, in which a daughter conspired with her boyfriend to kill her domineering mom. Emily Warfield and Victoria Principal played the daughter and victim, with one of Greene's favorite repeat actors, Donnelly Rhodes, co-starring. In *Spoils of War*, Tobey Maguire plays a teen who hopes to reunite his long-separated parents (Kate Nelligan, John Heard).

After Sidney Poitier decided to start doing TV movies, he collaborated with Greene on a socially conscious western, *Children of the Dust*, in which the actor played a cynical gunfighter and bounty hunter who saves a Cheyenne orphan from a U.S. Cavalry massacre and later encounters the grown youth when he leads a group of black settlers from persecution in the South to establish the town of Freedom in Oklahoma Territory. This triracial clash co-starred Robert Guillaume, Michael Moriarty, Joanna Going, Regina Taylor, Billy Wirth, Hart Bochner, Farrah Fawcett, Shirley Knight, Grace Zabriskie, and James Caviezel.

A Season in Purgatory was adapted by Robert W. Lenski from a Dominick Dunne novel about a wealthy Irish Catholic family's secrets, which are kept for a time by an outsider (Patrick Dempsey) in love with the daughter (Sherilyn Fenn). Julie Cox played Princess Diana in *Princess in Love*, based on James Hewitt's book about his relationship with her. *Breach of Faith: Family of Cops II* again had Charles Bronson as the patriarch while the business at hand was a priest's murder. In *Bella Mafia*, the widows and other family women avenge the wiping out of a Cosa Nostra clan. Vanessa Redgrave received a Golden Globe nomination for her performance as Graziella Luciano, backed by Nastassja Kinski, Jennifer Tilly, Illeana Douglas, and Gina Phillips, along with Dennis Farina, Franco Nero, and Peter Bogdanovich. Tracey Gold is a suspected killer in Greene's final movie, *The Girl Next Door*.

A great judge of material and humane executor of sensitive and provocative stories, Greene was as astute in casting as he was in building dramatic rhythms. He was one of the great directors in the medium.

PAUL GREENGRASS
b. August 13, 1955, Cheam, Surrey, England

Movies: *When the Lies Run Out* (1993), *Open Fire* (1994), *The One That Got Away* (1996), *The Fix* (1997), *The Murder of Stephen Lawrence* (1999)

Greengrass directed the features *The Theory of Flight* (1998), *Bloody Sunday* (2002), *The Bourne Supremacy* (2004), *United 93* (2006), and *The Bourne Ultimatum* (2007). Greengrass's *The Murder of Stephen Lawrence* won the British Academy of Film and TV Arts Award for best single drama. It concerned the actual killing of an African American man by white gang members and the substandard police investigation that followed. Marianne Jean-Baptiste and Kenneth Cranham were in the ensemble.

BUD GREENSPAN
b. September 18, 1926, New York City

Movie: *Wilma* (1977)

The great sports documentary filmmaker, whose best and most well-known works concentrate on the Olympic Games, wrote and directed this one TV movie, about Wilma Rudolph, who overcame physical handicaps to win three gold medals at the 1960 Olympic Games in Rome. Shirley Jo Finney starred as Wilma, with Cicely Tyson, Jason Bernard, Joe Seneca, and Denzel Washington.

MAGGIE GREENWALD
b. June 23, 1955

Movies: *What Makes a Family* (2001), *Get a Clue* (2002), *Comfort & Joy* (2003), *Tempted* (2003, aka *A Mother's Choice*)

Greenwald wrote and directed the features *Home Remedy* (1987), *The Kill-Off* (1989), *The Ballad of Little Jo* (1993), and *Songcatcher* (2000). *What Makes a Family* starred Brooke Shields as a lesbian whose lover dies in childbirth, then tries to gain custody of the baby from the grandparents. This well done TV movie co-starred Cherry Jones, Anne Meara, Al Waxman, Whoopi Goldberg, Jordy Benattar, and Roberta Maxwell. In *Get a Clue*, Lindsay Lohan plays a teen investigating the disappearance of one of her teachers. Nancy McKeon overcomes a car accident in *Comfort & Joy* and Virginia Madsen chases younger men in *Tempted*.

ROBERT GREENWALD
b. August 28, 1945, New York City

Movies/Miniseries: *Sharon: Portrait of a Mistress* (1977), *Katie: Portrait of a Centerfold* (1978), *Flatbed Annie & Sweetiepie: Lady Truckers* (1979), *In the Custody of Strangers* (1982), *The Burning Bed* (1984), *Shattered Spirits* (1986), *On Fire* (1987), *Forgotten Prisoners: The Amnesty Files* (1990), *A Woman of Independent Means* (1995, mini)

Greenwald's reputation is mostly as a producer of quality TV and features, more than 65 films in over 30 years. His left-wing politics dominated his output in the new century as he directed the feature about Abbie Hoffman, *Steal This Movie* (2000), and documentaries pillorying the Bush Administration's public and covert actions to begin and sustain the Iraq War.

At the dawn of the 1980s, Greenwald seemed to have been doomed to women's names and colons in every title he directed, although he had Trish Van Devere as Sharon and Annie Potts as Flatbed Annie to enliven those productions. *In the Custody of Strangers* initiated Greenwald's series of wronged-victim dramas as Emilio Estevez made a strong impact as a teen convicted of drunkenness who's incarcerated for 40 days with hardened criminals. Estevez's father, Martin Sheen, and Jane Alexander played the parents working to get him released.

The Burning Bed followed, and became one of the most watched TV movies of all time as Farrah Fawcett starred as a wife who kills her husband by dousing his bed with gasoline while he sleeps and setting it on fire. Years of humiliations and beatings at his hand had occurred prior to the murder, which was based on actual events in the life of Francine Hughes, a Michigan housewife. The film became a benchmark in the campaign of battling abuse against women. Fawcett delivered the best performance of her life as Hughes, startling Hollywood and a general audience that perceived her ability as nothing more than an extension of her pin-up notoriety. Her and Greenwald's handling of Hughes's conflicts and torment, and the director's deft touch with the aftermath of the brutal killing and sensational trial helped bring about eight Emmy Award nominations, including for the show itself, Greenwald, Fawcett, Richard Masur, and Rose Leiman Goldenberg's adaptation of Faith McNulty's book.

With *Shattered Spirits*, Greenwald and Sheen again dealt with drinking. The actor plays a blue-collar worker with a close-knit family. Their hidden secret is his drinking. He becomes abusive when he's drunk, and his wife (Melinda Dillon) denies that he has a real problem while the kids suffer. This movie struck a deep chord with many families who have experienced similar circumstances. *On Fire* found allegiance with another portion of the audience. The film sticks up for aging Americans in the story of an arson inspector who is relieved of his command because of his advanced years. John Forsyth, who produced, gave one of his best efforts. *The Amnesty Files* sent Ron Silver looking for and finding abuses in Turkish jails.

A Woman of Independent Means became a lively epic following Sally Field through miseries and victories as a businesswoman conquering early twentieth-century

Dallas, in both social and boardroom circles. It encapsulated much of the liberal social stance and gender politics for which Greenwald's canon has stood.

DAVID GREENWALT
b. October 16, 1949, Los Angeles

Movies: *Help Wanted: Kids* (1986), *Double Switch* (1987), *Exile* (1990)

Primarily a writer whose features as such include *Class* (1983) and *American Dreamer* (1984), Greenwalt directed the feature *Secret Admirer* (1985), then episodes of *The Wonder Years*, *Buffy the Vampire Slayer*, and *Angel*.

In *Help Wanted: Kids*, Cindy Williams top-lined a Disney production about a family's re-location to Arizona. *Double Switch* presents George Newbern as a teen rocker who's abused by his manager but has Elisabeth Shue around for solace. *Exile* was a Disney movie that prefigured reality TV, about 15 wilderness-survival-trained teens who crash-land on an Asian jungle island.

COLIN GREGG
b. 1947, Cheltenham, Gloucestershire, England

Movies/Miniseries: *The Trespasser* (1981), *To the Lighthouse* (1983), *Drowning in the Shallow End* (1990), *The Guilty* (1992, mini), *A Statement of Affairs* (1993, mini)

Gregg directed literary translations by Hugh Stoddart, including the feature based on J. R. Ackerley's novel, *We Think the World of You* (1988) starring Alan Bates. Pleasantly situated at the Cornwall summer home created on the page by Virginia Woolf, the family in *To the Lighthouse* never gets there, finding other amusements and diversions. The wonderful cast includes Kenneth Branagh, Michael Gough, Rosemary Harris, T. P. McKenna, and Suzanne Bertish. *The Trespasser* starred Bates in the adaptation of a D. H. Lawrence short story.

TOM GRIES
b. December 20, 1922, Chicago, Illinois; d. January 7, 1977, Pacific Palisades, California

CBS Playhouse 90*: *The Migrants (1974)
Movies/Miniseries: *Earth II* (1971), *The Glass House* (1972), *The Connection* (1973), *Call to Danger* (1973), *QB VII* (1974, mini), *The Healers* (1974), *Helter Skelter* (1976), *Hunter* (1976)

Gries was a premium free-lancer in series TV: *Route 66*, *The Defenders*, *Stony Burke*, *Combat!*, *I Spy*, *Honey West*, *Batman*, and others. He forged a relationship with Charlton Heston on the twilight western, *Will Penny* (1968), which led to *Number One* (1969) and *The Hawaiians* (1970). Gries's features hadn't the impact of his TV work, although *Breakheart Pass* (1975) is one of Charles Bronson's best movies, and *The Greatest* (1977) was as well-executed as it could be in spite of its use of Muhammad Ali playing himself.

Earth II was a nicely realized space-station soaper with Anthony Franciosa, Hari Rhodes, and Mariette Hartley aboard, while *Call to Danger* and *Hunter* were espionage pilots for, respectively, Peter Graves and James Franciscus. *Hunter*, not to be confused with the later Fred Dryer series, made the air as a series while *Call to Danger* and *The Healers*, a hospital-themed pilot for John Forsyth, did not. Gries's five other projects—most of his long-form TV output—were among the best television of their era. He was nominated for five Emmy Awards (one as a producer), including for an episode of *East Side, West Side* (1964), and two DGA Awards.

The Glass House, derived by Tracy Keenan Wynn from a Truman Capote story, remains one of TV's best prison dramas as it follows a novice guard (Clu Gulager) and a newly imprisoned college professor (Alan Alda) on a manslaughter conviction, who are both swallowed into a system represented by the Utah State Prison. Gries captures the jailhouse universe of sexual terror and thug politics and focuses on meticulous details and a memorable rogue's gallery of inmates (Billy Dee Williams, Luke Askew, Scott Hylands, et al.) kept in check by the brutal pecking order devised by the despicable ringleader, Hugo Slocum, rendered with masterstrokes of deep-marrow nastiness by Vic Morrow in perhaps his finest hours.

The Connection was an action movie that bore the title stamp of its producer, Philip d'Antoni, responsible for backing William Friedkin's *The French Connection* (1973), more than that of Gries. But the director makes it jump and spin as Charles Durning plays a newspaperman who agrees to be the go-between in an encounter between insurance investigators and a jewel thief.

Tennessee Williams conceived the original story for *The Migrants*, dramatized by Lanford Wilson into an unforgettable portrayal of dirt-poor, rootless Southern farm workers, subsisting from job to job. CBS brought its *Playhouse 90* umbrella title out of mothballs for a show that was so unlike any other TV movie of the times. A heartbreaking experience, *The Migrants* carries the implicit understanding, underscored by Gries's uncompromising take on the subject matter, that this was as close as TV can come to emulating the sorrows of the hardscrabble road traveled by the disenfranchised fruit-pickers in John Ford's *The Grapes of Wrath* while it achieves gritty contemporary versimilitude. As a dra-

matic representation of the American underbelly, *The Migrants* can stand as a companion piece to Edward R. Murrow's great documentary, *Harvest of Shame*. Nominated for six Emmy Awards, *The Migrants* is one of the finest achievements in the careers of Cloris Leachman, Sissy Spacek, Ron Howard, Cindy Williams, Ed Lauter, Claudia McNeil, and Brad Sullivan.

For the adaptation of Leon Uris's novel, *QB-VII*, Gries mounted the most elaborate courtroom duel TV had yet seen in the longest production still labeled a movie and not "miniseries" (six and a half hours). The saga follows a Polish physician's libel lawsuit against an American writer for accusing him of illegal experimental operations in a Nazi concentration camp during World War II. Anthony Hopkins and Ben Gazzara locked horns and the only all-star cast of Gries's career came forth for moments: John Gielgud, Lee Remick, Jack Hawkins, Juliet Mills, Leslie Caron, Anthony Quayle, Edith Evans, Dan O'Herlihy, Milo O'Shea, Robert Stephens, Anthony Andrews, et al. These polished performers enlivened adapter Edward Anhalt's sidebars, and Jerry Goldsmith added one of his exceptional epic scores. Thirteen Emmy nominations followed, including one for Gries's direction.

Helter-Skelter remains Gries's most well-remembered production, partly because of its subject matter, the Tate/LaBianca murders in Los Angeles, and the best-selling book about them by attorney Vincent Bugliosi and Curt Gentry. The gutsy management and level head at the helm of the production eschewed stars this time for another huge courtroom drama. Gries mounted the sensationalism that stalked the case and the outlay of events recounting the heinous and horrific acts of the Charles Manson gang with an appropriate pitch that balances public outcry and courtroom demeanor with sublime dramatic force. The performers were uniformly excellent, topped by Steve Railsback's hypnotic rendition of Manson.

The record indicates that the care and exactitude that Gries invested in his TV productions would have soon marked him as a giant of the medium. He died of a heart attack at age 55.

ANDREW GRIEVE
b. November 28, 1939, Cardiff, Wales, United Kingdom

***American Playhouse*:** *Suspicion* (1987)
Movies/Miniseries: *Lorna Doone* (1990), *The Big Battalions* (1992, mini), *All or Nothing at All* (1993), *Hornblower: The Even Chance* (1998, aka *Horatio Hornblower: The Duel*), *Hornblower: The Examination for Lieutenant* (1998, aka *Horatio Hornblower: The Fire Ship*), *Hornblower: The Duchess and the Devil* (1999, aka *Horatio Hornblower: The Duchess and the Devil*), *Hornblower: The Frogs and the Lobsters* (1999, aka *Horatio Hornblower: The Wrong War*), *Hornblower: Mutiny* (2001, aka *Horatio Hornblower: The Mutiny*), *Hornblower: Retribution* (2001, aka *Horatio Hornblower: Retribution*), *Hornblower: Loyalty* (2003, aka *Horatio Hornblower 3*), *Hornblower: Duty* (2003)

Grieve's features include *On the Black Hill* (1987), about the 80-year lives of Welsh twin brothers, and the Estonian-flavored *Letters from the East* (1996). Grieve also directed more than a dozen episodes of *Agatha Christie's Poirot*. He remade *Suspicion*, the Hitchcock classic, by running the original script through the typewriters of Barry Levinson and Jonathan Lynn, then presenting it via an ultra-serious star turn by Jane Curtin. *The Big Battalions* was an examination of religious fundamentalism with Brian Cox and Jane Lapotaire. *Lorna Doone* was well done, with Polly Walker and Clive Owen as the lovers and Sean Bean nasty as Carver. Hugh Laurie had an early starring role in *All or Nothing at All*.

The *Hornblower* canon starred Iaon Gruffudd as Horatio with Robert Lindsay as Captain Pellew, and various multiple showings by David Warner, Barbara Flynn, Peter Copley, Paul McGann, and others. The series is based on the maritime novels by C. S. Forester, and shot in grand style by Grieve. Both groups of *Hornblower* adventures, four in the 1990s and four after 2000, received Emmy attention for outstanding miniseries, since they were considered as collections of stories about the same characters. The sets, costumes, and other below-the-line aspects were usually impeccable.

MARK GRIFFITHS

Movies: *Cheyenne Warrior* (1994), *Max Is Missing* (1995), *The Cowboy and the Movie Star* (1998, aka *Love on the Edge*), *Au Pair* (1999), *Au Pair II* (2001), *The Miracle of the Cards* (2001), *Mystery Woman: Mystery Weekend* (2005), *Jane Doe: The Wrong Face* (2005), *Safe Harbor* (2006), *Our House* (2006), *Love's Unending Legacy* (2007), *Au Pair III* (2008)

Griffiths wrote and directed in Hermosa Beach, California, *Hardbodies* (1984) and *Hardbodies 2* (1986). He directed other low-budget films such as *Tactical Assault* (1998) and *Behind Enemy Lines* (1998), starring Thomas Ian Griffith and Chris Mulkey. *Cheyenne Warrior* starred Kelly Preston in an interracial romance on the frontier. *The Cowboy and the Movie Star* paired Perry King and Sean Young driving cattle and perhaps warming to each other. The pair of *Au Pair* movies starred Gregory Harrison as the patriarch and Heidi Lenhart as the au pair.

The Miracle of the Cards featured Catherine Oxenberg as the mother of a boy with a brain tumor who set out to break the Guinness World Record for most get-well cards as a diversion and received millions. Kellie Martin starred in another *Mystery Woman* movie and Lea Thompson in the *Jane Doe* thriller.

ALAN GRINT

Hallmark Hall of Fame*: *The Secret Garden (1987)
Movies/Miniseries: *The Stars Look Down* (1974, mini, co-directed with Roland Joffe), *This Time, Next Year* (1977, mini, co-directed with Bill Gilmour, Ken Grieve, Richard Stroud, Ronald Wilson), *A Horseman Riding By* (1978, mini, co-directed with Paul Ciappessoni, Philip Dudley), *My Father's House* (1981, mini), *Love Is Old, Love Is New* (1982), *Lost Empires* (1986, mini), *The Man in the Brown Suit* (1989, aka *Agatha Christie's The Man in the Brown Suit*), *The World of Eddie Weary* (1990), *Vanity Dies Hard* (1995, aka *Ruth Rendell Mysteries: Vanity Dies Hard*), *The Round Tower* (1998, mini, aka *Catherine Cookson's The Round Tower), Colour Blind* (1998, mini, aka *Catherine Cookson's Colour Blind*), *Tilly Trotter* (1999, *Catherine Cookson's Tilly Trotter*), *The Secret* (2000, *Catherine Cookson's The Secret*), *A Dinner of Herbs* (2000, mini, *Catherine Cookson's A Dinner of Herbs*)

Grint directed on the series *Coronation Street*, *Crown Court*, *The Nearly Man*, *Brookside*, and others. A. J. Cronin was well served by Grint and Joffe's *The Stars Look Down*, and Nigel Havers was in his element as the fair-minded squire in the adaptation of R. F. Delderfield's *A Horseman Riding By*.

The Man in the Brown Suit starred Rue McClanahan, Ken Howard, Edward Woodward, Tony Randall, and Stephanie Zimbalist in an adventuresome yarn way out of the drawing rooms. *The Secret Garden* won the Emmy Award as the outstanding children's program with the participation of Derek Jacobi, Colin Firth, Michael Hordern, and Billie Whitelaw. *Lost Empires* may well be Grint's crowning achievement in his realization of J. B. Priestley's novel about the U.K. in the years just prior to World War I. Colin Firth starred as Richard Herncastle, with Laurence Olivier as Harry Burrard. Grint later found a niche in the Cookson stories.

MICHAEL GROSSMAN

Miniseries: *From the Earth to the Moon* (1998, mini, co-directed with David Carson, Sally Field, Gary Fleder, David Frankel, Tom Hanks, Frank Marshall, Jonathan Mostow, Jon Turtletaub, Graham Yost, Lili Fini Zanuck)

Grossman directed episodes of *Angel*, *Gilmore Girls*, *Grey's Anatomy*, and many other series.

CHRISTOPHER GUEST
b. February 5, 1948, New York City

Movie: *Attack of the 50 Ft. Woman* (1993)

Guest won an Emmy Award as one of the writers on the special *Lily Tomlin* (1975). Guest has written for *Saturday Night Live*, and as an actor appeared in Rob Reiner's features *This Is Spinal Tap* (1984), *The Princess Bride* (1987), *A Few Good Men* (1992), and many TV shows. Guest wrote and directed *The Big Picture* (1989), *Best in Show* (2000), *A Mighty Wind* (2003) and others. In Guest's one TV movie, Daryl Hannah starred at the 50-foot-tall Nancy, an heiress who gets big when she gets mad, and eventually bumps into aliens. Guest's remake of Nathan Juran's 1958 sci-fi hoot starring Allison Hayes was a goof for everyone involved, including William Windom, Frances Fisher, and Richard Edson. Guest is married to Jamie Lee Curtis.

VAL GUEST
b. December 11, 1911, London, England; d. May 10, 2006, Palm Springs, California

Hammer House of Mystery & Suspense*: *Mark of the Devil (1984), ***In Possession*** (1986), ***Child's Play*** (1986)
Movies: *Sporting Chance* (1976, co-directed with Peter Medak, Leslie Norman), *Dangerous Davies: The Last Detective* (1981)

A writer/director and occasional producer in London since World War II, Guest directed such features as *The Men of Sherwood Forest* (1954), *Carry on Admiral* (1957), *The Abominable Snowman* (1957) starring Forrest Tucker, *Expresso Bongo* (1959) with Laurence Harvey, *Hell Is a City* (1960) with Stanley Baker, *The Day the Earth Caught Fire* (1961), *When Dinosaurs Ruled the Earth* (1970), *Au Pair Girls* (1972), *Killer Force* (1976) with Telly Savalas and Peter Fonda, *The Shillingbury Blowers* (1980) with Trevor Howard, and many others. The Hammer thrillers fell in line with Guest's career as a maker of low-budget yet high-suspense melodramas. *Sporting Chance* paired Tony Curtis and Roger Moore. *Dangerous Davies* wasn't so dangerous, especially in the person of Bernard Cribbins.

ROBERT GUILLAUME
b. November 30, 1927, St. Louis, Missouri

Special: *John Grin's Christmas* (1986)

Guillaume won Emmy Awards for *Soap* in 1977 and *Benson* in 1985 and was nominated for the latter on four other occasions. *John Grin's Christmas* co-starred Guillaume, Ted Lange, and Geoffrey Holder.

JOHN GUILLERMIN
b. November 11, 1925, London, England

Movie: *The Tracker* (1988, aka *Dead or Alive*)

A veteran of 1950s British B-features, Guillermin eventually directed some of Hollywood's bigger productions, including *The Blue Max* (1966), *The Towering Inferno* (1974), *King Kong* (1976), and *Death on the Nile* (1978).

His one TV movie was his final production, a western. Kris Kristofferson plays a retired hunter of fugitives who's called back to duty to find a notorious gunman (Scott Wilson, nasty for a change of pace).

STURLA GUNNARSSON
b. Iceland

Movies/Miniseries: *The Diary of Evelyn Lau* (1993), *We the Jury* (1996), *Mother Trucker: The Diana Kilmury Story* (1996), *Joe Torre: Curveballs Along the Way* (1997), *Dangerous Evidence: The Lori Jackson Story* (1999), *Ricky Nelson: Original Teen Idol* (1999), *Scorn* (2000), *The Man Who Saved Christmas* (2002), *100 Days in the Jungle* (2002), *Above and Beyond* (2006, mini)

Sandra Oh performed her first major role as Evelyn Lau, a prostitute and drug addict who wrote a book about her life in Gunnarsson's Canadian-made TV-movie debut. *We the Jury* was in the *Twelve Angry Men* vein with a cast including Kelly McGillis, Lauren Hutton, and Nicholas Campbell. Diana Kilmury was a legendary Teamsters union figure, played with toughness by Barbara Williams.

While an Icelandic woman would not seem to be the first choice to direct a film on the life of New York Yankees Manager Joe Torre, Gunnarsson found some nice matches with Paul Sorvino in the title role, Robert Loggia as Frank Torre, Gailard Sartain as Don Zimmer, Isaiah Washington as Dwight Gooden, and Barbara Williams as Rae Torre. But the film gathered no momentum and the feel of baseball is about as far away and chilly as the Arctic Circle.

Lynn Whitfield starred as Lori Jackson, a Civil Rights activist whose campaign reopened the case of an African American Marine was had been convicted of rape. *Scorn* told the nasty story of a Canadian teen who plotted the murders of his mother and grandmother to gain their fortune. It won the Gemini Award for best TV movie and Gunnarsson received a Gemini nomination.

Gunnarsson's *100 Days in the Jungle* is one of the more interesting recent depictions of the South American rain forest as it tells the story of Canadian oil-pipeline workers who are taken hostage by Colombian rebels and marched into Ecuador. The film depicts the negotiations to secure the workers' release alternating with the men trying to keep up morale in the forest. Michael Riley, Aidan Devine, and Jonathan Scarfe were among the ensemble.

GERALD GUTIERREZ
b. February 3, 1950, Brooklyn, New York; d. December 29, 2003, Brooklyn

***American Playhouse*:** *Hyde in Hollywood* (1991)
***Great Performances*:** *A Life in the Theatre* (1979, co-directed with Kirk Browning), *Kiss-Kiss, Dahlings!* (1992)

Peter Evans and Ellis Rabb traded the palaver in David Mamet's *A Life in the Theatre*. Robert Joy starred as Julian Hyde, an actor with a secret in old filmland, in the adaptation of Peter Parnell's play, *Hyde in Hollywood*, which featured Keith Szarabajka as a vicious gossip columnist. Wendy Wasserstein's *Kiss-Kiss, Dahlings!* starred Blythe Danner, Nancy Marchand, and Cynthia Nixon.

NATHANIEL GUTMAN

Movies: *Children's Island* (1984), *Linda* (1993, aka *Lust for Murder*), *When the Dark Man Calls* (1995)

Children's Island featured George Montgomery as the U.S. President. In *Linda*, Richard Thomas covertly witnesses his wife (Virginia Madsen) murder another couple after some possible wife-swapping. *When the Dark Man Calls* was the adaptation of a Stuart Kaminsky novel starring Chris Sarandon, James Read, Geoffrey Lewis, and Joan Van Ark as a woman who discovers that the man who was convicted of murdering her parents was innocent and the actual killer is still at large—and may be the voice on the other end of some crank calls.

CLAUDIO GUZMAN
b. 1927, Chile

Movies: *Willa* (1979, co-directed with Joan Darling), *The Hostage Tower* (1980, aka *Alistair MacLean's The Hostage Tower*), *For Lovers Only* (1982)

Guzman has been an art director, production designer, producer, and director who was once married to Anna Maria Alberghetti. Their daughter, Pilar Guzman, has been a columnist for *The New York Times*. Claudio Guzman has directed episodes of *Westinghouse Desilu Playhouse*, *The Dick Van Dyke Show*, *The Fugitive*, *The Iron Horse*, *The Partridge Family*, and others. Guzman owns the unenviable distinction of having directed *Linda Lovelace for President* (1975).

Deborah Raffin starred as *Willa*, a woman trucker whose husband abandoned her and her two kids. Co-starring in Guzman's excellent cast are Cloris Leachman, Nancy Marchand, Clu Gulager, Mary Wickes, John Amos, and Corey Feldman. Maclean's *The Hostage Tower* is actually the Eiffel Tower, and the assemblage includes Peter Fonda, Celia Johnson, Rachel Roberts, Billy Dee Williams, Maud Adams, Britt Ekland, Douglas Fairbanks Jr., and Keir Dullea.

STEPHEN GYLLENHAAL
b. October 4, 1949, Cleveland, Ohio

Movies/Miniseries: *Lost in Death Valley* (1980), *The Abduction of Kari Swenson* (1987), *Promised a Miracle* (1988), *Leap of Faith* (1988), *Family of Spies* (1990, mini), *A Killing in a Small Town* (1990, aka *Evidence of Love*), *Paris Trout* (1991), *Shattered Mind* (1996), *The Patron Saint of Liars* (1998), *Resurrection* (1999), *The Warden* (2001), *Warden of Red Rock* (2001), *Living with the Dead* (2002, mini, aka *Talking to Heaven*), *Time Bomb* (2006)

Gyllenhaal's immediate family production can be said to far outweigh his own substantial directing career. His wife, screenwriter Naomi Foner, received an Academy Award nomination for her script for Sidney Lumet's *Running on Empty* (1988), and she also wrote *A Dangerous Woman* (1993), in which Stephen directed Debra Winger to an Oscar nomination. Their son Jake and daughter Maggie are among the most talented performers in films. Maggie Gyllenhaal won a dozen awards and nominations for *Secretary* (2002), and Jake Gyllenhaal reaped the same sorts of honors, including an Oscar nomination, for *Brokeback Mountain* (2005). Stephen Gyllenhaal directed episodes of *Twin Peaks*, *Homicide: Life on the Street*, *Felicity*, *The Shield*, *Everwood* and *Numb3rs*.

It takes more than one film to get certain themes out of Stephen's system. He's made two TV films about Southern small-town murders starring Barbara Hershey, two about seemingly strangely misplaced faith, two about prison wardens, a pair with ghosts, and a couple with fireworks for Dana Delaney, *The Patron Saint of Liars* and the Lewis John Carlino–scripted *Resurrection*.

Gyllenhaal also inherited the "women's director" mantle in a positive way and, besides *A Dangerous Woman*, directed *Losing Isiah* (1995) with Jessica Lange as well as the outstanding British feature about abortion, *Waterland* (1992). The superb work with Hershey and Delaney, was supplemented by Gyllenhaal's standby guidance for general-purpose damsels, bringing the best out of Anne Archer in *Leap of Faith*, Rosanna Arquette in *Promised a Miracle*, and Tracy Pollan in *The Abduction of Kari Swenson*. He also manned the stretcher for Heather Locklear's tour through her initial post-siren "serious" role, meaning she kicked over the make-up table in the suddenly unadorned-beauty mode of the Raquel Welch/Farrah Fawcett TV-movie tradition for *Shattered Mind*. This time the affliction was a multiple-personality disorder, and the actress gave the proceedings a valiant effort.

Family of Spies was the coalescing by Richard De Long Adams of the exploits of John A. Walker Jr. from the nonfiction books by Pete Earley and Howard Blum. Walker was a Navy chief petty officer with access to top-secret information that he started selling to Soviet agents in 1967, later enlisting his son as an accomplice for years until his wife caught on. Gyllenhaal emphasized the realities and the distress of the wife, Barbara Walker, and turned a spy picture into a true family tragedy. Powers Boothe starred, and Gyllenhaal found one of the rare opportunities to tap the actor's bottled-up force. *Family of Spies* received both Emmy and Golden Globe nominations for outstanding miniseries and actress (Lesley Ann Warren).

The pair of back-to-back excursions to the South for a pair of eerie murder cases brought the director his biggest accolades. He received an Emmy nomination for *A Killing in a Small Town*, and won the DGA Award for Outstanding Direction of a Miniseries or Special for the moodily stylized *Paris Trout*. Both are sopping with thick atmosphere and the notion of pending violence.

A Killing in a Small Town, based on a book co-written by former *Dallas Times-Herald* reporter John Bloom (who later impersonated movie critic Joe Bob Briggs on TNT), concerned an actual 1980 murder in which an old woman was hacked to death with an axe, and the main suspect turns out to be the much-admired wife and mother played by Hershey. The actress won an Emmy Award for her performances as dual personalities, and the piece received other Emmy nominations for outstanding special, director, supporting actor (Brian Dennehy), and camerawork. Hal Holbrook also starred with Richard Gilliland and John Terry.

Paris Trout is certainly one of the best applications and nearly the most tortuously fomenting account of Dennis Hopper's capacity for expressing psychotic rage (*Blue Velvet* never goes away). He plays the title character, derived by Pete Dexter from his own novel, who's been allowed to frame his existence in a small Southern town with a mantle of superiority and intolerance to become a brutal bigot, wife beater, and all-around lonely bitter fool. His lawyer (Ed Harris) and his beleaguered wife (Hershey) have covered for him too long, and he finally commits an act of violence that they can't abide. *Paris Trout*

is a universal story, a specifically Southern piece, and a portrait of racial bigotry, which Gyllenhaal, Dexter, and Hopper bring remarkably alive. Despite the DGA Award for this HBO presentation, Gyllenhaal was ignored by the Emmys. Still, the piece received five Emmy nominations, including for outstanding special, actor (Hopper), actress (Hershey), writing, and editing.

Ally Sheedy was *The Warden*, and James Caan *The Warden of Red Rock*, set in 1910 Arizona, where the wild west was yet to subside and the desperado atmosphere was enhanced by David Carradine, Brian Dennehy, and Rachel Ticotin. *Living with the Dead* turned on the notion that Ted Danson sees dead people, and the detective played by Mary Steenburgen enlists his help to solve a case. *Time Bomb*, based on a script by Frank Military, is a look at Homeland Security mobilizing during the threat of a megaexplosion at a Washington, D.C., sports event.

H

PHILIP HAAS

Movie: *Lathe of Heaven* (2002)

Haas directed the acclaimed *Magicians of the Earth* documentary series, then the provocative adaptations of Paul Auster's *The Music of Chance* (1993) with James Spader, A. S. Byatt's *Angels & Insects* (1995) with Patsy Kensit, John Hawkes's *The Blood Oranges* (1997) with Sheryl Lee, and W. Somerset Maugham's *Up at the Villa* (2000) with Kristin Scott Thomas and Sean Penn.

Alan Sharp adapted Ursula K. Le Guin's novel, *Lathe of Heaven*, into this excellent version (Fred Barzyk and David Loxton shared directorial credit on a PBS adaptation in 1980), starring Lukas Haas as a character who refuses to sleep, because his dreams then become reality. He's sent to a psychiatrist after a drug overdose, and the unscrupulous doctor (James Caan, inspiringly cast) begins to use the young man's unfortunate ability to his own ends.

MARK HABER

Movies/Miniseries: *Daisies in December* (1995), *The Princess Stallion* (1997), *Alien Cargo* (1999), *Border Patrol* (2000), *Dying to Dance* (2001), *Nightmares and Dreamscapes: From the Stories of Stephen King* (2006, mini, co-directed with Rob Bowman, Brian Henson, Sergio Mimica-Gezzen, Mike Robe, Mikael Salomon)

Haber's projects have investigated the very young and the aged. Both *The Princess Stallion* and *Dying to Dance* profiled the lives of teen girls, the latter attempting to do anything to achieve ballerina status in a Manhattan dance academy. *Daisies in December* paired Jean Simmons and Joss Ackland sharing a mutual attraction at an assisted-living home.

JENNIFER HADLEY

American Playhouse*: *All God's Dangers (1990)
(*See* MICHAEL HADLEY.)

MICHAEL HADLEY

American Playhouse*: *All God's Dangers (1990)

Jennifer and Michael Hadley co-directed this one-man show starring Cleavon Little as a black Mississippi sharecropper recounting his experiences, including 12 years in prison for defending a neighbor's property against a white mob. The play is based on Theodore Rosengarten's book, *All God's Dangers: The Life of Nate Shaw*.

UTA HAGEN
b. June 12, 1919, Gottingen, Germany;
d. January 14, 2004, New York City

CBS Television Workshop*: *The Dirtiest Word in the English Language (1960)

A renowned Broadway performer and acting teacher, Hagen has had wide TV experience as an actress, including in Ernest Colling's *Victory* (1945), *Out of Dust* (1959) on *Playhouse 90*, *The Day Before Sunday* (1970) on *CBS Playhouse*, and *The Sunset Gang* (1991) on *American Playhouse*. *The Dirtiest Word in the English Language* was an experimental performance.

PIERS HAGGARD
b. March 18, 1939, London, England

Wednesday Play*: *No Trams to Lime Street (1970)
Play of the Month*: *Trilby (1976), ***The Chester Mystery Cycle*** (1976)

***Play for Today*:** *Evelyn* (1971), *Carson Country* (1972), *Desert of Lies* (1984)
***BBC2 Playhouse*:** *Mrs. Reinhardt* (1981)
***Screen Two*:** *Visitors* (1987)
Movies/Miniseries: *A House Full of Men* (1977), *Pennies from Heaven* (1978, mini), *Love for Lydia* (1978, mini, co-directed with John Glenister, Christopher Hodson, Simon Langton, Michael Simpson, Tony Wharmby), *Waters of the Moon* (1983), *Knockback* (1984, mini), *Return to Treasure Island* (1986, mini, co-directed with Alan Clayton, Alex Kirby), *Sam Found Out: A Triple Play* (1988, aka *Liza Minnelli in Sam Found Out: A Triple Play*), *The Fulfillment of Mary Gray* (1989), *Back Home* (1990), *Centrepoint* (1990, mini), *She'll Take Romance* (1990, aka *I'll Take Romance*), *Four Eyes and Six Guns* (1992), *The Lifeforce Experiment* (1994, aka *Dead Men Talk*, aka *The Breakthrough*), *Heartstones* (1996), *Eskimo Day* (1996, aka *Interview Day*), *Cold Enough for Snow* (1997), *The Hunt* (2001), *The Shell Seekers* (2006)

The grandson of adventure novelist H. Rider Haggard, Piers Haggard, shared with producer Kennith Trodd in the British Academy of Film and TV Arts Award for most original program for *Pennies from Heaven*. He and Trodd were also nominated for a BAFTA for best drama series for that show. An assistant dialogue director for Michaelangelo Antonioni on *Blowup* (1967), Haggard directed episodes of *Thirty-Minute Theatre*, *The Jazz Age*, *ITC Playhouse*, *Callan*, *Public Eye*, *The Rivals of Sherlock Holmes*, *Armchair Theatre*, *Objects of Affection*, and other series. In 1975 for the BBC, Haggard directed three entries under the umbrella title, *Love School*, starring Ben Kingsley. Haggard's features include *Wedding Night* (1969, aka *I Can't . . . I Can't*), *Blood on Satan's Claw* (1971), *The Quatermass Conclusion* (1979), *The Fiendish Plot of Dr. Fu Manchu* (1980), *Venom* (1981) with Sterling Hayden, *A Summer Story* (1988) with Imogen Stubbs, and *Conquest* (1998).

Haggard's version of George L. Du Maurier's novel *Trilby* paired, in the *Pygmalion*-like story, Alan Badel as the teacher and Sinead Cusack as the student. Haggard's one other *Play of the Month* show was *The Chester Mystery Cycle*, starring Tom Courtenay as Jesus and Michael Hordern as God. Haggard's prominent work on *Play for Today* was *Desert of Lies*, starring Tom Bell and Cheri Lunghi. Helen Mirren and Brad Davis starred in *Mrs. Reinhardt*. *Waters of the Moon*, the adaptation of the H. C. Hunter play, starred Virginia McKenna and Ronald Pickup. *Knockback* concerned the first man to be convicted of murder and sentenced to life imprisonment after the United Kingdom abolished the death penalty. Derrick O'Connor played the incarcerated Paul, and Pauline Collins received a CableACE nomination for her performance as the woman who loves him and lobbies to free him.

After participating in the streamlining of *Love for Lydia*, Haggard guided one of the great interpretations of Dennis Potter, *Pennies from Heaven*, which also propelled Bob Hoskins toward his unlikely stardom. He plays a sheet music salesman, Arthur Parker, with a gift not trusted by others for anticipating hit tunes. His frustrations with his job and marriage propel him toward an affair with Eileen (Cheryl Campbell), leading to her surprise pregnancy out of wedlock. And musical numbers spontaneously emerge from Potter's characters with naturalistic gusto. This key miniseries in the careers of everyone involved remains one of Potter's greatest triumphs (to come were *The Singing Detective* and *Cold Lazarus*). Haggard imagined the look and infused the feel of Potter's intentions with grace and precision. The BAFTA win already cited was the single one from 10 nominations, including for Hoskins, Campbell, cinematographer Dave Mutton, and production designers Tim Harvey and Bruce Macadie. In the all-time oversight category, Potter wasn't nominated. Herbert Ross directed a good-but-not-great feature remake three years later, starring Steve Martin.

Return to Treasure Island revisited a grown-up Jim Hawkins (Christopher Guard) as he again happens upon Long John Silver (Brian Blessed) a decade after the Robert Louis Stevenson original ends. *Visitors* was another Dennis Potter concoction, based on his play, *Sufficient Carbohydrate*, about British and American families rendezvousing on a Greek isle prior to the patriarchs (John Standing, Michael Brandon) joining forces for the same multinational corporation. *Sam Found Out* was a vanity trilogy for Liza Minnelli, with her unconventionally pairing with Ryan O'Neal as a vicious pimp and Louis Gossett Jr. in a dog-walking romance. *The Fulfillment of Mary Gray*, based by scenarist Laird Koenig on a LaVyrle Spencer novel, starred Cheryl Ladd as a farm woman in 1910 Minnesota who is impregnated by her impotent husband's brother with consents all around, then begins to fall in love with the biological father. Ted Levine and Lewis Smith played the husband and brother.

Back Home was a nostalgic throwback to Disney's Hayley Mills era. Hayley Carr starred as a British preteen heroine returning to the U.K. from Canada after the end of World War II and Mills, then 44, played her mother. Haggard's cast and crew sought that family-film feel of Mills's moppet career, but layered in some modern family dysfunctional features. *Centrepoint* follows the private investigation of a young man (Jonathan Firth) trying to discover why his father (Murray Melvin) went missing for a decade. Bob Peck, Cheryl Campbell, and Derrick O'Connor co-starred in this mystery written by Nigel Williams. *The Lifeforce Experiment* gave Donald

Sutherland a mad scientist role, with Mimi Kuzyk as the undercover CIA agent investigating him. Haggard starred Anthony Andrews in *Heartstones*, another of the popular Ruth Rendell adaptations. *Eskimo Day* studied three sets of parents whose teen children are enrolled at Cambridge, and *Cold Enough for Snow* was the sequel. Jack Rosenthal wrote the pair, Tom Wilkinson led the cast, and Alec Guinness co-starred in the original. *The Shell Seekers* was another adaptation of a Rosamund Pilcher novel, starring Vanessa Redgrave and Maximilian Schell.

Four Eyes and Six Guns, a western comedy romance staring Judge Reinhold in specs, was a predictable yet quirky sort of cornball that screenwriter Leon Prochnik and Haggard based on old movies that winked at the audience, particularly the Burt Kennedy/James Garner comic westerns. The supporting casting was sublime: Patricia Clarkson, M. Emmet Walsh, Dan Hedaya, the elusive John Schuck, Austin Pendleton, and Fred Ward as Wyatt Earp.

STUART R. HAGMANN
b. September 2, 1942, Sturgeon Bay, Wisconsin

Movies: *She Lives!* (1973), *Tarantulas: The Deadly Cargo* (1977)

Hagmann directed episodes of *Mission: Impossible*, *Mannix*, and *Bronk*, and the youth-culture features *The Strawberry Statement* (1970) and *Believe in Me* (1971, finished, uncredited, by John G. Avildsen).

She Lives! was an undisguised excursion into the territory of Arthur Hiller's *Love Story* (1970) a scant three years after the original. In Hagmann's retread, college students Season Hubley and Desi Arnaz Jr. fall in love, learn of her terminal illness, and try to find solutions. The spiders unleashed in Hagmann's other TV movie would have worked fine en masse, but they were four years away. Neither movie built any interest at all. The creature feature crawled as slowly as its subjects.

CHARLES HAID
b. June 2, 1943, San Francisco, California

Movies: *In the Line of Duty: Siege at Marion* (1992, aka *Children of Fury*), *The Nightman* (1992, aka *The Watchman*), *Cooperstown* (1993), *Riders of the Purple Sage* (1996), *Buffalo Soldiers* (1997), *Sally Hemings: An American Scandal* (2000), *Life Is Ruff* (2005)

Haid played Andy Renko on *Hill Street Blues*, and also acted in features and TV movies for directors Lamont Johnson, Buzz Kulik, Robert Aldrich, Tony Richardson, Karel Reisz, Ken Russell, James B. Harris, and others. Haid has been nominated four times for Emmy Awards, twice for acting on *Hill Street Blues*, and for directing episodes of *NYPD Blue* in 1994 and *Murder One* in 1996. Haid won a 1995 Directors Guild of America Award for series drama directing for *ER*, and was nominated for DGA Awards for *NYPD Blue*, *Murder One*, and *Buffalo Soldiers*.

In *Siege at Marion*, the FBI (Dennis Franz) takes on a band of fundamentalist Mormons who have holed up on a farm. In *The Nightman*, a drifter (Ted Marcoux) gets hired by a family-run hotel in a small Southern town, stirring the emotions of mom (Joanna Kerns) and daughter (Jenny Robertson).

Cooperstown was a quiet character study with a big supernatural element, or a side brand of *Field of Dreams* as concocted by playwright Lee Blessing, who wrote the script. Alan Arkin is a former pitcher who drives to the Baseball Hall of Fame with the ghost of his former battery mate (Graham Greene), who had died before he was informed that he had been inducted. The road trip is fraught with other elements and characters, and checking in for moments are Hope Lange, Ann Wedgworth, Ed Begley Jr., Joanna Miles, Gailard Sartain, and Haid himself.

Riders of the Purple Sage told a Zane Grey story with Ed Harris in the saddle trying to find the hombre who drove his sister to suicide. Amy Madigan is the damsel in distress. Henry Thomas, G. D. Spradlin, and Norbert Weisser co-starred. Haid directed Harris to a Screen Actors Guild nomination for best actor, and his director of photography, Bill Wages, supplied the purple and other hues, winning the TV-movie award from the American Society of Cinematographers

In *Buffalo Soldiers*, Haid told the story of the black U.S. Cavalrymen of Troop H, who rode the western territories in the defense of the republic during the Civil War. Danny Glover top-lined the film, but there were enough roles for Mykelti Williamson, Carl Lumbly, Glynn Turman, Bob Gunton, Timothy Busfield, Michael Warren, and others. Three Emmy Award nominations resulted, as well as a Directors Guild of America Award nomination for Haid, and the second American Society of Cinematographers Award for Wages.

Haid stayed in the realm of previously untold African American historical issues for *Sally Hemings*, which detailed and fictionalized the relationship between the title slave and President Thomas Jefferson on his plantation in the Blue Ridge Mountains of Virginia. Carmen Ejogo, a stunning beauty, starred in the title role with Sam Neill as Jefferson and Mare Winningham, Rene Auberjonois, Diahann Carroll, Mario Van Peebles, Zeljko Ivanek, and Kevin Conway as Thomas Paine. Tina Andrews won a Writers Guild of America Award for her script.

RANDA HAINES
b. February 20, 1945, Los Angeles

Movies: *Something About Amelia* (1984), *Alfred Hitchcock Presents* (1984, co-directed with Steve De Jarnatt, Joel Oliansky, Fred Walton), *The Outsider* (2002)

Haines's reputation rests largely with one TV movie, *Something About Amelia*, and one feature, *Children of a Lesser God* (1986). They both piled up awards and nominations and combined to deem her one of the great female directing lights. *Amelia* was a groundbreaking TV drama, delving into the revelations, terrors, and devastations of incest between a father and teenage daughter. It swept the Emmy Awards not only because the show broached the last taboos but mostly because it was conceived with delicacy and fortitude at once and was brought off by Haines without a flinch. The performances of Roxane Zal, Ted Danson, and Glenn Close were superb, and the show, Zal, and writer William Hanley won Emmys.

The remainder of Haines's TV career is spotty. *Under This Sky* and *The Jilting of Granny Weatherall* were hour-long pieces on *American Short Story*. Irene Worth was in the former and Geraldine Fitzgerald in the latter. *The Outsider* was a western romance using the convention of an injured gunslinger (Tim Daly) nursed by a young beauty (Naomi Watts) whose religion denies their union.

WILLIAM HALE, aka Billy Hale

Movies/Miniseries: *How I Spent My Summer Vacation* (1967), *Nightmare* (1974), *The Great Niagara* (1974), *Crossfire* (1975), *The Killer Who Wouldn't Die* (1976), *Stalk the Wild Child* (1976), *Red Alert* (1977), *S.O.S. Titanic* (1979), *Murder in Texas* (1981, mini), *One Shoe Makes It Murder* (1982), *The Demon Murder Case* (1983, aka *The Rhode Island Murders*), *Lace* (1984, mini), *Lace II* (1985, mini), *Harem* (1986), *The Murder of Mary Phagan* (1988, mini), *Liberace* (1988), *People Like Us* (1990, mini)

Hale's career started with westerns—*Cheyenne* and *The Virginian*—and he became known for crime drama—*Kojak*, *The Streets of San Francisco*, etc.—with a few back-lot features thrown in, including *Gunfight in Abilene* (1967) with Bobby Darin and *Journey to Shiloh* (1968) with James Caan. Toward the close of his career, Hale directed two legends, Robert Mitchum in *One Shoe Makes It Murder* and Jack Lemmon in *The Murder of Mary Phagan*. The former was a detective ritual set in San Diego, the latter an investigation in the small-town South. Both stars were comfortably cast, cornerstones for Hale's dramas. Hale also helmed the sudsy-sexy ratings-grabber, *Lace*, and its sequel, both fronted by Phoebe Cates. And he directed the engrossing *People Like Us*, for which Eva Marie Saint won an Emmy Award.

How I Spent My Summer Vacation was one of the first TV movies, a smart thriller before the streamlining of the movie-of-the-week into a standard form. It had a contemporary feature-film feel with the story of an investigator on a tycoon's trail suddenly realizing that he's the object of assassins. Hale's storytelling smoothness was reflected in the mid-1960s glow of Robert Wagner, Jill St. John, Peter Lawford, and Lola Albright. *Red Alert* prefigured Three Mile Island and *The China Syndrome* (1979) in its portrayal of a possible meltdown at a Minnesota nuclear reactor, with William Devane in a rush against time. *S.O.S. Titanic* is one of the forgotten examinations of that great ocean liner disaster, jeopardizing the likes of Helen Mirren, David Janssen, Ian Holm, Susan Saint James, Cloris Leachman, and David Warner. *The Demon Murder Case* provided an early showy role for Kevin Bacon as a possessed youth, based on an actual case that occurred in Brookfield, Connecticut. Hale's casting was never more acute than when he secured Andy Robinson, known far and wide as the crazed killer in Don Siegel's *Dirty Harry* (1971), to play pianist Liberace.

ADRIAN HALL

Theatre in America*: *Feasting with Panthers (1974, co-directed with Rick Hauser), *Brother to Dragons* (1975, co-directed with Ken Campbell)
Visions*: *Life Among the Lowly (1976, co-directed with Robin Miller)
Great Performances*: *The House of Mirth (1979)

All of Hall's screen work has been for PBS, for which he also adapted his literary productions. *Feasting with Panthers* presented Richard Kneeland as Oscar Wilde in jail. And like Hall's dramatic reconstitution of Robert Penn Warren's epic poem, *Brother to Dragons*, it was performed by the Trinity Square Repertory Company of Providence, Rhode Island, of which Hall is a founder. It and *Life Among the Lowly* also featured Kneeland. Hall's adaptation of Edith Wharton's *House of Mirth* starred Geraldine Chaplin and William Atherton.

PETER HALL
b. November 22, 1930, Bury St. Edmunds, Suffolk, England

Movies/Miniseries: *War of the Roses* (1965, mini, co-directed with John Barton), *A Midsummer Night's Dream* (1968), *Albert Herring* (1985), *She's Been Away* (1989),

Orpheus Descending (1990), *The Camomile Lawn* (1992, mini), *Jacob* (1994), *The Final Passage* (1996)

Hall was director of the Royal Shakespeare Company from 1960 to 1968, and took over the National Theatre of Great Britain in 1968 from Laurence Olivier. Hall's features include the American Film Theater's version of Harold Pinter's *The Homecoming* (1974) and *Never Talk to Strangers* (1995) with Rebecca DeMornay and Antonio Banderas.

Hall's TV career seems to have at least one from every British-bred director's requisite column. In order, corresponding to the above list, they are: one royalty drama, one Shakespeare, one opera, a collaboration with an acting great (Peggy Ashcroft), one Tennessee Williams, one period piece shattering class distinctions, a Biblical story, and a race-relations piece. Hall's *A Midsummer Night's Dream* has been called the finest rendition of that lark, a collaboration of Hall's RSC and the BBC, with a wonderful cast: Diana Rigg, Michael Jayston, Barbara Jefford, Helen Mirren, David Warner, Paul Rogers, Ian Richardson, et al.

DANIEL HALLER
b. 1926, Glendale, California

Movies/Miniseries: *The Desperate Miles* (1975), *McNaughton's Daughter* (1976, co-directed with Jack Arnold, Jerry London, Gene Nelson), *A Double Life* (1978), *Black Beauty* (1978, mini), *Little Mo* (1978), *High Midnight* (1979), *The Georgia Peaches* (1980), *Mickey Spillane's Margin for Murder* (1981), *Knight Rider* (1982, aka *Knight Rider: Knight of the Phoenix*, aka *Knight Rider: The Movie*)

Haller was basically the house art director/production designer for B-movie king Roger Corman in the late 1950s and early 1960s, dressing up more than 30 American International Pictures with little more than pocket change. Haller's first feature as a director was AIP's *Die, Monster, Die!* (1965) with Boris Karloff near the end. Haller's series work as a director included episodes of *Nichols*, *Kojak*, and *Banyon*, and, later, *The Fall Guy*, *Airwolf*, and *Matlock*.

In *The Desperate Miles*, Tony Musante plays a wheelchair-bound Vietnam War veteran whose journey in his seat is terrorized by a crackpot truck driver in the manner of Steven Spielberg's *Duel*. In *A Double Life*, Dack Rambo is framed on embezzlement charges. *Little Mo* starred Glynnis O'Connor as tennis champion Maureen Connolly. *The Georgia Peaches* teams up country singer Tanya Tucker with Dirk Benedict to fight crime in Burt Reynolds territory. Haller's direction of cars came to some lasting fruition with the pilot film to the *Knight Rider* series.

GARY HALVORSON

***Broadway on Showtime*:** *The Country Girl* (1982, co-directed with Michael Montell)
***Great Performances*:** *The Regard of Flight* (1983)
Specials: *Vanities* (1981), *Piaf* (1982), *Hizzoner!* (1984), *The Dangerous Liaisons* (1994), *Play On!* (2002), *Peter Pan* (2000, co-directed with Glenn Casale), *The Merry Widow* (2002), *True West* (2002, co-directed with Bruce Willis)

Halvorson's sitcoms include dozens of episodes of both *Friends* and *Everybody Loves Raymond*. He also directed variety shows and parade coverage, Shakespeare and other theatre, a Diana Ross special and a Drew Carey series, animation, and opera. In fact, half of his feature-length TV titles are opera performances largely through a connection with the San Francisco Opera Company.

Vanities starred Meredith Baxter, Shelley Hack, and Annette O'Toole as a tightly-knit trio of cheerleaders whose adulthood brings individual issues that find them growing apart in the adaptation of Jack Heifner's Off-Broadway play. *Piaf* starred Jane Lapotaire as Edith Piaf, with Jean Smart as Marlene Dietrich, David Leary, Judith Ivey, and Patti LuPone as the Narrator. *Play On!* was an interpretation of *Twelfth Night* that carries the writing credits of William Shakespeare and Cheryl L. West. *Hizzoner!* starred Tony LoBianco in a largely one-man show as former beloved New York Mayor Fiorello LaGuardia (1882–1947).

The Regard of Flight was a vanity showcase for Bill Irwin in clown dress. Halvorson's three major long TV productions were stage adaptations. The star trio in the purposefully stagy Showtime adaptation of Clifford Odets's *The Country Girl*—Faye Dunaway, Dick Van Dyke, and Ken Howard—didn't quite do the material justice, even though Dunaway claimed the experience helped renew her faith in acting. The *Peter Pan* show preserved former gymnast Cathy Rigby's most notable achievement in entertainment in a very polished and spirited rendition. *True West* enabled Bruce Willis to take a late stab at the same Sam Shepard play about bickering brothers that the movie star enacted to a Broadway success nearly two decades earlier.

STRATHFORD HAMILTON
b. September 20, 1952, Sydney, Australia

Movie: *Escape from Atlantis* (1998)

Hamilton directed the feature *Blueberry Hill* (1988) and the *CBS Schoolbreak Specials* entitled *But He Loves Me* (1991) and *Please, God, I'm Only Seventeen* (1992). His low-budget thrillers include *Temptation*

(1994) with Jeff Fahey, and *The Proposition* (1997) with Theresa Russell.

In *Escape from Atlantis*, a recently divorced father (Jeff Speakman) and his three teenage kids take a vacation aboard a hired boat out of Florida with a boozy skipper (Tim Thomerson) and the mythical title continent to discover.

PETER HAMMOND
b. November 15, 1923, London, England

***Wednesday Play*:** *Nothing Will Be the Same* (1968), *The Fabulous Frump* (1969)
***BBC2 Playhouse*:** *Hallelujah, Mary Plum* (1980), *The Happy Autumn Fields* (1980), *Aubrey* (1982)
Movies/Miniseries: *The Count of Monte Cristo* (1964, mini), *Contract to Kill* (1965, mini), *Hereward the Wake* (1965, mini), *Lord Raingo* (1966, mini), *The Three Musketeers* (1966, mini), *The White Rabbit* (1967, mini), *Cold Comfort Farm* (1968, mini), *Our Mutual Friend* (1976, mini), *Luke's Kingdom* (1976, mini, co-directed with Hugh David, Gareth Davies, Ken Hannam, Peter Weir), *King of the Castle* (1977, co-directed with Terry Harding, Leonard White), *The Black Knight* (1977), *Wuthering Heights* (1978, mini), *The Maze* (1985), *The Death of a Heart* (1985), *The Dream Lover* (1986), *The Sign of Four* (1987, aka *Sherlock Holmes: The Sign of Four*), *The Dark Angel* (1987, mini, aka *Uncle Silas*), *The Master Blackmailer* (1992), *Eligible Bachelor* (1993)

Hammond began in the business as an actor, and played recurring characters on the 1950s ITC adventure series *The Buccaneers* starring Robert Shaw and *William Tell* starring Conrad Phillips. He acted in British films directed by Sidney Gilliatt, Ken Annakin, Ralph Thomas, Roy Ward Baker, Bernard Knowles, Henry Cass, Charles Saunders, Ken Hughes, Don Chaffey, and others. Hammond directed episodes of *The Avengers*, *The Protectors*, *Out of the Unknown*, *Follyfoot*, *Romance*, *Shades of Greene*, *ITV Playhouse*, *Rumpole of the Bailey*, *Round and Round*, *Tales of the Unexpected*, *The Return of Sherlock Holmes*, *Inspector Morse*, and others. Hammond directed the features *Spring and Port Wine* (1970) and *The Phantom Kid* (1977).

Hammond's first miniseries was a 12-part adaptation of *The Count of Monte Cristo* with Alan Badel as Dantes. In *Contract to Kill* Jeremy Kemp played a former espionage operative who's hired as an investigator to track information for a Nazi hunter to avenge a murder committed during World War II. Alfred Lynch was *Hereward the Wake*, the son of Lady Godiva, who waged an unsuccessful guerrilla war against William the Conqueror in eleventh-century England. Kenneth More played *Lord Raingo* and also starred in Hammond's *The White Rabbit*, about the commander of a bomber group during World War II. Jeremy Brett played D'Artagnon in Hammond's 10-episode presentation of *The Three Musketeers*.

Our Mutual Friend was a seven-part presentation of Dickens starring Leo McKern, Jane Seymour, Jack Wild, and Warren Clarke. Hammond's *Wuthering Heights* paired Ken Hutchinson as Heathcliff and Kay Adshead as Cathy. The adaptation of Elizabeth Bowen's *The Death of a Heart* starred Patricia Hodge, Miranda Richardson, Nigel Havers, Wendy Hiller, and Phyllis Calvert. *The Maze* was an old-dark-house thriller starring Francesca Annis. Hammond's *The Sign of Four* starred Jeremy Brett as Sherlock Holmes and Edward Hardwicke as Watson, and led to several more adaptations of Conan Doyle's Holmes mysteries with the same pair. *The Dark Angel* offered Peter O'Toole a chance to play the creepy uncle.

JOHN (D.) HANCOCK
b. February 12, 1939, Kansas City, Missouri

Movie: *Steal the Sky* (1988)

An expert craftsman who made movies that seemed larger in scope and were fuller in detail than his budgets would seem to allow, Hancock directed *Let's Scare Jessica to Death* (1971) with Zohra Lampert, *Bang the Drum Slowly* (1973) with Robert De Niro as a dying baseball player, and the undervalued period piece *Baby Blue Marine* (1976) starring Jan-Michael Vincent. Hancock also directed episodes of *Hill Street Blues* and *The Twilight Zone*. His later films include *Weeds* (1987) with Nick Nolte and the Indiana apple farm movie, *A Piece of Eden* (2000). Invariably, actress Dorothy Tristan wrote or co-wrote Hancock's scripts.

Mariel Hemingway played an Israeli agent who enticed an Iraqi MIG pilot to defect with his plane in *Steal the Sky*. The plot was generally based on an actual incident in which an Iraqi agent defected, but not because of the wiles of beautiful spy. Ben Cross was nominated for a CableACE for best actor.

ALAN HANDLEY
b. March 11, 1912, Indiana; d. January 6, 1990, Los Angeles

Specials: *Svengali and the Blonde* (1955), *Alice Through the Looking Glass* (1966), *Guys and Geishas* (1967)

Handley won an Emmy Award for directing the NBC variety special *The Julie Andrews Show* (1965). Handley directed several Academy Awards telecasts and either

directed or produced specials starring Esther Williams, Dinah Shore, George Gobel, Danny Thomas, Andy Williams, and others.

Basil Rathbone and Carol Channing played the title characters in a musical spoof of the DuMaurier classic about Svengali, with support from Ethel Barrymore, Franklin Pangborn, and Nancy Culp.

Alice Through the Looking Glass was an event-styled special with Judi Rolen as Alice and a supporting cast including Jack Palance as Jabberwock, Jimmy Durante as Humpty Dumpty, Ricardo Montalban, the Smothers Brothers, Agnes Moorehead, and Nanette Fabray.

BOB HANKAL

***Theatre in America*:** *The Patriots* (1976, co-directed with Robert Strane)

The Patriots was a filming of a Florida Asolo Theatre production with no toning down of playwright Sidney Kingsley's theatricality, especially with the epic nation-building dramatics of George Washington (Ralph Clanton), Thomas Jefferson (Robert Murch), and Alexander Hamilton (Philip Le Strange).

TOM HANKS
b. July 9, 1956, Concord, California

Miniseries: *From the Earth to the Moon* (1998, mini, co-directed with Michael Grossman, David Carson, Sally Field, Gary Fleder, David Frankel, Frank Marshall, Jonathan Mostow, Jon Turtletaub, Graham Yost, Lili Fini Zanuck), *Band of Brothers* (2001, mini, co-directed with David Frankel, Richard Leland, Richard Loncraine, David Nutter, Phil Alden Robinson, Mikael Salomon, Tony To)

As an actor, Hanks won Academy Awards for *Philadelphia* (1993) and *Forrest Gump* (1994) and was nominated for *Big* (1988), *Saving Private Ryan* (1998), and *Cast Away* (2000). He won Emmy Awards for producing *From the Earth to the Moon* and for producing and directing *Band of Brothers*. Hanks directed the feature *That Thing You Do!* (1996), episodes of the series *Tales from the Crypt*, *Fallen Angels*, *Vault of Horror*, and second unit shots on Penny Marshall's *A League of Their Own*.

The actor's core involvement with Ron Howard's *Apollo 13* (1995) and Steven Spielberg's *Saving Private Ryan* led directly to both of his miniseries becoming realities, furthering his interests in the Apollo space program and the U.S. Army's epic battle across Europe during World War II. As executive producer and one of the directors for each miniseries, Hanks was as responsible as anyone else connected with them for their shape and nature.

KEN HANNAM
b. July 12, 1929, Melbourne, Victoria, Australia; d. November 16, 2004, London, England

Movies/Miniseries: *I Have Been Here Before* (1964), *The Recruiting Officer* (1965), *The Assassination Run* (1980, mini), *The Day of the Triffids* (1981, mini), *Robbery Under Arms* (1985)

Hannam directed episodes of *The Troubleshooters*, *Paul Temple*, *Contrabandits*, *Moonbase 3*, *Lovejoy*, *The Return of Sherlock Holmes*, *Dangerfield*, and other U.K. and Australian series. Among his feature credits is *Sunday Too Far Away* (1975), a slice of life about terse sheep shearers on an outback ranch. Starring Jack Thompson, it has a great reputation among its countrymen.

J. B. Priestley's *I Have Been Here Before*, about a German claiming to have previously stayed at the remote Scottish inn at which he arrives, featured Alistair Duncan. The remake of *Day of the Triffids*, about flesh-eating plants taking over the Earth, starred Emma Relph. *Robbery Under Arms* starred Sam Neill in an Australian western from a gang of bandits' point of view.

CURTIS HANSEN
b. March 25, 1945, Reno, Nevada

Movie: *The Children of Times Square* (1986)

Hansen's work in the thriller genre, including the hits *The Hand That Rocks the Cradle* (1992) and *The River Wild* (1994), led to his film noir masterstroke, *L.A. Confidential* (1997), as well as *Wonder Boys* (2000), a flawed yet compelling character study with Michael Douglas as a Pittsburgh professor.

Hanson's one TV movie featured Joanna Cassidy as a mother combing the underbelly of New York City to find her homeless 14-year-old son (Brandon Douglas), who has fallen in with a band of cocaine pushers presided over by a dealer played by Howard E. Rollins Jr.

JOHN HANSON
b. March 7, 1942

***American Playhouse*:** *Northern Lights* (1978, co-directed with Rob Nilsson)

Hanson's independent features include *Wildrose* (1984) with Lisa Eichhorn, *Traveling Light* (1988) with James

Stowell, and *Shimmer* (1993) with Mary Beth Hurt and Jake Busey. For *Northern Lights*, *see* ROB NILSSON.

SARAH HARDING

Movies/Miniseries: *First Among Equals* (1986, mini, co-directed with John Gorrie, Brian Mills), *Reckless* (1997, mini, co-directed with David Richards), *The Innocent* (2000), *Dead Gorgeous* (2002), *Pollyanna* (2003), *Too Good to Be True* (2003), *Dad* (2005), *Beneath the Skin* (2005)

Harding directed episodes of *Coronation Street*, *Queer as Folk*, and *Poirot*. *First Among Equals*, based on a Jeffrey Archer novel about the British Parliament in the 1960s, featured Tom Wilkinson. *Reckless* starred Robson Green as a returnee to the town of his birth to care for his ailing father when he suddenly falls in love with an older woman (the ubiquitous Francesca Annis).

In *Dead Gorgeous*, the plot from Alfred Hitchcok's *Strangers on a Train* switches genders and genres as two women (Faye Ripley, Helen McCrory) in the immediate post–World War II era plot to kill off each other's husbands—and it's a comedy. In Harding's *Pollyanna*, Amanda Burton is Aunt Polly and Georgina Terry plays the title role. *Dad* starred Richard Briers in a film about aging.

JOSEPH HARDY
b. March 8, 1929, Carlsbad, New Mexico

***Hollywood Television Theatre*:** *The Shadow of a Gunman* (1972), *The Man of Destiny* (1973), *The Lady's Not for Burning* (1974)
***Hallmark Hall of Fame*:** *Taxi!!* (1978), *Return Engagement* (1978)
Movies: *A Tree Grows in Brooklyn* (1974), *Great Expectations* (1974), *Last Hours Before Morning* (1975), *The Silence* (1975), *Addie and the King of Hearts* (1976), *James at 15* (1977), *The Users* (1978), *Love's Savage Fury* (1979), *The Seduction of Miss Leona* (1980, aka *To Love Again*), *Dream House* (1981), *The Day the Bubble Burst* (1982), *Not in Front of the Children* (1982)

Hardy was nominated for a Tony Award for directing Woody Allen's *Play It Again, Sam* (1969), and won a Tony the following year for Robert Marasco's *Child's Play*. Hardy perfected his TV craft under the producing auspices of PBS and Norman Lloyd on *Hollywood Television Theatre*, for which he directed lucid, well cast, and effectively staged versions of plays by Sean O'Casey, George Bernard Shaw, and Christopher Fry. *Man of Destiny* turned on a strong portrayal of Napoleon Bonaparte by Stacy Keach, and Fry's *The Lady's Not for Burning* starred Richard Chamberlain and Eileen Atkins backed by John Carradine as Old Skips with Keene Curtis, Stephen McHattie, and Kristofer Tabori.

This landed Hardy prestige productions: TV's remake of *A Tree Grows in Brooklyn* with Cliff Robertson, and a run at Dickens's *Great Expectations*, which seems choppy because it was filmed as a musical and the songs were cut before airing, stranding a distinguished cast into fragmented performances, including by Michael York, Sarah Miles, Anthony Quayle, and James Mason.

Hardy's two *Hallmark Hall of Fame* productions were time-markers for that series, with *Return Engagement* a vehicle for Elizabeth Taylor as a small-college history professor hiding from the outside world. *Last Hours Before Morning* had the look and accoutrements of a 1940s Hollywood private-eye ritual without the required depth of feeling, even with an inspired Ed Lauter in the driver's seat as gumshoe Bud Delaney. *Addie and the King of Hearts* was the fourth and final in the series of CBS specials featuring Jason Robards and Lisa Lucas as the Mills family characters created from the novels of Gail Rock. *James at 15* is a drama of the excruciations of teen love pulled apart by distance. And *The Day the Bubble Burst* was a well-mounted epic about the 1929 stock market crash with an ensemble including Richard Crenna, Nicholas Coster, Robert Hays, and Rue McClanahan.

ROD HARDY
b. 1949, Melbourne, Victoria, Australia

Movies/Miniseries: *Sara Dane* (1982, co-directed with Gary Conway), *Under Capricorn* (1983, mini), *Eureka Stockade* (1984, mini), *Shadows of the Heart* (1990, mini), *Between Love and Hate* (1993), *Rio Diablo* (1993), *Love, Lies & Lullabies* (1993, aka *Sad Inheritance*), *The Only Way Out* (1993), *My Name Is Kate* (1994), *The Yearling* (1994), *Buffalo Girls* (1995), *An Unfinished Affair* (1996), *20,000 Leagues Under the Sea* (1997, mini), *Two for Texas* (1997), *Nick Fury: Agent of Shield* (1998), *High Noon* (2000), *Touching Evil* (2004, co-directed with Allen Hughes)

Hardy directed episodes of *The Sullivans*, *Chopper Squad*, *Prisoner*, *Return to Eden*, *The X Files*, *Battlestar Galactica*, and other series. Hardy's features include the vampire entry *Thirst* (1989), a go at Daniel Defoe's *Robinson Crusoe* (1997), co-directed with George Miller and starring Pierce Brosnan, and *December Boys* (2007), about four orphans and the family closest to them.

Hardy never shied away from a remake, sequel, or western. And good for him, because he improved on mediocre Hitchcock with *Under Capricorn*, an adaptation of the

Helen Simpson novel of New South Wales by Tony Morphett that plumbs the emotional crosscurrents in the manor home of a land baron (John Hallum) where the alcoholic wife (Lisa Harrow), scheming housekeeper (Julia Blake), and fresh addition (Cathrine Lynch) all deal in differing ways with a sojourning adventurer (Peter Cousens). Hardy's *The Yearling* featured Peter Strauss and Jean Smart as the parents of Wil Hornell as the boy who befriends a fawn in 1870s Florida in this Joe Wisenfeld adaptation of Marjorie Kinnan Rawlings's coming-of-age classic.

Hardy was the ringmaster for *Buffalo Girls*, the brassy adaptation of Larry McMurtry's novel, via the pen of Cynthia Whitcomb, about Calamity Jane Canary and a few other larger-than-life characters. The filmmakers and cast attacked the material with a verve borne to discount the old saying that they don't make 'em like this anymore. Well, they occasionally do, and here, they did. Anjelica Huston starred as Jane, Reba McIntire as Annie Oakley, Melanie Griffith as Dora DuFran, Sam Elliott as Wild Bill Hickock, Peter Coyote as Buffalo Bill Cody, John Diehl as General George Armstrong Custer, Russell Means as Sitting Bull, and Jack Palance, Gabriel Byrne, Liev Schrieber, Tracey Walter, and Fred "Red Crow" Westerman. Eleven Emmy Award nominations were conferred on *Buffalo Girls*, including for outstanding miniseries, the performances of Huston and Elliott, Lee Holdridge's score, Richard Bracken's film editing, art direction, and costumes. It won for sound mixing. Huston also received a Screen Actors Guild nomination, and Griffith and Elliott received Golden Globe nominations. The oversight of any nomination or bauble for the man who coordinated and guided the project was, to put it mildly, conspicuous.

Rio Diablo was another of those TV-movie westerns starring country-and-western stars, this time Kenny Rogers as a bounty hunter, Travis Tritt, and Naomi Judd with assorted character actors (Stacy Keach, Brion James, Bruce Greenwood) on the side. Hardy and his production designer, Cary White, art director Ed Vega, screenwriter Larry Brothers and the rest of the crew for *Two for Texas* attempted to recreate 1836 Texas and its battle against General Santa Ana's Mexican forces. For this effort at time/place authenticity, the film won the Bronze Wrangler at the Western Heritage Awards. Kris Kristofferson and Scott Bairstow starred as escaped cons from a Louisiana prison who join up with Sam Houston (Tom Skerritt) and Jim Bowie (Peter Coyote). Irene Bedard and Rodney A. Grant co-starred.

In the realm of remakes, why not take on Fred Zinnemann's *High Noon* (1952)? If failure is in the offing, go out big time. However, Hardy's *High Noon* succeeds on its own modest terms. Apparently Sam Elliott was unavailable, so Tom Skerritt played Will Kane, who faces up against three arriving hombres after the rest of the town he was charged to protect deserted him. Michael Madsen played Frank Miller, and the cast included Susanna Thompson, Maria Conchita Alonso, August Schellenberg, Dennis Weaver, and Reed Diamond. Robert McLachlan's camerawork was nominated for an American Society of Cinematographers Award.

Eureka Stockade co-starred Bryan Brown, Amy Madigan, Bill Hunter, and Tom Burlinson. The TV-movie road led to *Between Love and Hate*, a Susan Lucci vehicle; *Love, Lies & Lullibies* with Susan Dey as a cocaine-addicted mom; *The Only Way Out* was a divorce morass involving John Ritter and Henry Winkler; and *My Name Is Kate* featured Donna Mills as a mother who finally faces her alcoholism. *An Unfinished Affair* gave Leigh Taylor-Young a chance to go bad as a cancer patient who unexpectedly goes into remission and takes revenge upon her straying husband (Tim Matheson) by seducing his son (Peter Facinelli). Hardy's version of *20,000 Leagues Under the Sea* was adapted from Jules Verne's novel by Brian Nelson, and starred Michael Caine as Captain Nemo, Bryan Brown as Ned Land, Patrick Dempsey, Mia Sara, and Adewale Akinnuoye Agbaje. David Hasselhoff played the comic book hero *Nick Fury*.

DAVID HARE
b. June 5, 1947, Sussex, England

***Play for Today*:** *Licking Hitler* (1978), *Dreams of Leaving* (1980)
Movies: *Licking Hitler* (1974), *Heading Home* (1991)

Playwright Hare has been nominated for Tony Awards for best play for *Plenty* (1983), *Racing Demon* (1996), and *Skylight* (1997), which won the Laurence Olivier Theatre Award as best play. Hare wrote and directed the features *Wetherby* (1985), *Paris by Night* (1988), and *Strapless* (1989). Hare's play, *Knuckle*, was twice made for TV, in 1975 with Michael Cristofer, Gretchen Corbett, and Jack Cassidy, and 1989 with Emma Thompson and Tim Roth. Other Hare plays that have been adapted for TV include *The Secret Rapture* (1993) and *The Absence of War* (1995). Hare also directed the adaptation of Wallace Shawn's play, *The Designated Mourner* (1997), starring Miranda Richardson, Mike Nichols, and David de Keyser.

Heading Home was a post–World War II story of a woman (Joely Richardson) who can't decide between Gary Oldman and Stephen Dillane. *Licking Hitler* was another of Hare's Second World War stories, about the British propaganda effort. It was twice made for British TV, with the 1978 version involving Kate Nelligan, Bill Paterson, Brenda Fricker, and Hugh Fraser.

DEAN HARGROVE
b. July 27, 1938, Iola, Kansas

Movies: *The Big Rip-Off* (1975), *The Return of the World's Greatest Detective* (1976), *Dear Detective* (1979)

Hargrove is primarily a writer and producer of TV movies featuring Raymond Burr's Perry Mason and Peter Falk's Columbo. Hargrove produced and sometimes wrote at least a dozen TV movies featuring each character. Hargrove wrote and directed one theatrical feature that starred former Dead End Kids Gabriel Dell and Huntz Hall with Jackie Coogan, Will Geer, Barbara Harris, Nicholas Colasanto, and stand-up comic and director Howard Storm in the nearly unheard-of slapstick detective send-up, *The Manchu Eagle Murder Caper Mystery* (1975).

The TV movies Hargrove directed were all odd crime capers. *The Big Rip-Off* was the pilot film for the brief Tony Curtis series *McCoy*. Brenda Vaccaro, Curtis's co-star, was center-stage for *Dear Detective*, a female take on the genre. And *The Return of the World's Greatest Detective* starred Larry Hagman in one of those seemingly "great ideas" that just fizzles when exposition is added: He's a cop who awakens from an accident and thinks he's Sherlock Holmes.

ALLAN HARMON

Movies: *Passion's Web* (2007, aka *The Uncaged Heart*), *Second Sight* (2007)

Harmon directed episodes of *Street Legal*, *Police Academy: The Series*, *Andromeda*, and other series as well as the feature *Afghan Knights* (2007). *Passion's Web* starred Julie Warner.

ROBERT HARMON

Movies: *Gotti* (1996), *The Crossing* (2000), *Ike: Countdown to D-Day* (2004), *Stone Cold* (2005), *Jesse Stone: Night Passage* (2006), *Jesse Stone: Death in Paradise* (2006), *Jesse Stone: Sea Change* (2007), *Jesse Stone: Thin Ice* (2008)

Harmon directed the cult thriller *The Hitcher* (1986) and other features, including Wes Craven's *They* (2002, co-directed with Rick Bota) and episodes of *Homicide: Life on the Street* and *Level 9*.

Gotti was the expert telling of the life, times, and prosecution of New York Mafioso John Gotti. Armand Assante won an Emmy Award for his portrayal of the mob kingpin, and the cast included Anthony Quinn, William Forsythe as Sammy "The Bull" Gravano, Richard C. Sarafian, Frank Vincent, Al Waxman, and Marc Lawrence. The show received seven Emmy nominations in all, including for outstanding movie, Harmon's direction, and Steve Shagan's script. Harmon also received a Directors Guild of America Award nomination for *Gotti*.

Based by Howard Fast on his historical novel of the same name, *The Crossing* relates the brave story of General George Washington's ragtag Revolutionary Army crossing of the icy Delaware River from Pennsylvania to attack British-backed Hession forces at Trenton in December 1776. This superb film was steeped in historical context, providing an understanding of the man, his times, and the perilous nature of the Revolution. Jeff Daniels was fine as the doubt-filled Washington, and Roger Rees portrayed General Hugh Mercer, with Nigel Bennett as General Horatio Gates. Rene Ohashi's photography won the American Society of Cinematographers Award, and the film was bestowed with a Peabody Award.

Having done well by one American Army commander and future President, Harmon directed a show about a similar trying time in Dwight Eisenhower's military career. This was the general's apprehensive spring of 1944, when he planned, ordered, and launched the D-Day invasion of Normandy. Tom Selleck starred as Ike, with James Remar as Omar Bradley, Timothy Bottoms as Walter Beddell Smith, Gerald McRaney as George S. Patton Jr., and Ian Mune as Winston Churchill. *Ike* was nominated for six Emmy Awards, including for outstanding movie and Harmon's direction.

Stone Cold was the adaptation of a Robert B. Parker novel about a big city cop becoming a small-town lawman pursuing a serial killer. Selleck starred for Harmon with Mimi Rogers and Stephen McHattie, and the director/star combo let the success of the Jesse Stone franchise ride.

GREG HARNEY

New York Television Theatre*: *Yes Is for a Very Young Man (1966)

Gertrude Stein's 1946 play features an ensemble including Burris DeBenning, Paul Benedict, Harriet Richards, and Josephine Lane.

CURTIS HARRINGTON
b. September 17, 1926, Los Angeles, California; d. May 6, 2007, Hollywood Hills

Movies: *How Awful About Allan* (1970), *The Cat Creature* (1973), *Killer Bees* (1974), *The Dead Don't Die* (1975), *Devil Dog: The Hound of Hell* (1978)

Harrington was more fascinating as a character on the Hollywood landscape than as a director, and less interesting for his TV directing than for his features *Night Tide* (1961), a cult item featuring Dennis Hopper, as well as *Voyage to the Prehistoric Planet* (1965), *Who Slew Auntie Roo?* (1971), *What's the Matter with Helen?* (1971) pairing Debbie Reynolds and Shelley Winters, *Ruby* (1977) with Piper Laurie, and the Cannon Group's *Mata Hari* (1985) starring Sylvia Kristal. Harrington directed episodes of *Baretta*, *Wonder Woman*, *Vega$*, *Charlie's Angels*, and others. Harrington acted in Kenneth Anger's *Inauguration of the Pleasure Dome* (1954), Orson Welles's notoriously unfinished *The Other Side of the Wind* (1972), as a party guest of George Cukor's in *Gods and Monsters* (1998), and, strangely enough, under the pseudonym of John Sebastian in eight TV episodes produced by Jack Webb.

How Awful about Allan starred Anthony Perkins as a man full of guilt over his father's death, leaving a home for the emotionally unstable, and fighting episodes of psychosomatic blindness, to live with his sister, played by Julie Harris. *The Cat Creature* features a modern take on the ancient Egyptian mummy theme, with deadly goings on commencing after an amulet is pulled from its neck. Stuart Whitman, David Hedison, John Carradine, and Meredith Baxter were involved.

Harrington brought back Gloria Swanson, who in Billy Wilder's *Sunset Boulevard* (1950), famously intoned, "I *am* big; it's the pictures that got small." Harrington's *Killer Bees* proves it. Swanson plays the matriarch of a family vineyard who mysteriously controls a nest of bees in the countryside. Swanson is way over the top and Kate Jackson, Edward Albert, Roger Davis, and Craig Stevens are around to gawk, at least until the stinging starts. This thing is one of a kind.

The Dead Don't Die is a zombie movie set in the 1930s, with ex-con George Hamilton trying to clear his name, becoming drawn into the occult world after visiting a trashy marathon dance hall operated by Ray Milland. Also involved are James McEachin, Ralph Meeker, Linda Cristal, and Joan Blondell. *Devil Dog: The Hound of Hell* menaced the family of Richard Crenna and Yvette Mimieux, and Harrington's direction makes us feel the danger in the animal, and the world from its point of view.

All of Harrington's fright-fests were carefully crafted, piquing genre aficionados by treatments that extended beyond budgetary confines and conventionalities.

HARRY HARRIS (Jr.)

Movies: *The Runaways* (1975), *Swiss Family Robinson* (1975), *Rivkin: Bounty Hunter* (1981), *A Day for Thanks on Walton's Mountain* (1982), *Alice in Wonderland* (1985, aka *Alice Through the Looking Glass*), *Eight Is Enough: A Family Reunion* (1987), *Wild Jack* (1989, mini, co-directed with James Quinn), *A Walton Thanksgiving Reunion* (1993), *In the Heat of the Night: By Duty Bound* (1995)

An experienced hand at remakes and series reunions in TV movies, Harris built his career by fitting seamlessly into long-running series: *Gunsmoke*, *Bonanza*, *Daniel Boone*, *Mission: Impossible*, *Adam 12*, *Kung-Fu*, *Dallas*, *Magnum P.I.*, *MacGyver*, *Remington Steele*, and *Beverly Hills 90210*.

His first two TV movies are interesting for their casting of once and future stars—Dorothy McGuire in *The Runaways* and Helen Hunt in *Swiss Family Robinson*—while the majority of them corresponded to tried-and-true templates. Certainly, Harris's most renowned work was his all-star version of *Alice in Wonderland*, starring Natalie Gregory and featuring Ernest Borgnine, Carol Channing, Jack Warden, Sid Caesar, Jonathan Winters, Red Buttons, et al. It was an engaging and imaginatively turned-out fairy tale that withstands the video test of time.

LIONEL HARRIS

***BBC Sunday Night Theatre*:** *The Comedy of Errors* (1954)
Play of the Week (New York)**:** *Kind Lady* (1961)
***Wednesday Play*:** *A Beast with Two Backs* (1968)
Miniseries: *The Gold Robbers* (1969, mini, co-directed with Bill Bain, Alan Clarke, Cyril Coke, Don Leaver, Peter Sasdy)

Harris's early acting career included bits in *Tales of Hoffman* (1951) and *Ivanhoe* (1952) among others. He eventually became a TV producer, primarily of the BBC's *Wednesday Play* series. His one stint at direction on that series, *A Beast with Two Backs*, was a period murder drama and social play by Dennis Potter set in a rural nineteenth-century British village. Harris meshed well into the fabric of both *Upstairs Downstairs* (one episode) and *The Gold Robbers*, a legendary British policier with Peter Vaughn as the inspector of a tangled airfield heist.

CASSIAN HARRISON

Special: *Martin Luther* (2002, aka *Empires: Martin Luther*)

Harrison's documentaries include *Empires: The Greeks—Crucible of Civilization* (2000), *Beneath the Veil* (2001), and *Guns, Germs and Steel* (2005). Timothy

West played Martin Luther in this docudrama, narrated by Liam Neeson.

JOHN HARRISON

Movies/Miniseries: *Donor Unknown* (1995, aka *Dangerous Heart*), *The Assassination File* (1996), *Dune* (2000, mini), *Supernova* (2005, mini)

Harrison was an assistant director to George A. Romero and developed several science-fiction programs. His series work as a director includes episodes of *Tales from the Darkside*, *Tales from the Crypt*, *Earth 2*, *Profiler*, and others. *Donor Unknown*, featuring Alice Krige and Sam Robards, follows up on the creepiness that takes over a heart transplant patient. Sherilyn Fenn investigates the killing of a black presidential candidate in *The Assassination File*.

Dune was Harrison's magnum opus, an adaptation of Frank Herbert's epic science-fiction novel about the coming of a messiah in the Galactic Empire in the eleventh millennium, in which the rulers behave with all of the backstabbing and avarice as if it's ancient Rome. The imaginatively realized production won Emmy Awards for best visual effects and master Vittorio Storaro's cinematography. Harrison's large cast included William Hurt, Saskia Reeves, Alec Newman, Ian McNeice, and Giancarlo Giannini. In *Supernova*, the title occurrence threatens Earth, interrupting Peter Fonda, Emma Samms, Luke Perry, and Tia Carrere.

JOHN KENT HARRISON

***Hallmark Hall of Fame*:** *Old Man* (1997, aka *William Faulkner's Old Man*), *What the Deaf Man Heard* (1997), *In Love and War* (2001), *The Water Is Wide* (2005)
Movies/Miniseries: *City Boy* (1992), *The Sound and the Silence* (1992, aka *Alexander Graham Bell: The Sound and the Silence*), *Whose Child Is This? The War for Baby Jessica* (1993), *For the Love of Aaron* (1994), *Johnny's Girl* (1995), *The Ranger, the Cook and a Hole in the Sky* (1995, aka *Hole in the Sky*), *You Know My Name* (1999, aka *Bill Tilghman*), *A House Divided* (2000), *Helen of Troy* (2003), *A Wrinkle in Time* (2003, mini), *The Winning Season* (2004, aka *Honus and Me*), *A Bear Named Minnie* (2004), *Pope John Paul II* (2005), *Crossroads: A Story of Forgiveness* (2007)

Harrison's one feature as a director is *Beautiful Dreamers* (1990), starring Rip Torn as Walt Whitman. Harrison directed an episode of *Judging Amy*. He has written many of the films he directed as well the features *Shock Waves* (1977) with Peter Cushing and *Murder by Phone* (1982). Harrison has been adept at directing strong films about family relationships, some of them literary adaptations, some emphasizing wilderness landscape imagery.

City Boy was a frontier story about a 17-year-old (Christian Campbell) who becomes a lumberjack and must decide between the opinions of his boss and girlfriend. *The Sound and the Silence* starred John Bach as Alexander Graham Bell, with support from Ian Bannen, Brenda Fricker, and Vanessa Vaughan. The film won the CableACE for best international special and reaped three of the Gemini Awards for which it was nominated. The wins were for cinematography, production design, and costumes; the nominees included Harrison for best direction.

Pairs of adoptive and biological parents vie for a little girl in *Whose Child Is This? The War for Baby Jessica*. Susan Dey, Michael Ontkean, Amanda Plummer, and David Keith co-starred. In another adoptive struggle, Meredith Baxter Birney and Nick Mancuso were in *For the Love of Aaron*, which received Gemini nominations for best TV movie and Harrison's direction. *Johnny's Girl* starred Treat Williams and Mia Kirschner. *The Ranger, the Cook and a Hole in the Sky* featured Jerry O'Connell as a fledgling Montana Forestry Service ranger in 1919 learning the ropes from grizzled veteran Sam Elliott.

Harrison's remake of *Old Man* was based, like John Frankenheimer's version for *Playhouse 90* in 1958, on Horton Foote's teleplay derived from William Faulkner's novella, which has been published on its own as well as integrated as part of the alternating tales in *The Wild Palms*. The title refers to the Mississippi River, and the setting is during the flood of 1927. Arliss Howard starred as the laconic convict who is released with a group of inmates to help fight the raging flood. Jeanne Tripplehorn played the pregnant woman he helps to safety. Harrison's direction and Kees van Oostrum's superb cinematography capture the catastrophic event and the grandeur of the Mississippi Delta with great mood and feeling. Nominated for three Emmy Awards, the film won for Foote's teleplay. One of the better interpretations of Faulkner, this *Hallmark Hall of Fame* film was conferred with a Christopher Award.

What the Deaf Man Heard, which was adapted by Robert W. Lenski from the novel by G. D. Gearino, told the story of an orphaned boy who secretly has kept the ruse of appearing to be being deaf and dumb into manhood in 1945 small-town Georgia to protect him after his mother vanished. Matthew Modine starred as the grown Sammy in a story of the South that is both whimsical and dramatic. The film was nominated for Emmy Awards for outstanding special and Judith Ivey's performance as Lucille. Eric Van Haren Noman won the Emmy for his evocative cinematography. Modine received a Golden

Globe nomination, and the wonderful cast included James Earl Jones, Claire Bloom, Bernadette Peters, Tom Skerritt, Frankie Munoz, Jerry O'Connell, David Doyle, and Jake Weber.

Harrison wrote and directed *You Know My Name*, which starred Sam Elliott as actual lawman William M. "Bill" Tilghman in the oil-boomtown of Cromwell, Oklahoma, in 1924, facing off against Harrison favorite Arliss Howard as a cocaine-addicted nemesis. Tilghman had been a contemporary of the Earp brothers, gravitated to Hollywood and became a filmmaker because he was a stickler for authenticity before the events of this film, which include his murder. The film won the Bronze Wrangler at the Western Heritage Awards, and co-starred Carolyn McCormick, R. Lee Ermey, and James Gammon as Arkansas Tom.

Harrison shared the writing with John Goldsmith for *A Bear Named Winnie*, based on the actual story of a Canadian soldier who adopted a black bear cub at White River, Ontario, and named it Winnie, for the city of Winnipeg, Manitoba. The bear ended up as an attraction at the London Zoo, where it became the inspiration for A. A. Milne's stories under the *Winnie the Pooh* banner. Much more than a shaggy bear story, the film was nominated for four Gemini Awards, including for the script and Jean Lepine's cinematography. Harrison's cast included Gil Bellows, Michael Fassbender, David Souchet, and Stephen Fry.

A Southern epic set following the Civil War, *A House Divided* starred Jennifer Beals as a belle who inherits a vast plantation, and keeps secret the fact that her biological mother was an African American slave. Based on the book, *Woman of Color, Daughter of Privilege: Amanda Dickson* by Kent Anderson Leslie, Paris Qualles's teleplay concentrates on Dickson's coming to terms with the truth, and how that more than just upsets the status quo in late ninteenth-century Hancock County, Georgia. Qualles received a Writers Guild of America nomination for her efforts. Co-starring were Sam Waterston, Lisa Gay Hamilton, and Tim Daly.

In Love & War was John Mortimer's adaptation of Eric Newby's diary, *In Love and War in the Appenines*, about his experiences as a British commando in Nazi-occupied Italy in 1942 and 1943, and his relationship with an Italian-raised Slovenian girl, Wanda Skof. Harrison cast Callum Blue and Barbura Bobulova in the leads of this real-life story resembling Ernest Hemingway's *For Whom the Bell Tolls*. In another case of casting newcomers in an epic war story, Harrison's *Helen of Troy* featured Sienna Guillory as the title beauty, the wife of Spartan King Menelaus, who was kidnapped by Paris, igniting a war. Matthew Marsden portrayed Paris, and the support included Rufus Sewell as Agamemnon, John Rhys-Davies as King Priam, Maryam d'Abo as Queen Hecuba, and Stellan Skarsgard as Theseus. Susan Shilliday received a Writers Guild of America nomination for children's films for adapting Madeleine L'Engle's novel *A Wrinkle in Time* for Harrison. Kate Nelligan played Mrs. Which, Alison Elliot was Mrs. Who, and Alfre Woodard was Mrs. Whatsit.

The Winning Season was a time-travel fantasy about Joe, a baseball aficionado, who is transported back to 1909 to urge the Pittsburgh Pirates' great shortstop, Honus Wagner, to autograph a baseball card. During the turbulent World Series of that year between the Pirates and Ty Cobb's Detroit Tigers, Joe gets involved in the personal life of the Pittsburgh icon. Harrison combined elements from *Field of Dreams* (1989) with baseball lore provided by Steve Bloom's teleplay, derived from Dan Gutman's novel, *Honus and Me*. Matthew Modine played Wagner with Kristin Davis as his girlfriend, and Shawn Hatosy as Joe. The cast included William Lee Scott (Cobb), Matt Aquin (Chief Wilson), and John Tench (Fred Clarke).

One of the biographic movies about the life of Karol Wojtyla, *Pope John Paul II* starred Cary Elwes as the brilliant Krakow student whose drive to be an actor is interrupted by World War II, during which his father dies and his faith leads him to the priesthood. The Polish prelate's later years are enacted by Jon Voight, who received an Emmy nomination for his portrayal. Cast as cardinals in inspired choices were Ben Gazzara, Christopher Lee, and James Cromwell.

Harrison followed this papal study with one of the key stories underpinning Voight's career, one of Pat Conroy's most celebrated novels of the Georgia coastal islands, *The Water Is Wide*. Irving Ravetch and Harriet Frank Jr.'s adaptation had been the basis for Martin Ritt's *Conrack* (1974). Playing a fictionalization of Conroy during his teaching days in the mostly black school on the islands off coastal Georgia in Harrison's remake is Jeff Hephner, with Alfre Woodard as Mrs. Brown. This excellent family film received Emmy Award nominations for Woodard and Jeff Beal's score.

STEPHENN HARRISON

BBC Sunday Night Theatre*: *King John (1952)

Donald Wolfitt played William Shakespeare's *King John*.

BRUCE HART
b. January 13, 1938, New York City

Movie: *Sooner or Later* (1979)

Hart was a Syracuse University alumnus who wrote comedy material for Carl Ballantine and also wrote the

teleplay for Stephen Gyllenhaal's *Leap of Faith* (1988) starring Anne Archer and Sam Neill. Hart's one TV movie as a director plumbed a family problem that gets little air time or general social lip-service. It featured a 13-year-old girl who gets a serious crush on a 17-year-old guitar instructor.

HARVEY HART
b. August 30, 1928, New York City; d. October 18, 1989, New York City

***Play of the Week*:** *He Who Gets Slapped* (1961)
Movies/Miniseries: *The Young Lawyers* (1969), *Can Ellen Be Saved?* (1974), *Murder or Mercy* (1974), *Mr. and Mrs. Cop* (1974), *Columbo: By Dawn's Early Light* (1974), *Panic on the 5:22* (1974), *Columbo: A Deadly State of Mind* (1975), *Columbo: Forgotten Lady* (1975), *Columbo: Now You See Him* (1976), *Street Killing* (1976), *The City* (1977), *The Prince of Central Park* (1977), *Captains Courageous* (1977), *Standing Tall* (1978), *Like Normal People* (1979), *The Starlost: The Beginning* (1980), *The Aliens Are Coming* (1980), *East of Eden* (1981, mini, aka *John Steinbeck's East of Eden*), *This Is Kate Bennett . . .* (1982), *Masseratti and the Brain* (1982), *Born Beautiful* (1982), *Master of the Game* (1984, mini, co-directed with Kevin Connor), *Reckless Disregard* (1985), *Murder Sees the Light* (1986), *Beverly Hills Madam* (1986), *Stone Fox* (1987), *Dick Francis: Blood Sport* (1989), *Passion and Paradise* (1989, aka *Murder in Paradise*)

Hart's features include the wilderness adventures *Sullivan's Empire* (1967), starring Martin Milner in a South American jungle search, and *The High Country* (1981) with thug Timothy Bottoms and kidnap victim Linda Purl in the mountains.

Hart supplied the street-level backdrop for *The Young Lawyers*, about idealistic graduate students doing the legwork for a Boston neighborhood practice, which was the successful pilot for the series, starring Jason Evers and Judy Pace. In *Can Ellen Be Saved?* John Saxon tries to deprogram a teenager from the influence of a zealous religious cult. *Murder or Mercy* starred Melvyn Douglas as a physician on trial for the killing of his suffering and terminally ill wife.

Panic on the 5:22 had roots going back to Ron Winston's *Ride with Terror* (1963) with Gene Hackman on *The Du Pont Show of the Week* (remade by Larry Peerce as the feature *The Incident*, 1967). In Hart's version the thugs number three, and the terrorization takes place in a passenger train club car, with Bernie Casey, Lynda Day George, Reni Santoni, and Ina Balin involved. Hart stayed in Big Apple environs for *Street Killing* with Andy Griffith as a defense attorney arguing that the mob committed a murder pinned on his client, *The City* with Don Johnson and Robert Forster as police detectives, and *The Prince of Central Park* with Ruth Gordon as a lonely woman befriending orphans subsisting in the park.

Captains Courageous was a departure for Hart, a stab at Rudyard Kipling's literary standard, a period adventure, and the retraveling of classic cinema seas (Victor Fleming's 1937 film contained Spencer Tracy's Oscar-winning performance). John Gay's TV adaptation was skillfully if not compellingly handled. Karl Malden starred as Captain Disko Troop, with Ricardo Montalban in the Tracy role, Jonathan Kahn as the kid, as well as Neville Brand, Fritz Weaver, and Fred Gwynn.

Another literary effort, *East of Eden*, paid stricter attention to the ideas and characters from John Steinbeck's novel than did Elia Kazan's vaunted 1955 version starring James Dean. The family Trask is deeply invaded by dividing loyalties in this look at California farmers during the mid-century. Hart's cast responded with strong efforts, from Timothy Bottoms, Sam Bottoms, Warren Oates, Lloyd Bridges, Jane Seymour, Anne Baxter, Karen Allen, Hart Bochner, M. Emmet Walsh, Soon-Tek Oh, Bruce Boxleitner, Howard Duff, Timothy Agoglia Carey, and Richard Masur. The miniseries received four Emmy nominations, including for outstanding miniseries, and won for art direction. *East of Eden* won Golden Globes for best miniseries and for Seymour's performance as Cathy/Kate Ames.

Standing Tall against a land baron was Robert Forster. Shaun Cassidy starred in *Like Normal People*, about mentally challenged teens insisting on marriage despite family resistance. *The Aliens Are Coming* saw extraterrestrials claiming human bodies. *This Is Kate Bennett . . .* starred Janet Eilber as a TV news anchor who's stalked by the sniper whose story she's tracking. *Masseratti and the Brain* featured Peter Billingsley as an intellectual kid who teams up with his action-prone uncle (Christopher Hewitt) to battle neo-Nazis over sunken treasure. In *Born Beautiful*, Erin Gray portrays what it's like when fashion models hit the dreaded age of 30. *Master of the Game* was a big miniseries spanning nearly a century and Scotland to South Africa, starring Dyan Cannon, Ian Charleson, Leslie Caron, Cheri Lunghi, and others. In late-career pieces, Hart directed Tess Harper as a physician, Faye Dunaway as a madam, Saul Rubinek as a private eye, and Buddy Ebsen as a rancher. The Dick Francis effort starred Ian McShane, Heath Lamberts, and Patrick Macnee.

Hart received his career capstone, a Gemini Award for best direction, for *Passion and Paradise*, a resurrection of the Sir Harry Oakes murder case at Nassau, the Bahamas. A tycoon who made his fortune in the Klondike Gold Rush, Oakes was found murdered in 1943.

American detectives, Scotland Yard, and other investigators have worried this case for years, and it was also the subject of Nicolas Roeg's *Eureka* (1981), starring Gene Hackman as Oakes and Rutger Hauer as the main suspect, Oakes's son-in-law, Alfred de Marigny. Racketeer Meyer Lansky's hit men were also suspects. Hart's fine version received a boost from the lingering fascination. Andrew Lasko's script, based on James Leasor's book, *Who Killed Sir Harry Oakes?*, brims with moody dialogue, which the actors use with inspiration. Armand Assante starred as Alfred, with Rod Steiger as Sir Harry, and Mariette Hartley, Michael Sarrazin, Wayne Rogers, Catherine Mary Stewart, Johnny Sekka, and an oily Kevin McCarthy. The piece received a Gemini Award nomination for best dramatic program.

ROBERT HARTUNG
b. March 6, 1917; d. March 9, 1999

***Hallmark Hall of Fame*:** *The Taming of the Shrew* (1956, co-directed with George Schaefer), *The Golden Child* (1960)

Hartung was primarily a dramatist of the literature that director/producer George Schaefer chose to adapt for television for *Hallmark Hall of Fame*. Among Hartung's dozen-plus adaptations were *Cyrano de Bergerac* (1962), *Pygmalion* (1963), *The Patriots* (1963), and *Barefoot in Athens* (1966).

Hartung twice became involved with the direction, sharing credit with Schaefer and Adrienne Luraschi on *The Taming of the Shrew*, starring Maurice Evans, Lilli Palmer, and Diane Cilento, and taking a solo turn at the helm on *The Golden Child*, a yuletide folk opera produced at the University of Iowa.

ANTHONY HARVEY
b. June 3, 1931, London, England

***Hallmark Hall of Fame*:** *The Disappearance of Aimee* (1976)
Movies: *Svengali* (1983), *This Can't Be Love* (1994)
Specials: *The Glass Menagerie* (1973), *The Patricia Neal Story* (1981, co-directed with Anthony Page)

As a film editor, Harvey cut the British kitchen-sink, labor-union films *I'm All Right, Jack* (1959) and *The Angry Silence* (1960), along with Stanley Kubrick's classics *Lolita* (1962) and *Dr. Strangelove: or How I Learned to Stop Worrying and Love the Bomb* (1964), as well as Martin Ritt's *The Spy Who Came in from the Cold* (1965). Harvey's direction of *Dutchman* (1967) caught cineastes' attention, and then *The Lion in Winter* (1968) brought Harvey international acclaim and a friendship with Katharine Hepburn, which led him to direct *The Glass Menagerie*. Harvey was nominated for an Academy Award, Directors Guild of America Award, and a Golden Globe for directing Hepburn, Peter O'Toole, and Anthony Hopkins in *The Lion in Winter*. Harvey also received DGA nominations for *The Glass Menagerie* and *The Patricia Neal Story* (shared with Anthony Page). Harvey's features include *They Might Be Giants* (1971), *The Abdication* (1974), *Players* (1979), *Eagle's Wing* (1979), *Richard's Things* (1980), and one of Hepburn's sunset films, *Grace Quigley* (1985).

Harvey's version of *The Glass Menagerie* on ABC is the best screen rendering of Tennessee Williams's classic about the members of a St. Louis family ruled by an aging, crumbling beauty, Amanda. Hepburn burned into memory all of Amanda'a neurotic foibles while not forgetting the embers of the character's humanity in a movie that's essentially about a family waiting for the daughter's date to arrive. Sam Waterston's portrayal of the son, Tom, whose asides set up the play, is more analytic and passive than most previous portrayals. Joanna Miles portrayed the clubfooted daughter, Laura, and Michael Moriarty was the gentleman caller. As a faithful adaptation of an American stage classic, Harvey's version is one of the very best. All four actors received Emmy attention. Moriarty and Miles won two Emmys apiece for their performances, for best supporting actor and actress in a drama, and best supporting actor and actress of the year. Hepburn and Waterston received nominations.

The Disappearance of Aimee concerned a six-week period in 1926 when famed evangelist Aimee Semple McPherson "disappeared," followed by a court hearing that was convened when her story of being kidnapped to Mexico was countered by a claim that she enjoyed a torrid affair with a married man. Faye Dunaway starred in one of her better performances, with Bette Davis matching her as McPherson's mother, Minnie Kennedy. Harvey has said that the dislike for each other shared by the two actresses fueled their performances. John McGreevey wrote the script, and co-starring were James Woods, Lelia Goldoni, and Barry Brown.

Playwright Robert Anderson adapted the book *Pat and Roald* by Barry Farrell into *The Patricia Neal Story* to highlight the marriage of actress Neal to writer Roald Dahl during her stroke. Glenda Jackson and Dirk Bogarde co-starred as the Dahls, with one Oscar-winning actress receiving an Emmy nomination for portraying another Oscar-winning actress. Bogarde and Jackson both received Golden Globe nominations in a film that

is manifestly about the rigors of stroke recovery and the emotions testing husband and wife through the process. The piece is more evidence of both Harvey's and co-director Page's shared faith in strong casting and nurturing performances. Sydney Penny, Ken Kercheval, and Mildred Dunnock co-starred.

Svengali is an interesting take on the *Pygmalion* theme of a slumming teacher taking on an aspirant, this time in the singing realm. The pairing of Peter O'Toole as the Henry Higgins–like character and Jodie Foster as the streetwise girl was inspired, and the movie generally follows through the procedure on the strength of their performances. The source novel was George Du Maurier's *Trilby*; co-starring were Elizabeth Ashley, Holly Hunter, and Madeleine Potter. *This Can't Be Love* was one of Hepburn's lesser late-career efforts, with Anthony Quinn co-starring. The two aging movie stars play aging movie stars, finally eroding their mutual animosity. Jason Bateman, Maxine Miller, and Jami Gertz co-starred.

GAIL HARVEY

Movies: *Four Extraordinary Women* (2006), *Home by Christmas* (2006)

A still photographer for production who intermittently directs, Harvey helmed the features *Cold Sweat* (1993) with Ben Cross, *Striking Poses* (1999) with Shannen Doherty, and *Some Things That Stay* (2004) starring her daughter, Katie Boland. Harvey directed episodes of *Paradise Falls*, *The Best Years*, and other series. Harvey produced Don McBrearty's *Terry* (2005), a Gemini Award nominee for best TV movie, about the extraordinary efforts of wheelchair-bound Terry Fox.

In *Four Extraordinary Women*, George Schults plays a man whose mother, wife, sister, and childhood nanny are all diagnosed with breast cancer. Lindsay Wagner and Boland co-starred. In Lifetime's *Home by Christmas*, Linda Hamilton plays a woman who has been abandoned by her husband of two decades, and not willing to spoil her daughter's holiday visit by this news, plans to hide the fact.

MAURICE HATTON
d. October 1997

***Play for Today*:** *The Bouncing Boy* (1972)
Movie: *Nelly's Version* (1982)

An occasional writer, Hatton directed the features *Praise Marx and Pass the Ammunition* (1970), *Long Shot* (1980) with performances by directors Wim Wenders and Stephen Frears, and *American Roulette* (1988) with Andy Garcia as the deposed president of a South American country. *Nelly's Version* starred Eileen Atkins, Anthony Bate, and Barbara Jefford. *The Bouncing Boy* was based on a John McGrath story.

RICK HAUSER

***Theatre in America*:** *Feasting with Panthers* (1974, co-directed with Adrian Hall), *Beyond the Horizon* (1975, co-directed with Michael Kahn)
Miniseries: *The Scarlet Letter* (1979, mini)

The Scarlet Letter was a PBS offering of literary integrity and outstanding performing, particularly from Meg Foster as Hester Prynne, John Heard, and Josef Sommer. The production's drive was keyed by Hauser to the source novel, without a shred of appeasement to a general audience. In fact, all three of Hauser's PBS literary adaptations showed willpower to accomplish difficult and seemingly unfilmable material in any era. *Feasting with Panthers* relied on the superb central performance of Richard Kneeland as Oscar Wilde, contemplating aloud the vicissitudes of his life and career while passing time in prison for sodomy.

The supporting ensemble in the brave resurrection of Eugene O'Neill's very dated play, *Beyond the Horizon*—about brotherly battles over the issues of wanderlust and lust over the same woman—couldn't overcome the central miscasting of Richard Backus, who was too young as Robert Mayo. Hauser also directed an episode of the Kim Basinger series *From Here to Eternity*, then a few videos.

NICK HAVINGA

***Theatre in America*:** *The School for Scandal* (1975, co-directed with Michael Langham)
***Great Performances*:** *Mourning Becomes Electra* (1978–79, mini), *The Girls in Their Summer Dresses and Other Stories by Irwin Shaw* (1981, co-directed with John Glenmeister)
Special: *Much Ado About Nothing* (1973)
Movies: *Desperate Intruder* (1983), *Single Women, Married Men* (1989)

Havinga directed soap operas, then hour-long fairy tales, including *Pinocchio* and *Jack and the Beanstalk* (both 1965), performed by the Manhattan troupe the Prince Street Players. His many series assignments included *Beacon Hill*, *The Facts of Life*, *Archie Bunker's Place*, *Murder, She Wrote*, *Cliff Hangers: The Girl Who*

Saved the World (aka *Stop Susan Williams*), and *Alf*. His videotaped version of *Much Ado About Nothing* captured Joseph Papp's production starring Sam Waterston, Barnard Hughes, Kathleen Widdoes, and F. Murray Abraham. Havinga also directed one of *Hallmark Hall of Fame*'s hour-long installments, *Casey Stengel* (1981), starring Charles Durning as the feisty baseball manager, after an introduction by George C. Scott. Havinga's *The School for Scandal* was a satisfactory version of the Richard B. Sheridan chestnut with a cast including Larry Gates and Blair Brown.

Girls in Their Summer Dresses followed three couples and decided the great philosophical divisions in their relationships that also serve as bonding elements in their lives. The eclectic cast included Jeff Bridges and Carol Kane. *Mourning Becomes Electra* was a five-part adaptation of the Eugene O'Neill epic featuring Peter Weller, Joan Hackett, Bruce Davison, and Roberts Blossom that serviced the playwright's themes without ever taking real flight.

GOLDIE HAWN
b. November 21, 1945, Washington, D.C.

Movie: *Hope* (1997)

Hawn, who rose to stardom on *Rowan & Martin's Laugh-In*, won the Academy Award for Best Supporting Actress for *Cactus Flower* (1969) and was nominated for best actress for *Private Benjamin* (1980).

Her one film as a director followed a pair of teens in a small Southern town during both Civil Rights unrest and the Cuban Missile Crisis, with Christine Lahti's Emma Percy heading a gallery of eccentrics. J. T. Walsh was nominated for an Emmy Award, and Jena Malone for a Golden Globe.

JEFFREY HAYDEN
b. 1926, New York City

Max Liebman Presents*: *Lady in the Dark (1954), *The Chocolate Soldier* (1955)
Miniseries: *The Further Adventures of Gallegher* (1965, mini, Disney)

Hayden forged a venerable freelance career across five decades: *Leave It to Beaver*, *Lassie*, *77 Sunset Strip*, *Route 66*, *The Andy Griffith Show*, *Batman*, *Dundee and Culhane*, *Alias Smith and Jones*, *Mannix*, *Space Academy*, *The Incredible Hulk*, *Falcon Crest*, *The Mississippi*, *In the Heat of the Night*, etc.

The shows for Max Liebman were musical spectaculars. Ann Sothern, Carleton Carpenter, James Daly, and Sheppard Strudwick starred in Moss Hart's psychological musical, *Lady in the Dark*. *The Chocolate Soldier* was by George Bernard Shaw via Neil Simon, starring Eddie Albert. The *Gallegher* installments for Disney starred Roger Mobley as an intrepid newspaper youth getting in and out of jams surrounded by Anne Francis, Edmond O'Brien, and Harvey Korman.

SALMA HAYEK
b. September 2, 1966, Coatzacoalcos, Veracruz, Mexico

Movie: *The Maldonado Miracle* (2003)

As an actress, Hayek was nominated for an Academy Award, Screen Actors Guild Award, and a Golden Globe for *Frida* (2002). She won a Daytime Emmy for outstanding direction of a children's special for *The Maldonado Miracle*. She was a producer of that show, which received an Emmy nomination for best children's or youth program. Hayek received an Emmy nomination for acting in a 2006 episode of *Ugly Betty*. Her films include *Time Code* (2000) and *Ask the Dust* (2006). She has acted in films directed by Andy Tennant, Peter Medak, Mike Figgis, Robert Rodriguez, Julie Taymor, Barry Sonnenfeld, Kevin Smith, and others.

In *The Maldonado Miracle*, residents of a small dying town find that a statue of Jesus seems to be weeping blood. This slice-of-life drama also received Daytime Emmy nominations for Ruben Blades, Peter Fonda, and Mare Winningham, and also featured Jesse Borrego and Soledad St. Hillaire. Paul W. Cooper's adaptation of Theodore Taylor's novel won a Writers Guild of America Award.

SIDNEY HAYERS
b. August 24, 1921, Edinburgh, Scotland; d. February 8, 2000, Altea, Spain

Movies/Miniseries: *Mister Jericho* (1970), *The Last Convertible* (1979, mini, co-directed with Jo Swerling Jr. and Gus Trikonis), *The Seekers* (1979, mini), *Condominium* (1980), *Terror at Alcatraz* (1982)

A sound man and film editor from the 1940s in the British film industry, Hayers eventually directed nearly 60 features and shows on both sides of the Atlantic. He was a film editor on pictures directed by Pat Jackson, John Gilling, Renato Castellani, Roy Ward Baker, Jack Lee, Guy Green, Philip Leacock, and J. Lee Thompson. Hayers was second unit director on Michael McCarthy's *Operation Amsterdam* (1959) and Richard Attenbor-

ough's *A Bridge Too Far* (1977). Hayers's films as a director include *Violent Moment* (1959), *Night of the Eagle* (1962, aka *Burn, Witch, Burn!*), *The Trap* (1966) with Rita Tushingham, *The Southern Star* (1969) with George Segal and Orson Welles, and *Deadly Strangers* (1974) with Hayley Mills. Hayers directed episodes of *The Avengers*, *The Human Jungle*, *The Zoo Gang*, *The Famous Five*, *Magnum, P.I.*, *Remington Steele*, *The A Team*, *Baywatch*, and others.

A combination of froth and calculated crime, *Mister Jericho* stars Patrick Macnee and Connie Stevens as a team out to rob an unscrupulous millionaire (Herbert Lom) of a large diamond. *The Seekers* was one of the big costumers made from John Jakes's fiction, about a British family that immigrates to the United States. In the mix are Randolph Mantooth, George Hamilton, Brian Keith, Delta Burke, Ed Harris, Vic Morrow, Stuart Whitman, Barbara Rush, Roosevelt Grier, Edie Adams, John Carradine, Martin Milner, Hugh O'Brian, Robert Reed, Eric Stoltz, Neville Brand, Ross Martin, Gary Merrill, Julie Gregg, Jakes himself, et al.

Cast members with a wardrobe change wandered into *Condominium*, featuring the title new building, a Florida beach, and an enormous hurricane. Whitman was detectable, but also in this wind-machine mix were thrown Barbara Eden, Steve Forrest, Ralph Bellamy, Dane Clark, Linda Cristal, Don Galloway, Dan Haggerty, Dorothy Malone, and Arte Johnson. *Terror at Alcatraz* was the pilot film for the Smothers Brothers short-lived NBC series, *Fitz and Bones* (1981), with the boys as a TV reporter and his cameraman investigating the former San Francisco Bay prison for a gold stash supposedly left there by Al Capone. A Glen A. Larsen production, the movie aired as a summer time killer after the show had been canceled.

MICHAEL HAYES

***Wednesday Play*:** *The Executioner* (1966), *Charlie* (1969), *Rest in Peace, Uncle Fred* (1970)
***Play for Today*:** *Making the Play* (1973)
Movies/Miniseries: *An Age of Kings* (1960, mini), *Infidelity Took Place* (1968), *Jenny IV* (1971), *Skorpion* (1983, mini)

Hayes directed episodes of *Maigret*, *A for Andromeda*, *The Troubleshooters*, *Boy Meets Girl*, *The Jazz Age*, *The Onedin Line*, *Oil Strike North*, *Doctor Who*, *All Creatures Great and Small*, and other series.

An Age of Kings was the celebrated integration of Shakespeare's historical plays into a 15-hour miniseries, bookended by the reigns of Richard II and Richard III. Among the players were Robert Hardy as Henry V, Sean Connery as Hotspur, Judi Dench as Princess Katherine, Esmond Knight, Jack May, and Barry Jackson. The show was bestowed with a Peabody Award.

The Executioner was based on the assassination of Leon Trotsky. *Infidelity Took Place* was a John Mortimer story starring Judy Cornwell. *Charlie* was an Alun Owen piece starring Barrie Ingham in the title role. Susan Jameson, Jack Watson, and Corin Redgrave were amid the ensemble in *Rest in Peace, Uncle Fred*. Elisabeth Bergner starred in *Jenny IV*. A terrorist thriller, *Skorpion* told the story of an Eastern European fugitive seeking asylum in the UK.

JAMES HAYMAN

Movie/Miniseries: *Her Deadly Rival* (1993), *Kingpin* (2003, mini, co-directed with Allen Coulter, Peter O'Fallen, Michael M. Robin, Daniel Sackheim)

Hayman directed episodes of *Harts of the West*, *Lois & Clark: The New Adventures of Superman*, *ER*, *Northern Exposure*, *The Sopranos*, *Judging Amy*, *Joan of Arcadia*, *House, M.D.*, *Law & Order: Special Victims Unit*, *Ugly Betty*, and others. Hayman was nominated for a 1992 Directors Guild of America Award for an episode of *Northern Exposure*, and was nominated for an Emmy in 2004 for an episode of *Joan of Arcadia*. In *Her Deadly Rival*, Hayman's wife, Annie Potts, and Harry Hamlin play a happily married couple until his business trip brings him upon a *Fatal Attraction*–like circumstance. Lisa Zane co-stars.

BILL HAYS
b. March 15, 1938, Wingate, County Durham, England; d. March 2, 2006, France

***Theatre 625*:** *Final Demand* (1966)
***Play of the Month*:** *Make Me an Offer* (1966), *The Magistrate* (1972), *Caucasian Chalk Circle* (1973)
***Wednesday Play*:** *Close the Coalhouse Door* (1969)
***BBC2 Playhouse*:** *Practical Experience* (1976), *Jumbo* (1976), *Random Moments in a May Garden* (1981), *Out of Step* (1982)
***Play for Today*:** *A Turn for the Worse* (1981)
***Thriller*:** *File It Under Fear* (1973), *Lady Killer* (1973)
Movies/Miniseries: *The Gondoliers* (1972), *Fall of Eagles* (1974, mini, co-directed with Stuart Burge, David Cunliffe, Gareth Davies, James Ferman, Michael Lindsay-Hogg, Donald McWhinnie, David Sullivan Proudfoot, Rudolph Cartier), *Cakes and Ale* (1976, mini), *Oresteia* (1979, mini, aka *The Serpent Son*), *The Good Companions* (1980, co-directed with Leonard Lewis), *The Tale*

of Beatrix Potter (1982), *Good Behavior* (1983, mini), *A Month in the Country* (1984), *Death Is Part of the Process* (1986), *Quatermaine's Terms* (1987), *A Sleeping Life* (1989, mini)

Hays directed episodes of *Moonstrike*, *Catch Hand*, *R3*, *W. Somerset Maugham*, *Z Cars*, *The Great Detective*, *Lovejoy*, *The Bill*, and others. Hays directed the features *The Quiz Kid* (1979) with Helen Mirren, and *Time After Time* (1986) with John Gielgud, Trevor Howard, Helen Cherry, and Googie Withers.

Hays's first show on *Play of the Month*, *Make Me an Offer*, was a Wolf Mankowitz drama with Diana Coupland and Al Mancini. The Arthur Wing Pinero play, *The Magistrate*, received top-flight casting with Michael Hordern, Anna Calder-Marshall, Peter Firth, Geraldine McEwan, and Leonard Rossiter. Bertolt Brecht's *Caucasian Chalk Circle* was adapted by Eric Bentley for a cast including Leo McKern, Patrick Magee, John Thaw, Robert Powell, and Pringle.

Final Demand was a Hugh Whitemore piece starring Kenneth More. *Close the Coalhouse Door* was a dramatization incorporating songs and comedy about mining families in northeastern England. Derived from Alan Plater's play, it featured Bryan Pringle and Dudley Foster in the ensemble. John Bill's *A Turn for the Worst* starred Bernard Hill and Max Hafler.

Hays directed the pilot movie for Brian Clemens's cult series *Thriller*. This was *Lady Killer*, starring Robert Powell as a polygamous young man who meticulously prepares to murder his American newlywed (Barbara Feldon) with the help of his secret wife (Linda Thorson). Hays's other Clemens-penned *Thriller* was *File It Under Fear*, in which Maureen Lipman plays a librarian who begins to believe that she may be the next victim of a serial killer.

Cakes & Ale, adapted by Harry Green from W. Somerset Maugham's novel about literary fame and hypocrisy, starred Michael Hordern, Judy Cornwell, Lynn Farleigh, and Peter Jeffrey. Cornwell received a British Academy of Film and TV Arts nomination for her performance as Rosie Gann.

Aeschylus's *Oresteia* was given a 255-minute treatment by the BBC and Hays, who directed Anton Lesser in the title role as well as one of the most illustrious female casts ever assembled on British TV, including Claire Bloom, Diana Rigg, Helen Mirren, Flora Robson, Sian Phillips, Billie Whitelaw, and Maureen O'Brien, as well as Patrick Magee, Frank Middlemass, and Denis Quilley. This pageant was adapted by Frederic Raphael and Kenneth McLeish.

A Tale of Beatrix Potter starred Penelope Wilton in the title role. Two of Hays's installments on *BBC2 Playhouse* top-lined Barry Foster. *Good Behaviour* was a Hugh Leonard comedy/drama about growing up in 1920s Ireland, starring Judy Cornwell. Hays's version of Ivan Turgenev's *A Month in the Country* starred Richard Briers, Eleanor Bron, and Catherine Schell. *Death Is Part of the Process* was a strong drama about blacks and whites battling apartheid in 1950s South Africa, written by Hays favorite Alan Plater. Simon Gray's adaptation of his own play, *Quartermaine's Terms*, about a Cambridge language academy during poor times, starred Edward Fox in the title role with John Gielgud and Eleanor Bron. *A Sleeping Life* was a Ruth Rendell mystery with George Baker as the inspector.

ANNETTE HAYWOOD-CARTER
b. 1956

Movie: *Love Is Strange* (1999)

Haywood-Carter has mostly worked as a script supervisor with credits including Renny Harlin's *Die Hard 2* (1990), Hector Babenco's *At Play in the Fields of the Lord* (1991), Randa Haines's *Wrestling Ernest Hemingway* (1993), Brian Levant's *The Flintstones* (1994), and others. Haywood-Carter wrote director Richard A. Colla's *Blue Valley Songbird*, a Dolly Parton TV movie with her as a Nashville performer. Haywood-Carter directed the feature *Foxfire* (1996) with Angelina Jolie and Jenny Shimizu as models. In *Love Is Strange*, Kate Nelligan plays a glib judge whose sense of humor isn't much affected by her chemotherapy treatments. Julie Harris co-starred.

HELAINE HEAD
b. January 17, 1947, Los Angeles

WonderWorks*: *You Must Remember This (1991)
The American Experience*: *Simple Justice (1993)
Movie: *A Perry Mason Mystery: The Case of the Lethal Lifestyle* (1994), *After All* (1999)

Head directed episodes of *St. Elsewhere*, *Frank's Place*, *L.A. Law*, *Law & Order*, *Touched by an Angel*, *The Net*, and other shows.

You Must Remember This finds a young woman inventorying her deceased uncle's artifacts, including a never-opened chest. Head won a Directors Guild of America Award for this show, starring Robert Guillaume, Tim Reid, Vonetta McGee, Rosalind Cash, and Whitman Mayo. *Simple Justice* was the dramatization of the life of Thurgood Marshall, who successfully argued *Brown vs.*

Board of Education before the U.S. Supreme Court, then became that court's first African American justice. Peter Francis James portrayed Marshall. *After All* starred Holly Robinson Peete as a TV news reporter whose single-mindedness toward becoming a news anchor is altered by the return of an old flame.

JAMES HEAD

Movies: *The Spiral Staircase* (2000), *Cable Beach* (2004)

A former cameraman and second unit director, Head directed episodes of *The Commish*, *Earth: Final Conflict*, *Wolf Lake*, *The Outer Limits*, *Jeremiah*, *Angela's Eyes*, and *The Dead Zone*.

Matt Dorff updated *The Spiral Staircase* from Mel Dinelli's screenplay for Robert Siodmak's tense 1946 thriller of the same name starring Dorothy McGuire. Dinelli had adapted Ethel Lina White's novel, *The Spiral Staircase*, about the invasion of a mute woman's home by a serial killer. Dinelli's writing was also used for Peter Collinson's *The Spiral Staircase* (1975) starring Jacqueine Bisset. Head's film top-lined Nicollette Sheridan with Judd Nelson.

Cable Beach was a Canadian-made community thriller about the residents of a small coastal British Columbia hamlet and its figurative haunting by the sins of the past. David Ogden Stiers and Scott Hylands were featured.

ROB HEDDEN
b. 1954, California

Movies: *The Colony* (1995), *Any Place But Home* (1997), *Dying to Live* (1999), *Kidnapped in Paradise* (1999, aka *Dark Waters*), *Alien Fury: Countdown to Invasion* (2000, aka *Countdown to Invasion*)

Hedden wrote for *MacGyver* and wrote and directed episodes of *Friday the 13th*. He wrote TV reunion movies for *Knight Rider*, *Ironside*, and *Simon & Simon*. Hedden's rendition of Robert Louis Stevenson's *Kidnapped* (1995) found Ivan Passer directing Armand Assante. Hedden worked on variants of the kidnap theme, writing Paul Schneider's *When the Cradle Falls* (1997), starring Cathy Lee Crosby, and two of his own TV movies: In *Any Place But Home*, a kidnapped teen doesn't want to go home, and in *Kidnapped in Paradise* Joely Fisher goes looking for her sister, who was Shanghaied by modern-day pirates. In *The Colony*, John Ritter finds his new suburban neighborhood has more strange laws than he bargained for.

DAVID HEELEY

Great Performances*: *Happy Days (1980)

Heeley mostly produced and directed documentaries, several on Fred Astaire and primarily on Hollywood figures, including Katharine Hepburn, James Stewart, John Garfield, Henry Fonda, Judy Garland, Spencer Tracy, and Humphrey Bogart. Heeley won five Emmys for his documentaries from 12 nominations. Heeley recorded the Samuel Beckett play, *Happy Days*, staged by the New York Shakespeare Festival, starring Irene Worth and George Voskovec.

RICHARD T. HEFFRON
b. October 6, 1930, Chicago, Illinois; d. August 27, 2007, Seattle, Washington

ABC Theatre*: *I Will Fight No More Forever (1975), ***A Killer in the Family*** (1983)

Movies/Miniseries: *Do You Take This Stranger?* (1971, aka *Knock at the Wrong Door*, aka *Strangers and Lovers*), *Toma* (1973), *Outrage* (1973), *The Morning After* (1974), *The Rockford Files* (1974, aka *The Rockford Files: Backlash of the Hunter*), *The California Kid* (1974), *Locusts* (1974), *Death Scream* (1975), *Young Joe, the Forgotten Kennedy* (1977), *See How She Runs* (1978), *True Grit: A Further Adventure* (1978), *A Rumor of War* (1980), *A Whale for the Killing* (1981), *V: The Final Battle* (1984, mini), *Anatomy of an Illness* (1984), *The Mystic Warrior* (1984), *North and South* (1985, mini), *Samaritan: The Mitch Snyder Story* (1986), *Convicted: A Mother's Story* (1987), *Guilty of Innocence: The Lenell Geter Story* (1987), *Napoleon and Josephine: A Love Story* (1987, mini), *Broken Angel* (1988), *Pancho Barnes* (1988), *Tagget* (1991, aka *Dragonfly*), *Deadly Family Secrets* (1995), *No Greater Love* (1996, aka, *Danielle Steele's No Greater Love*), *The Baron* (1996, mini, co-directed with Alessandro Fracassi, Enrico Maria Solerno)

Heffron directed episodes of *The Bold Ones: The Lawyers*, *Banacek*, *The Rockford Files*, and *Dr. Quinn, Medicine Woman*. Among Heffron's hour-long efforts was *The Honorable Sam Houston* (1975), starring Robert Stack as the colorful Texas soldier and statesman. Heffron directed the music documentary *Fillmore* (1972), and the features *Newman's Law* (1974) with George Peppard, *Trackdown* (1976) with James Mitchum, the Peter Fonda–fronted pair of *Futureworld* (1976) and *Outlaw Blues* (1977), *Foolin' Around* (1980) with Gary Busey, *I, the Jury* (1982) with Armand Assante as Mike Hammer, and the 360-minute epic *The French Revolution* (1989, co-directed with Robert Enrico) starring Klaus Maria

Brandauer as Danton, Jane Seymour as Marie Antoinette, Peter Ustinov, and Christopher Lee.

Heffron directed the pilot films for *Toma* and the James Garner franchise *The Rockford Files*. Two of Heffron's presentations from the movie-of-the-week era were tussles with California punks as Robert Culp played a family man combating disruptive teens in his California neighborhood in *Outrage*, and hotrod driving Martin Sheen cruises into a small town run by a sadistic sheriff (Vic Morrow) to investigate his brother's mysterious death in *The California Kid*. These action films were propelled by incremental escalations of primal emotions. They were building blocks of both a diverse and accomplished career and the movie-of-the-week era.

Dick Van Dyke received an Emmy Award nomination playing an alcoholic press agent under Heffron's direction in *The Morning After*. In *Locusts* a plague of the title bugs descends on the family farm of Ben Johnson and Ron Howard. In *Death Scream* was based by screenwriter Stirling Silliphant on the 1964 murder of Kitty Genovese in broad daylight in New York City. Raul Julia played the detective finding a raft of uncooperative witnesses. The Genovese case was singled out as an example of the callousness of the city's throngs. Heffron's cast included Diahann Carroll, Ed Asner, Lucie Arnaz, Art Carney, Eric Braeden, Kate Jackson, Tina Louise, Cloris Leachman, Helen Hunt, Tony Dow, Sally Kirkland, Nancy Walker, et al.

I Will Fight No More Forever told the 1877 story of Chief Joseph and the Nez Perce tribe, which defied the U.S. government's orders to vacate its traditional lands along the Wallowa River in Oregon and Idaho so white settlers could move in. But after a 108-day standoff in which the Nez Perce evaded 10 cavalry units, Joseph surrendered, uttering the title words. Ned Romero portrayed Joseph in the actor's most high-profile role, with James Whitmore and Sam Elliott as cavalry officers. Emmy nominations went to writers Jeb Rosebrook and Theodore Strauss and film editor Robert K. Lambert. The cinematography was by Jorge Stahl Jr.

Young Joe, the Forgotten Kennedy remains one of the least remembered of the Kennedy clan portrayals. But at the time, this well produced biopic about the brother who died in World War II received much attention, including three Emmy nominations, one for outstanding movie or special. Based by scenarist M. Charles Cohen on the book *The Lost Prince: Young Joe, the Forgotten Kennedy* by Hank Searls, the film tracks Joe through his Roman Catholic upbringing by his politically savvy and rum-running father, Joe Kennedy, through his Army Air Corps service. Peter Strauss starred as the eldest brother who inspired Jack, Bobby, and Teddy, and Heffron's cast included Darleen Carr, Stephen Elliott, Barbara Parkins, and Simon Oakland.

Joanne Woodward starred as Betty Quinn in *See How She Runs*. Quinn was a 40-year-old divorcee whose life is changed by her decision to run in the Boston Marathon. The social, family, physical, and other hurdles in her way are championed and the film is at once a sports story and a treatise on women's rights. The movie won Emmy Awards for Woodward's strong performance and the score by Jimmie Haskell. Barnard Hughes and John Considine co-starred.

In 1978, the year before John Wayne died of cancer, few had forgotten that he won his Academy Award a scant nine years earlier for playing the whiskey-guzzling U.S. Marshal Reuben "Rooster" Cogburn in Henry Hathaway's *True Grit* (1969). In Heffron's remake, Warren Oates played Rooster with none of the granite force of Wayne but all of the crustiness that the unorthodox role called for, complete with a scraggly beard and full-length duster. Lisa Pelikan co-starred as the plucky teen, Mattie Ross, who tries to reform his irascible ways. This ill-advised reconstitution suffered by unavoidable comparisons to Hathaway's feature.

A Rumor of War was the four-hour adaptation by John Sacret Young of Philip Caputo's Pulitzer Prize–winning Vietnam War era memoir, taking him from a life as an idealistic college student to battle-hardened Marine officer turned embittered veteran. Brad Davis starred as Lieutenant Caputo, and Heffron's solid cast included Brian Dennehy, Christopher Mitchum, Keith Carradine, Michael O'Keefe, Perry Lang, Stacy Keach, Laurence Fishburne, and Jeff Daniels.

Farley Mowat's book, *A Whale for the Killing*, was adapted by Lionel Chetwynd into Heffron's film about a whale stranded off the Newfoundland coast, near a village that wants to slaughter the beast for profit. But the efforts of a visitor and a local sympathizer work against the odds. Peter Strauss, Richard Widmark, Dee Wallace, and Kathryn Walker starred in this unique environmental film.

A Killer in the Family was one of the more harrowing TV presentations of the 1980s, driven by two powerful elements: The sudden, impromptu murder of a family by two escaping cons, and the forceful, cold-blooded performance of Robert Mitchum as one of them. The story is based on the actual springing of convicted murderers Gary Tison and Randy Greenawalt in 1978 from the Arizona State Prison in Florence by Tison's three sons and his wife. The rampage by the Tison gang traveled through Utah and New Mexico and ended near the Mexican border in an attempted roadblock run. Unsettling as it was for the off-camera murders and Mitchum's compelling performance—a direct kin to the actor's creations in Charles Laughton's *The Night of the Hunter* (1955) and J. Lee Thompson's *Cape Fear* (1962)—*A*

Killer in the Family also is a study in the three boys' growing realization that dear old dad may be as evil as they come. James Spader, Eric Stoltz, and Lance Kerwin co-starred as the Tison brothers, with Stuart Margolin as Greenawalt and Salome Jens, Lynn Carlin, Arliss Howard, Amanda Wyss, Catherine Mary Stewart, and Susan Swift.

Heffron's presentation of Norman Cousins's book, *Anatomy of an Illness as Perceived by the Patient*, was a sturdy attempt at an inspirational story. Edward Asner played *Saturday Review* editor Cousins, who was stricken with collagen disease and worked with his physician to overcome the crippling malady, using his force of will and the capacity of human emotions, especially laughter. Lawrence Roman wrote the teleplay, and the cast included Eli Wallach as the doctor, Millie Perkins, Lelia Goldoni, and David Ogden Stiers as Cleveland Amory.

V: The Final Battle was the sequel to Kenneth Johnson's popular *V* (1983), about totalitarian rule by aliens on Earth. *The Mystic Warrior* was a look at Native Americans on the Great Plains prior to the arrival of white settlers. As much an anthropological explanation as it was an entertainment, this 300-minute miniseries was nominated for four Emmy Awards and won for the hairstyling. The ensemble was excellent, including Robert Beltran, Apollonia Kotero, Ned Romero, Branscombe Richmond, James Remar, and Will Sampson. *Samaritan: The Mitch Snider Story* starred Martin Sheen as a crusader to help the homeless in Washington, D.C. *Convicted: A Mother's Story* sees Ann Jillian robbing her company's safe and going to prison. *Guilty of Innocence: The Lenell Geter Story* has Dorian Harewood confused for a robber and waiting in prison for more than a year until the NAACP takes his case.

North and South, one of the bigger miniseries of the 1980s, portrays friends at West Point in the 1850s, one a scion of Pennsylvania industrialists (James Read), the other a South Carolina plantation heir (Patrick Swayze). They become increasingly divided as the country evolves toward Civil War. Heffron's hefty budget from ABC employed both David L. Wolper Productions and Warner Bros. Television to pay some big salaries: Elizabeth Taylor, Johnny Cash, Robert Mitchum, Gene Kelly, Jean Simmons, David Carradine, Lesley-Anne Down, Kirstie Alley, Hal Holbrook, Morgan Fairchild, et al., as well as such character actors as David Ogden Stiers, Forest Whitaker, Mitch Ryan, John Stockwell, and Jonathan Frakes. Nominated for seven Emmys, *North and South* won for its costumes. Bill Conti's score and Stevan Larner's cinematography were among the nominees. The miniseries received Golden Globe nominations for the supporting performances of Carradine and Down.

Napoleon and Josephine: A Love Story starred Armand Assante as the French dictator and Jacqueline Bisset as Josephine de Beauharnais amid their historic courting. Gerald Fried's score and Michel Fresnay's costumes were nominated for Emmys. *Broken Angel* relied on one of William Shatner's more inspired performances as a vigilante father searching the streets for his missing daughter (Erika Eleniak) and finding her with an Asian crack-dealing gang. *Pancho Barnes* turned the crusty aviatrix's life and career into a vehicle for Valerie Bertinelli. Heffron's well-dressed film carefully advances through the twentieth century's decades and arrives at the Happy Bottom Riding Club, a California desert cantina that Barnes ran for fliers. Emmy nominations were earned by the costumes and Allyn Ferguson's score. *Tagget* starred Daniel J. Travanti and Roxanne Hart in the adaptation of an Irving A. Greenfield novel about a former Vietnam prisoner of war who operates an electronics corporation that contracts with the government. He begins suspecting a covert operation targeting him. *Deadly Family Secrets* had Loni Anderson returning to her Texas home and finding the Ku Klux Klan very active. *No Greater Love*, based on a Danielle Steel novel, follows an orphan (Kelly Rutherford) of the *Titanic* disaster as she cares for her siblings.

Heffron's career was one of consistent high quality with strong and unique stories, a knack for casting, and imaginative follow-through.

GUNNAR HELLSTROM
b. December 6, 1928, Alno, Vasternorrlands lan, Sweden; d. November 28, 2001, Stockholm, Sweden

Movie: *Mark, I Love You* (1980)

Hellstrom was an actor and writer as well as director. He directed episodes of the westerns *Bonanza*, *Gunsmoke*, *Wild, Wild West*, and *How the West Was Won*, among other series. His one American theatrical film, *The Name of the Game Is Kill* (1968), starred Jack Lord caught up in a deadly trap by three sisters and their loony mom on an Arizona ranch.

Mark, I Love You was a low-key look at a custody battle over a 10-year-old boy, based by Sue Grafton on the nonfiction book by Hal W. Painter. Kevin Dobson played Painter, whose battle is with the parents of his deceased wife after he decides to remarry and move the family to California. Hellstrom's care for the material, especially with the unusual twist of the grandparents (James Whitmore, Peggy McCay) as the nemeses, and Grafton's fidelity to the original book, made for a complex movie of uncommon emotional dimension.

RALPH W. HEMECKER

Movies: *Blade Squad* (1998), *Witchblade* (2000), *Haunting Sarah* (2005), *Fatal Desire* (2005), *Angels Fall* (2007)

Hemecker directed episodes of *Silk Stalkings*, *Dead at 21*, *Renegade*, *Vanishing Son*, *Pacific Blue*, *Lawless*, *The X Files*, *Millennium*, *Numb3rs*, and others. Hemecker also wrote 10 episodes of *Witchblade*, and directed the features *Dead On* (1993), *Rolling Thunder* (1996, co-directed with P. J. Pesce), and *America Dragons* (1998, aka *Double Edge*) starring Michael Biehn.

Blade Squad presented a metropolitan police department's defect unit—those close to termination, but given one last chance—equipped with rollerblades to pursue criminals. *Witchblade* starred Yancy Butler in the successful pilot movie to her series as a New York Police Department crimefighter possessed of a magical cutlass that helps her slice through bad guys. Kim Raver plays a mother in *Haunting Sarah* who believes her dead boy is contacting a relative from beyond the grave. Eric Roberts meets Anne Heche online in *Fatal Desire*. In *Angels Fall*, failed Boston restaurateur Heather Locklear goes to small-town Wyoming to open a modest eatery.

DWIGHT HEMION
b. 1926; d. January 28, 2008

***Hallmark Hall of Fame*:** *Peter Pan* (1976)

Hemion has directed and produced more than 50 specials for the Kennedy Center, Barbra Streisand, Frank Sinatra, John Wayne, Neil Diamond, Ben Vereen, Julie Andrews, Ann-Margret, Sammy Davis Jr., and many more.

Hemion's version of the J. M. Barrie classic won the Emmy Award for outstanding individual achievement in children's programming. It starred Mia Farrow as Peter Pan with the eclectic support of Danny Kaye as Captain Hook, John Gielgud, Paula Kelley, Briony McRoberts, and Virginia McKenna.

DAVID HEMMINGS
b. November 18, 1941, Guildford, Surrey, England; d. December 3, 2003, Bucharest, Romania

Movies/Miniseries: *The Key to Rebecca* (1985, mini, aka *Ken Follett's The Key to Rebecca*), *Werewolf* (1987), *Davy Crockett: A Natural Man* (1988, Disney), *Davy Crockett: Rainbow in the Thunder* (1988, Disney), *Down Delaware Road* (1989), *Quantum Leap* (1989, aka *Quantum Leap: Genesis* (1989), *Christmas Reunion* (1993), *Passport to Murder* (1993)

As an actor, Hemmings has played in more than 100 features and TV shows, including as the photographer in *Blowup* (1967), then *Barbarella* (1968), *Islands in the Stream* (1977), *Blessed* (2004), etc. Hemmings has acted in films directed by Michaelangelo Antonioni, Otto Preminger, Joshua Logan, Roger Vadim, Tony Richardson, Clive Donner, John Mackenzie, Franklin J. Schaffner, Richard Lester, Richard Fleischer, Michael Apted, Ken Russell, Jack Gold, Alistair Reid, and many more. Hemmings directed the features *Running Scared* (1972), *The 14* (1973), *Just a Gigolo* (1979), *The Survivor* (1981), *Race for the Yankee Zephyr* (1981), and *Dark Horse* (1992). Hemmings also directed episodes of *Follyfoot*, *Airwolf*, *Hawaiian Heat*, *Magnum, P.I.*, *The A Team*, *Murder, She Wrote*, *Stingray*, *Werewolf*, *In the Heat of the Night*, *Quantum Leap*, and others. Hemmings died on location in Romania while making Simon Fellows's *Blessed*.

The Key to Rebecca is a suspenseful World War II thriller starring Cliff Robertson, Season Hubley, David Soul, Anthony Quayle, Hemmings, and Robert Culp as Rommel. The man-to-wolf-man transformations in the pilot film *Werewolf* are traced to Chuck Connors for being the granddaddy title character, and the concerted effort is to shoot him in the heart with a silver bullet. Hemmings successfully launched Scott Bakula's popular series, *Quantum Leap*, with the pilot film. *Christmas Reunion* starred James Coburn and Edward Woodward. In *Passport to Murder*, Connie Selleca is stalked in Paris by international rabble.

Hemmings directed the Disney camp's return to one of its most successful franchises in the Davy Crockett adventures. Tim Dunigan portrayed the pioneer famously played in the 1950s by Fess Parker, and, for *Rainbow in the Thunder*, Hemmings cast Samantha Eggar, Gary Grubbs, Richard Tyson, Johnny Cash as Davy's father, and himself as President Andrew Jackson. Isidore Mankofsky received an American Society of Cinematographers nomination for the show.

JOHN HENDERSON
b. 1949, Newcastle-on-Tyne, England

Movies/Miniseries: *The Borrowers* (1992, mini), *The Return of the Borrowers* (1993, mini), *Jack and the Beanstalk* (1998), *Alice Through the Looking Glass* (1998), *The Magical Legend of the Leprechauns* (1999, mini), *Tunnel of Love* (2004)

Henderson directed episodes of *Spitting Image*, *Round the Bend*, *Hyperdrive*, *Saxondale*, and other series. Hen-

derson won a British Academy of Film and TV Arts Award for best children's programme for *The Borrowers*, and was nominated for the same show for best children's fictional programme. He was nominated for best single drama for *The Last Englishman* (1995), an hour-long docudrama with Jim Broadbent as Colonel Alfred Wintle, an actual figure in the British Army who, among other things, declared a private war on Germany after the 1918 Armistice to end World War I. Henderson's features include *Loch Ness* (1996), *Bring Me the Head of Mavis Davis* (1998), *Two Men Went to War* (2002), the remake of *Greyfriars Bobby* (2005), *Mee-Shee: The Water Giant* (2005), and *Tales of the Riverbank* (2008). Occasionally his own writer and producer, Henderson has been a purveyor of odd stories and classic fantasies with a sense of humor. His work with Julian Clary includes *Desperately Seeking Roger* (1991), in which Clary traveled the world looking for balladeer Roger Whittaker, but finds Brooke Shields, Eartha Kitt, and others as well. Henderson directed an hour-long *Airplane!*-like assemblage of medico gags called *Hospital!* (1997), featuring Emma Thompson as the Elephant Woman.

The Borrowers and its sequel were charming family miniseries adapted by Richard Carpenter from the Mary Norton fantasy novel about the little people living under the stairs. Henderson's miniseries starred Ian Holm and Penelope Wilton and included Judy Parfitt, Sian Phillips, and Gemma Jones. In the sequel, they find a model village perfect for them and move in. *The Borrowers* received five total BAFTA nominations, including for Sophie Becher's production design. The sequel's lone nomination was for Becher's work. Henderson's version of Lewis Carroll's work, *Alice Through the Looking Glass*, was adapted by Nick Vivian and starred a young Kate Beckinsale with Holm, Wilton, Phillips, and Ian Richardson as Wasp. Anne Tilby's production design was nominated for a BAFTA.

The Magical Legend of the Leprechauns was made by Hallmark Entertainment, with a story placing American businessman Randy Quaid in a picturesque cottage in the Irish countryside, which is haunted by a community of the title wee people. The production received an Emmy Award nomination for the special effects and the cast includes Whoopi Goldberg, Colm Meaney, Roger Daltry, Kieran Culkin, Zoe Wanamaker, and Frank Finlay.

BOB HENRY
b. 1920

Special: *Kismet* (1967)

A veteran of *The Nat King Cole Show* and *The Andy Williams Show*, Henry directed and produced specials, four of them starring the Carpenters singing group. *Kismet* was an ABC special infused with some spunk by Barbara Eden and Anna Maria Alberghetti with help from Jose Ferrer and George Chakiris.

BRIAN HENSON
b. November 30, 1962, New York City

Miniseries: *Jack and the Beanstalk: The Real Story* (2001, mini), *Farscape; The Peacekeeper Wars* (2004, mini, aka *The Farscape Miniseries*)

The son of legendary creature-feature creator and mogul Jim Henson, Brian Henson has been an actor, producer, executive, puppeteer, and writer. Brian Henson directed the features *The Muppet Christmas Carol* (1992) and *Muppet Treasure Island* (1996). He directed episodes of *Jim Henson Presents Mother Goose Stories*, *Dinosaurs*, *Muppets Tonight*, *Farscape*, and *Tinseltown*.

Brian Henson, James V. Hart, and Bill Barretta wrote the original story *Jack and the Beanstalk: The Real Story*, in which a giant's bones are discovered, leading Jack Robinson to retrace his ancestor's missteps. Matthew Modine starred with Mia Sara, Vanessa Redgrave, Daryl Hannah, Jon Voight, Richard Attenborough, Honor Blackman, Jim Carter, Barretta and the voice of Henson as Galaga. The film won an Emmy Award for its prosthetic makeup and received another makeup nomination and one for Rupert Gregson-Williams's score.

The *Farscape* movie spun off the imaginative TV series about a nearly hopeless quest by marginalized characters to find home on Earth. The miniseries was nominated for an Emmy for special visual effects. Ben Browder and Wayne Pygram starred as characters created for the series by Rockne S. O'Bannon.

HENRY HERBERT
b. May 18, 1939, Pembroke, Wales, United Kingdom; d. October 7, 2003, Wilshire, England

Movie/Miniseries: *Danger UXB* (1981, mini, co-directed with Roy Ward Baker, Douglas Camfield, Ferdinand Fairfax, Simon Langton, Jeremy Summers), *By the Sword Divided* (1983, mini, co-directed with Michael Custance, Brian Farnham, Diarmuid Lawrence), *The Saint: The Software Murders* (1989)

Herbert was the 17th Earl of Pembroke. He directed the features *Malachi's Cove* (1974) starring Donald Pleasance and *Emily* (1976) with Koo Stark. Herbert directed episodes of *Shoestring*, *Bergerac*, *Oscar*, *King & Castle*, and others. His films as a producer included Christopher Menaul's *Feast of July* (1995). Herbert's

Saint movie starred Simon Dutton as Simon Templar and co-starred Pamela Sue Martin.

CHARLES HERMAN-WURMFELD
b. July 5, 1966

Movie: *The Facts of Life Reunion* (2001)

Herman-Wurmfeld directed the features *Kissing Jessica Stein* (2001), *Legally Blonde 2: Red, White & Blonde* (2003), and *The Hammer* (2007). He also directed the gay-themed short films *Fabian's Freak Show* (1994) and *Franci's Persuasion* (1995). Herman-Wurmfeld directed episodes of *Stella* and *noTORIous* as well as the unsold pilot for a *Legally Blonde* series. Returning for *The Facts of Life* movie were Lisa Welchel, Charlotte Rae, Kim Fields, and Mindy Cohn.

JOHN HERZFELD

Movies: *Daddy* (1987), *A Father's Revenge* (1988, aka *The Rescue*), *The Ryan White Story* (1989), *The Preppie Murder* (1989), *Casualties of Love: The Long Island Lolita Story* (1993), *Remember* (1993, aka *Barbara Taylor Bradford's Remember*), *Don King: Only in America* (1997)

Herzfeld directed episodes of *The Paper Chase*, *ABC Afterschool Specials*, *The Fifth Corner*, and *Dr. Vegas*. His features include *Two of a Kind* (1983), *2 Days in the Valley* (1996), *15 Minutes* (2001), *The Death and Life of Bobby Z* (2007), and *Glad All Over* (2008). An actor, writer, and producer, Herzfeld has written many of the feature-length projects he has directed. He also wrote Richard C. Sarafian's version of *Splendor in the Grass* (1981), Daryl Duke's *Hard Feelings* (1982), Robert Greenwald's *On Fire* (1987), and other feature and TV projects. Herzfeld won a Daytime Emmy Award for the 1980 *Afterschool Specials* presentation of *Stoned*, featuring Scott Baio and the director in a supporting part. Herzfeld won a Directors Guild of America Award and was nominated for an Emmy for directing *Don King: Only in America*.

In *Daddy*, Dermot Mulroney and Patricia Arquette are high school teens unprepared for her pregnancy and their marginalization by their families and society. In *A Father's Revenge*, Brian Dennehy plays an impatient father of a ransomed flight attendant in Germany and enlists an antiterrorism commando's aid in getting her and other hostages back. *Remember* starred Donna Mills as a reporter whose husband disappears and is pronounced dead at sea on her wedding day; the investigation includes Claire Bloom, Cathy Tyson, and Ian Richardson.

Herzfeld directed the Robert De Niro thriller *15 Minutes* but is generally known for his TV movies based on fact. *The Ryan White Story* concerned the 13-year-old hemophiliac (Lukas Haas) who contracted AIDS from Factor VIII, which was used ostensibly to control the syndrome. *The Preppie Murder* concerned the New York district attorney's prosecution of Robert Chambers (William Baldwin), who was the main suspect in the Central Park slaying of the teenage Jennifer Levin (Lara Flynn Boyle), a case the tabloids dubbed the "Preppie Murder."

Herzfeld was in the driver's seat for one of the three TV-movie reenactments of the exploits of Amy Fisher, the notorious 17-year-old "Long Island Lolita," along with Bradford May's *Amy Fisher, My Story* (1992) starring Noelle Parker, and Andy Tennant's *The Amy Fisher Story* (1993) starring Drew Barrymore. Herzfeld's movie starred Alyssa Milano with Jack Scalia as Joey Buttafuoco, the Long Island mechanic whom she insists on seducing, and whose wife she shoots in the head, leaving the woman paralyzed for life. Herzfeld's cast included Anne De Salvo, J. E. Freeman, Leo Rossi, Phyllis Lyons, and Lawrence Tierney.

Herzfeld's greatest triumph is *Don King: Only in America*, for which Kario Salem adapted Jack Newfield's book about the opportunistic Cleveland ex-con who became the most famous prizefight manager/promoter in history. At the heart of this compelling recreation of a fascinating figure's influence in sports and pop culture is Ving Rhames's hypnotic performance as King, including in asides and tirades at the camera. Nominated for eight Emmy Awards, this movie won for outstanding movie and Salem's script. Nominations also went to Herzfeld, Rhames, and Steve Cohen's editing. Rhames won the Golden Globe for his performance, which he famously conferred to Jack Lemmon on the Globes telecast. The show also received a Globes nomination for best movie. Salem was nominated for a Writers Guild of America Award for his teleplay, and Rhames was nominated for a Screen Actors Guild Award. Cohen won an Eddie from the Motion Picture Editors Guild for his work. The show, which co-starred Vondie Curtis-Hall, Jeremy Piven, Darius McCrary, Lou Rawls, and Bernie Mac as Bundini Brown, was bestowed with a Peabody Award.

JON HESS

Movies: *Not of This World* (1991), *Legion* (1998), *Crash and Byrnes* (1999)

A former full-contact karate champion in Florida, Hess directed the low-budget thrillers *The Lawless Land* (1988), *The Watchers* (1988), *Assassin* (1989), *Alligator*

II: The Mutilation (1991), *Excessive Force* (1993), *Infidelity/Hard Fall* (1997), and *Mars* (1998) starring Shari Belafonte.

In *Not of This World* a giant alien grows and grows through its contact with electricity, with Lisa Hartman and Pat Hingle in its path. *Legion* is another creature feature with Parker Stevenson, and *Crash and Byrnes* are mismatched agents fighting a terrorist threat.

GORDON HESSLER
b. December 12, 1930, Berlin, Germany

Movies: *Scream, Pretty Peggy* (1973), *Skyway to Death* (1974), *Hitchhike!* (1974), *A Cry in the Wilderness* (1974), *Betrayal* (1974), *The Strange Possession of Mrs. Oliver* (1977), *Puzzle* (1978), *Secrets of Three Hungry Wives* (1978), *KISS Meets the Phantom of the Park* (1978), *Tales of the Unexpected* (1979), *The Secret War of Jackie's Girls* (1980), *Evil Stalks This House* (1981)

Hessler directed episodes of *Hawaii Five-O* and *Bob Hope Presents the Chrysler Theatre* in the mid-1960s. He directed some Vincent Price horror entries and *The Murders in the Rue Morgue* (1971) with Jason Robards.

Scream, Pretty Peggy is a patchwork artifact of what filmmakers in the movie-of-the-week era considered the ingredients for concocting a *Psycho*-like thriller. They secured Bette Davis, cast Ted Bessell in the role of a cracked sculptor, and put them in a mansion with an unseen and supposedly insane sister. Sian Barbara Allen plays the college coed who goes to work for this brood, and Hessler takes the audience on an eerie tour of the premises with her.

Skyway to Death was group-jeopardy in a stalled tram, 8,000 feet up between mountain peaks, with a blizzard on the way and the cast just as gusty, if occasionally gutsy: Ross Martin, Stefanie Powers, Bobby Sherman, Nancy Malone, et al. In *Hitchhiker!* Cloris Leachman stops for Michael Brandon, being blithely unaware that he had just killed his stepmother. *A Cry in the Wilderness* starred George Kennedy as a farmer in the hinterlands who's bitten by a rabid skunk and chains himself inside his barn to protect his family from himself and the madness he is sure will overtake him—but then learns a flood is cascading for the barn.

While most of the early movie-of-the-week entries conformed to the thriller genres, Hessler's assignments seemed outlandish, and heaped together—the grafting of the flood onto the skunk bite, for instance. The actors were pushed toward hysteria (Joanna Pettit as Kennedy's wife) as if the director's Germanic roots might have brought a Douglas Sirk–like prevalence of audacity and melodramatic intensity to even these ridiculous circumstances. Hessler's results were rather less, of course, than anything in Sirk, but the man was a stylist nonetheless.

Amanda Blake hires a nice young couple to help her in *Betrayal*, but they turn out to be swindling killers. Karen Black exits her homemaker's humdrum existence disguised as a saucy blonde in *The Strange Possession of Mrs. Oliver*, but learns that the identity she co-opted belongs to an actual woman. *Puzzle* was an Australian-made concoction about a tennis pro (James Franciscus) and a cache of riches hidden by one of his duplicitous wife's previous husbands. The title socialites in *Secrets of Three Hungry Wives* had affairs with the freshly murdered Franciscus, a tycoon, and Hessler's film is a sift through the facts to find the killer. *The Secret War of Jackie's Girls* concerned a squadron of women pilots in World War II.

CHARLTON HESTON
b. October 4, 1924, Evanston, Illinois

Movie: *A Man for All Seasons* (1988)

Heston won the Academy Award for best actor for William Wyler's *Ben-Hur* (1959). His many epics as an actor include Cecil B. De Mille's *The Greatest Show on Earth* (1952) and *The Ten Commandments* (1956), and George Stevens's *The Greatest Story Ever Told* (1965). Heston directed two features starring himself, *Antony and Cleopatra* (1972) and *Mother Lode* (1982). Heston was ubiquitous on 1950s TV, including on *Playhouse 90*.

A Man for All Seasons was a pet project for Heston. The piece pales in comparisons to Fred Zinnemann's version—the Academy Award–winning best picture of 1966, with Paul Scofield in his Oscar-winning role as Sir Thomas More. However, Heston was made to inhabit larger-than-life heroes, and More was one who chooses his beliefs over freedom and survival. Vanessa Redgrave was nominated for a Golden Globe for her performance as Lady Alice, and John Gielgud was sublime as the complex but morally bankrupt Cardinal Woollsey.

FRASER C. HESTON
b. February 12, 1955, Los Angeles

Movies: *Treasure Island* (1990), *The Crucifer of Blood* (1991)

Heston, the son of Charlton Heston (above), directed the features *Needful Things* (1993) and *Alaska* (1996). In Heston's version of *Treasure Island*, his father played Long John Silver, with Christian Bale as Jim Hawkins,

and Oliver Reed, Richard Johnson, Christopher Lee, Julian Glover, and Pete Postlethwaite. *The Crucifer of Blood* also put Fraser's father into a time-honored showboat role, that of Sherlock Holmes, surrounded by more Brits: Johnson as Watson, and Edward Fox, Susannah Harker, John Castle, and Simon Callow.

PETER HEWITT
b. 1962, England

Movie/Miniseries: *Wild Palms* (1993, mini, co-directed with Kathryn Bigelow, Keith Gordon, Phil Joanou), *Princess of Thieves* (2001)

Hewitt directed the features *Bill & Ted's Bogus Journey* (1991), *Tom and Huck* (1995), *The Borrowers* (1997), *Whatever Happened to Harold Smith?* (1999), *Thunderpants* (2002), and *Garfield* (2004).

Hewitt won a British Academy of Film and TV Arts Award for best short film for *The Candy Show* (1989). *Princess of Thieves* starred Keira Knightley as Gwyn, the daughter of Robin Hood, who has been imprisoned by Prince John; she must find King Richard's son and convince him to free her father. Malcolm McDowell has a good time as the Sheriff of Nottingham.

DOUGLAS HEYES
b. May 22, 1919;
d. May 8, 1993, Beverly Hills, California

Movies/Miniseries: *The Lonely Profession* (1969), *Powderkeg* (1971), *Drive Hard, Drive Fast* (1973), *Captains and the Kings* (1976, mini, co-directed with Allen Reisner), *Aspen* (1977, mini, aka *The Innocent and the Damned*), *The French Atlantic Affair* (1979, mini), *The Million Dollar Face* (1981, aka *Kiss of Gold*), *The Highwayman* (1987, aka *Terror on the Blacktop*)

Heyes began directing in the early 1950s, including episodes of *Your Jeweler's Showcase*, *Rin Tin Tin*, *Cheyenne*, *Circus Boy*, *Colt .45*, *77 Sunset Strip*, *Naked City*, *Maverick*, *The Americans*, *The Twilight Zone*, *The Richard Boone Show*, *Bob Hope Presents the Chrysler Theatre*, *Night Gallery*, *The Bold Ones: The Lawyers*, *Baretta*, *Magnum, P.I.*, *Hunter*, and others. Heyes directed the features *Kitten with a Whip* (1964) with Ann-Margret's star rising, and the remake of *Beau Geste* (1966) starring Doug McClure and Telly Savalas.

The Lonely Profession starred Harry Guardino as a trenchcoat-clad San Francisco detective on a case that takes him into mansions and alleys. Heyes wrote the source novel, *The Twelfth of Never*, and adapted it for Universal TV, casting the support with Joseph Cotten, Barbara McNair, Jack Carter, Dean Jagger, Ina Balin, Dina Merrill, Troy Donahue, and Fernando Lamas. Certainly Heyes's most personal effort, this was a pilot that never went to series.

In *Powderkeg*, set just after the turn of the twentieth century, two mercenaries are sent into Mexico to hijack a train with hostages back from Mexican hijackers and bring it into the United States as both governments warily sanction the plan. Rod Taylor and Dennis Cole play the rehijackers, and the picture manages to both have its tongue in cheek and its action big-style, reflecting the title. Lamas, John McIntire, Tisha Sterling, Melodie Johnson, and Luciana Paluzzi co-star. *Drive Hard, Drive Fast* was a racecar drama starring *Flipper* top-liner Brian Kelly and a then-slumming Joan Collins; Heyes filmed it in 1969, but it wasn't released until 1973, when the need for movie-of-the-week programming was at a high.

Captains and the Kings was a big miniseries derived from Taylor Caldwell's novel about the American immigrant experience leading to great wealth and many intrigues. Richard Jordan topped a cast including Blair Brown, Patty Duke, Henry Fonda, Vic Morrow, John Houseman, Perry King, Ray Bolger, John Carradine, Burl Ives, Jane Seymour, Barbara Parkins, Ford Rainey, and dozens more. Heyes was the guiding force behind the teleplay, shared the directing with Allen Reisner, and was the man most responsible for this miniseries' success. The nine-hour show won Emmy Awards for Duke and cinematographer Ric Waite, and received eight nominations, including for outstanding limited series, and for composer Elmer Bernstein, Jordan, Seymour, Charles Durning, and the art direction.

Aspen and *The French Atlantic Affair* were also crafted by Heyes in the tradition of *Captains and the Kings*—big, richly mounted, well-costumed, and designed for taking over the ratings. *Aspen* was a wintry murder mystery with Sam Elliott as a Colorado lawyer trying to dig up evidence to exonerate an innocent client (Perry King) who was convicted of the rape and murder of a 15-year-old girl and is scheduled for the electric chair. Assembled were Cotten, Houseman, McIntire, Anthony Franciosa, Gene Barry, Martine Beswick, Jessica Harper, et al.

Heyes adapted Ernest Lehman's novel, *The French Atlantic Affair*, about a terrorist situation aboard a luxury liner at sea. The same basic premise had been used for Richard Lester's feature *Juggernaut* (1974) and David Lowell Rich's TV film, *Adventures of the Queen* (1975). This time Telly Savalas is the ringleader and Chad Everett the designated hero, with enough subplots for Jordan, Houseman, Jose Ferrer, Shelley Winters, Stella Stevens, Louis Jourdan, Carolyn Jones, Jean-Pierre Aumont, Horst Buchholz, Jams Coco, et al.

CHRISTOPHER A. HIBLER

Movies: *Fatal Confession: A Father Dowling Mystery* (1987), *Diagnosis Murder* (1992, aka *A Diagnosis of Murder*), *A Town without Pity* (1992)

Hibler's early career experience was as an assistant director and sometimes second unit director on Disney films and shows of the 1960s and 1970s, including *The Horse in the Gray Flannel Suit* (1968) and *Return of the Big Cat* (1974), working with such established Disney-camp directors as Robert Stevenson, Norman Tokar, Robert Butler, Gary Nelson, and Vincent McEveety. Hibler's turn from assistant director to director came on *Remington Steele*. Hibler then directed episodes of *Moonlighting*, *Jake and the Fatman*, *Father Dowling Mysteries*, *Matlock*, *Beverly Hills 90210*, *Buffy the Vampire Slayer*, *Diagnosis Murder*, and others. Hibler's TV movies were connected to series he directed. The last two were the namesake pilot film for the series *Diagnosis Murder*, and another starring Dick Van Dyke as the venerable Dr. Mark Sloan with his son, Barry Van Dyke as his son, Steve.

ANTHONY HICKOX
b. 1964, London, England

Movie: *Full Eclipse* (1993)

An actor, writer, and producer, Hickox directed the low-budget features *Waxwork* (1988), *Sundown: The Vampire in Retreat* (1991), *Waxwork II: Lost in Time* (1992), *Hellraiser III: Hell on Earth* (1993), *Invasion of Privacy* (1995), *Stormcatcher* (1999), *Jill Ripps* (2000), *Federal Protection* (2002), *Blast!* (2004), and others. In *Full Eclipse*, the new and very effective detective on the night shift of the Los Angeles Police Department turns out to be a werewolf. Mario Van Peebles, Patsy Kensit, and Bruce Payne starred for Hickox.

DOUGLAS HICKOX
b. January 10, 1925, London, England; d. July 25, 1988, London, England

***Hallmark Hall of Fame*:** *The Master of Ballantrae* (1984)

Movies/Miniseries: *The Phoenix* (1981), *The Hound of the Baskervilles* (1983), *Mistral's Daughter* (1984, mini, co-directed with Kevin Connor), *Blackout* (1985), *Sins* (1986, mini), *I'll Take Manhattan* (1987, mini, co-directed with Richard Michaels)

Hickox was an assistant director and second unit director in low-budget British films, beginning in 1950. His best known feature is the tongue-in-cheek *Theatre of Blood* (1973), in which Vincent Price plays an actor who takes deadly revenge on his most severe critics. Hickox then directed three international co-productions: *Brannigan* (1975), a *Dirty Harry*–styled twilight exercise for John Wayne as a Chicago detective transported to London; *Sky Riders* (1976), a kidnap thriller with Susannah York and James Coburn; and the African historical epic *Zulu Dawn* (1979), the effective sequel to Cy Endfield's spectacular *Zulu* (1965).

From there, Hickox entered TV and never left. His entire small-screen output has one through line: All of his TV movies and miniseries were high-gloss and colorful in look, language, and characterization. Hickox's favorite actor, Ian Richardson, played Sherlock Holmes in *The Hound of the Baskervilles*, and the actor's command of the character has a sweep that's consonant with the director's crisp and fresh reconstitution of the chestnut. Among Hickox's better work is *Blackout*, one of HBO's early movie productions. Richard Widmark plays a retired police detective who still suspects Keith Carradine's family man, a recipient of reconstructive facial surgery, of serial killings. *The Master of Ballantrae* lacks conviction, as if the all-star cast assembled in the name of Hallmark, including Michael York, Richard Thomas, John Gielgud, Timothy Dalton, and Ian Richardson, can't believe their involvement in this sag in the greeting card line's history, that all of this elaborate dress-up could possibly have any meaning.

Unfortunately, Hickox's miniseries were vanity projects for a pair of long-in-the-tooth actresses. Stefanie Powers in *Mistral's Daughter* and the hoary Joan Collins in *Sins* were both at least 52 when these overbloated productions aired, featuring each enacting the flush of virginal youth when, of course, the camera never lies. *Sins* amounted to a particularly heinous misappropriation of funds, a gigantic bore that helped bring the network miniseries era to a close. *I'll Take Manhattan* was in that tradition, but with Valerie Bertinelli meticulously dressed.

BRIAN HILL

Movies: *Falling Apart* (2002), *Bella and the Boys* (2003), *Consent* (2007)

Hill has directed and produced documentaries, including *Pornography: The Musical* (2001), with porn industry performers talking and singing about their profession. Hill's *The True Voice . . .* dramas were hour-long treatises on murder, rape, and prostitution. *Falling Apart* caught the fascination of the British Academy of Film and TV Arts voters, winning the award for best new director and

best new writer (Anna Maloney). Mark Strong and Hermione Norris starred in a relationship in which domestic violence plays an integral part.

GEORGE ROY HILL
b. December 20, 1921, Minneapolis, Minnesota;
d. December 27, 2002, New York City

***Playhouse 90*:** *The Helen Morgan Story* (1957), *The Last Clear Chance* (1958), *Child of Our Time* (1959), *Judgment at Nuremberg* (1959)
***The Seven Lively Arts*:** *Blast in Centralia No. 5* (1958)

Hill won the Academy Award for Best Director for the Oscar-winning Best Picture, *The Sting* (1973). His features before and since illustrated the meticulous, high-craft career of one of the top-regarded and in-demand filmmakers of his time—as well as a facilitator of difficult literary material. Those films include *Butch Cassidy and the Sundance Kid* (1969), *Slaughterhouse Five* (1972), *Slap Shot* (1977), *A Little Romance* (1979), and *The World According to Garp* (1982).

Hill's place in TV was secured in 1956 when he directed an hour-long adaptation of Walter Lord's book, *A Night to Remember*, on *Kraft Television Theatre*, about the sinking of the *Titantic*. This was a digest of events on an epic scale with a huge cast (107 speaking parts) for a live-era production, led by Claude Rains, who also narrated. The result was a spectacular benchmark of 1950s TV, which won the Emmy Award for best live camera work. Hill was nominated for Emmys for his adaptation, with John Whedon, and his direction, and the show was nominated for best single program of the year. Roy Ward Baker's version of the same events from the same book arrived on theater screens two years later.

Of the *Playhouse 90* directors, Hill's projects were few, potent, and beautifully crafted for the form. Both *The Helen Morgan Story* and *Child of Our Time* secured Emmy Nominations for best single program of the year and best director. In the former, Polly Bergen essayed the nightclub star's tragic life of alcoholism and lost love in what was surely the actress's finest work. As well, Robert Crawford delivered a strong central performance in *Child of Our Time*, based on Michel del Castillo's autobiographical novel, *Tanguy*, about a boy, a political refugee of the Spanish Civil War, who is mistakenly swept up in a Nazi pogrom in France and sent to a concentration camp. Irving Gaynor Neiman adapted the novel, and Hill's tableaux of camp inhumanities indelibly visualized the novel. Maximilian Schell was in both *Child of Our Time* and *Judgment at Nuremberg* for Hill. Schell eventually won the best actor Oscar of 1961 for reprising his role from the latter show as the lawyer defending Nazi judges before an international war-crimes tribunal in the Stanley Kramer feature, based on Abby Mann's expanded version of his teleplay. Melvyn Douglas and Claude Rains also starred in TV's *Judgment at Nuremberg* under Hill's deft direction.

Hill's one other *Playhouse 90* installment was *The Last Clear Chance*, an A. E. Hotchner adaptation of an Ernest Hemingway story. The show is significant for its presentation of one of Paul Muni's last great performances, for which he received an Emmy nomination. As with his versions of the Titanic story and concentration camp incarceration, Hill again provided the hard physical visuals for *Blast in Centralia No. 5*, which aired on *The Seven Lively Arts*, CBS's short-lived Sunday afternoon counterpart to *Omnibus*. *Centralia* was an adaptation by Loring Mandel of a famous *Harper's* story by John Bartlow Martin about a 1940s coal mine disaster. The heartbreak surrounding this examination of the fatal tragedy, which could have been avoided, was embodied in the performance of Maureen Stapleton.

JAMES HILL
b. August 1, 1919, England;
d. October 7, 1994, London, England

Movies: *Light Entertainment Killers* (1969, co-directed with Charles Crichton), *The Wild and the Free* (1980)

Hill directed animal movies before and after *Born Free* (1966), the African lion film based on the best seller by Joy Adamson. But that film solidified his career, even though he had worked in British films and TV for more than a decade, directing multiple episodes of *The Avengers* and *The Saint*.

Light Entertainment Killers was a trifle with Patrick Macnee. *The Wild and the Free* brought together chimpanzee researchers with opposing philosophies: keep them in their natural habitat vs. teaching them communication skills. Hill added his customary light touch to the proceedings, which were produced by Paul Radin, for whom the director had worked on *Born Free*.

ARTHUR HILLER
b. November 22, 1923,
Edmunton, Alberta, Canada

***Playhouse 90*:** *Massacre at Sand Creek* (1956), *Three Men on a Horse* (1957), *Homeward Borne* (1957), *Circle of the Day* (1957), *The Edge of Innocence* (1957), *Before I Die* (1958)

Hiller's direction since the mid-1950s in TV included *Telephone Time*, *Perry Mason*, *Steve Canyon*, *Naked City*,

The Rifleman, *Gunsmoke*, *Route 66*, and *I'm Dickens, He's Fenster*, among others. With the superb *The Americanization of Emily* (1964), Hiller became a front-rank feature director and never returned to the small screen. His features include a diverse array: *Tobruk* (1967), *The Out-of-Towners* (1970), *Love Story* (1970), *Plaza Suite* (1971), *The Hospital* (1971), *The Man in the Glass Booth* (1975), *Silver Streak* (1976), *Author! Author!* (1982), and *The Lonely Guy* (1984). Hiller was president of both the Directors Guild of America (1989–1993) and the Academy of Motion Picture Arts and Sciences (1989–1998).

Hiller's first two *Playhouse 90* installments are significant. *Massacre at Sand Creek* was the recreation of the events of November 1864 in Colorado Territory when nearly 200 Cheyenne and Arapaho, many women and children, were slaughtered by the U.S. Cavalry in one of the most infamous episodes of the Western Indian wars. The events before and during the action and afterward at a Congressional investigation were dramatized by Hiller in one of TV's initial big attempts at intercutting film and live performance. Everett Sloan, Roy Roberts, and John Derek stood out in the ensemble enactment of William Sackheim's teleplay. The show helped *Playhouse 90* gain an Emmy Award for best live camera work.

Hiller also collected a raffish collection of flavorful character actors to crack *Three Men on a Horse*, the old chestnut by George Abbott and John Cecil Holm about zealous gamblers. Carol Channing and Johnny Carson fronted for the more involving antics of Frank McHugh, Jack Carson, Edward Everett Horton, Arnold Stang, Jane Darwell, Allen Jenkins, Larry Blyden, and Mona Freeman. In essence, the two shows prefigured Hiller's film years, exhibiting that while he could handle big, complex action films, such as *Tobruk*, he preferred the character-filled, romantic comedy for which he's best known. *Homeward Borne* and *Before I Die* starred Richard Kiley. *The Circle of the Day*, adapted by Edna Anhalt from Helen Howe's novel about a wife who discovers her husband's infidelity on their 10th wedding anniversary, starred Nancy Kelly, Michael Rennie, and Zsa Zsa Gabor, while *The Edge of Innocence* involved Teresa Wright, Joseph Cotten, and Maureen O'Hara.

GREGORY HINES
b. February 14, 1946, New York City; d. August 9, 2003, Los Angeles

Movie: *The Red Sneakers* (2002)

Hines and his brother, Maurice Hines, were dancers since childhood. Gregory Hines starred in the features *The Cotton Club* (1984), *Running Scared* (1986), *Tap* (1989), *A Rage in Harlem* (1991), and others. As an actor, Hines worked in productions directed by Francis Ford Coppola, Mel Brooks, William Friedkin, Taylor Hackford, Peter Hyams, Bill Condon, Penny Marshall, Lewis Teague, Forest Whitaker, Bill Duke, Laurence Fishburne, Robert Iscove, and many others. Hines directed the feature, *Bleeding Hearts* (1994), about the romance of a white male tutor and a 17-year-old African American student.

The Red Sneakers is a basketball film crossed with an old-fashioned fantasy as a studious boy (Dempsey Pappion) wishes to be a better hoops player and is given an old pair of sneakers by a mystical gent (Hines) that make him a great player. Vincent D'Onofrio and Vanessa Bell Calloway co-star.

HENRIC HIRSCH

***Wednesday Play*:** *Cat's Cradle* (1965), *A Hero of Our Time* (1966)

Hirsch directed at least five episodes of *Doctor Who*. *Cat's Cradle* starred Leo Genn in the adaptation of a Hugo Charteris story. *A Hero in Our Time* marked one of Alan Bates's appearances on *Wednesday Play*, starring as Grigor, the hero in the Ian Dallas adaptation of a Mikhail Lemontov novel.

HERBERT HIRSCHMAN
b. April 13, 1914, New York City; d. July 3, 1985, Beverly Hills, California

***Playhouse 90*:** *Shadows Tremble* (1958), *Made in Japan* (1959)

A director and producer nearly since TV's beginnings, Hirschman directed episodes of *Philco Television Playhouse*, *The Alcoa Hour*, *Dr. Kildaire*, *The Nurses*, *For the People*, *The Iron Horse*, *Felony Squad*, *The Waltons*, and others. On *Playhouse 90*, Hirschman's *Shadows Tremble* was written by Ernest Kinoy and starred Edward G. Robinson, Beatrice Straight, Robert Webber, and Ray Walston. *Made in Japan*, written by Leslie Stevens from a Joseph Stefano story, featured E. G. Marshall, Robert Vaughn, Dean Stockwell, Dick York, Nobu McCarthy, George Takei, and Harry Guardino.

JACK B. HIVELY
b. September 5, 1910, Texas; d. December 19, 1995, Los Angeles

Movies: *Once Upon a Starry Night* (1978), *California Gold Rush* (1981), *The Adventures of Huckleberry Finn* (1981)

Hively directed episodes of *Death Valley Days*, *Lassie*, and other series. He was a "family film" mainstay: *Once Upon a Starry Night* featured Dan Haggerty as Grizzly Adams, *California Gold Rush* starred Robert Hays as frontier writer Bret Harte, and *The Adventures of Huckleberry Finn* recycled familiarity: Ken Curtis, Brock Peters, Jack Kruschen, Mike Mazurki, and the combo of Forrest Tucker and Larry Storch, taken back east and in time from *F Troop*.

BILL HOBIN

Special: *A Connecticut Yankee in King Arthur's Court* (1955, co-directed with Max Liebman)

A producer/director who learned the ropes on the legendary *Your Show of Shows* with Sid Caesar and producer Max Liebman, Hobin became involved in Liebman's famous mid-1950s specials. Hobin later directed variety specials for Fred Astaire, Bill Cosby, and Judy Garland, and also directed such sitcoms as *Maude*, *Welcome Back, Kotter*, *Dr. Shrinker*, and *Alice*. This version of *A Connecticut Yankee* starred Eddie Albert and Janet Blair, with Boris Karloff as King Arthur.

GREGORY HOBLIT
b. November 27, 1944, Abilene, Texas

Movies: *Roe vs. Wade* (1989), *Class of '61* (1993)

Hoblit directed episodes of *Bay City Blues*, *Hill Street Blues*, *NYPD Blue*, *Cop Rock*, *L.A. Law*, and others. Hoblit's features include *Primal Fear* (1996), *Fallen* (1998), *Frequency* (2000), *Hart's War* (2002), *Fracture* (2007), and *Untraceable* (2008). A longtime associate of Steven Bochco, Hoblit has won nine Emmy Awards, six as a producer of the outstanding drama series: *Hill Street Blues* in 1981, 1982, 1983, and 1984; *L.A. Law* in 1987; and *NYPD Blue* in 1995. He won Emmys for directing the pilot of *L.A. Law* in 1987 and an episode of *Hooperman* in 1988. He won for producing *Roe vs. Wade*, the outstanding movie of 1989. Hoblit was nominated for Emmys for producing *Hill Street Blues* in 1985, *L.A. Law* in 1988, and *NYPD Blue* in 1994. Hoblit also was nominated for directing *L.A. Law* in 1988, and the short-lived musical drama *Cop Rock* in 1991. Hoblit won a Directors Guild of America Award for *NYPD Blue* in 1994. He was also nominated for DGA Awards for the pilot of *L.A. Law* and *NYPD Blue* in 1995. Hoblit also directed an unaired Steven Bochco futuristic policier, *NYPD 2069* (2004), starring Giancarlo Esposito and Kevin Dunn.

The lasting reputation of *Roe vs. Wade* relies on two things: the dramatization of an historic polarizing legal issue overlaying an even more polarizing moral issue, the right of any birth mother to abort her baby, and the performance of Holly Hunter as the test-case volunteer, Norma McCovey, "Ellen Russell" in the movie, aka Jane Roe in legal terms. McCovey's 1973 case was fought before the U.S. Supreme Court. A Texan in a state in which abortion was illegal, McCovey/Russell was advised to fight the issue. Amy Madigan played her lawyer, Sarah Weddington. Hunter's performance is another of her great, fully felt creations. She won the Emmy Award for outstanding actress, and the film won as the outstanding movie. The piece received seven nominations in all, including for Hoblit, Madigan, writer Alison Cross, and the editing. Madigan won a Golden Globe for her performance and the film and Hunter were nominated. Co-starring in *Roe vs. Wade* were Terry O'Quinn, Kathy Bates, Stephen Tobolowsky, Kenneth Tigar, James Gammon, Chris Mulkey, Jerry Hardin, and Ward Costello.

Class of '61 was a drama about West Point graduates who fought on opposing sides in the Civil War. The Battle of Bull Run is depicted. The ensemble included Dan Futterman, Andre Braugher, Clive Owen, Laura Linney, Paul Guilfoyle, Len Cariou, and Sophie Ward.

VICTORIA HOCHBERG

WonderWorks*: *Sweet 15 (1990)

Hochberg directed episiodes of *Dr. Quinn, Medicine Woman*, *Touched by an Angel*, *Melrose Place*, *Ally McBeal*, *Sex and the City*, *State of Grace*, *Notes from the Underbelly*, and other series. Hochberg won Daytime Emmy Awards in 1988 for writing *Just a Regular Kid: An AIDS Story* for *ABC Afterschool Specials*, and for directing *Sweet 15*, which aired on PBS's *WonderWorks*. Hochberg won Directors Guild of America Awards for *Just a Regular Kid* and *Jacob Have I Loved* (1989), an hour-long piece about jealousy starring Bridget Fonda and Jenny Robertson. Hochberg was also nominated for DGA Awards for episodes of *Honey, I Shrunk the Kids: The TV Show* in 1999 and *Sex and the City* in 2000.

Sweet 15 is a strong Latino family piece about the life of a party girl who begins to understand the lives of her parents when she's finally told that her father has been an illegal alien for years. Karla Montana starred with Tony Plana, Jenny Gago, Vanessa Marquez, and Jerry Stiller.

ROBERTA O. HODES

Visions*: *A Secret Space (1977)

Hodes was the script supervisor on *On the Waterfront* (1954) and several other Elia Kazan pictures as well as

others directed by Nicholas Ray, Arthur Penn, Paul Newman, and Martin Scorsese. *A Secret Space*, produced for PBS's *Visions* series, starred Robert Klein, Phyllis Newman, and Virginia Graham.

MIKE HODGES
b. July 29, 1932, Bristol, England

Movies/Miniseries: *Missing Pieces* (1983), *Squaring the Circle* (1984), *Florida Straits* (1986), *The Healer* (1992), *Dandelion Dead* (1994, mini)

Hodges made his reputation with a couple of Michael Caine cult crime films, *Get Carter* (1971) and *Pulp* (1972). Hodges's features include *The Terminal Man* (1974), *Damien: Omen II* (1978), *Flash Gordon* (1980), *Morons from Outer Space* (1985), *A Prayer Before Dying* (1987), *Black Rainbow* (1989), *Croupier* (1998), *I'll Sleep when I'm Dead* (2003), and *Murder by Numbers* (2005). Hodges directed episodes of *The Tyrant King*, *ITV Playhouse*, *The Frighteners*, and others.

Elizabeth Montgomery plays a Los Angeles private eye in *Missing Pieces*, hired to follow a friend's husband, who is then killed in an incident linked in the detective's mind to her dead husband's demise. *Squaring the Circle*, written by Tom Stoppard and narrated by Richard Crenna, starred Bernard Hill as legendary Polish labor organizer Lech Walesa, with Tom Wilkinson, Alec McCowen, and Roy Kinnear. In *Florida Straits*, Cuban expatriate Raul Julia and soldiers of fortune Fred Ward and Daniel Jenkins decide to go undercover back to Cuba for a gold heist.

The Healer won the British Academy of Film and TV Arts Awards for best drama and best actor, Paul Rhys. He plays Dr. John Lassiter, a slovenly Irish physician who returns from three years away from the profession with unusual powers. He cures animals of ills and eventually a five-year-old boy of an intracranial hematoma. The media, hospital administration, jealous rivals, etc., all come out of the woodwork in Hodges's community depiction, written by G. F. Newman, and co-starring Geraldine James, Ron Brydon, Julia Ford, and Fraser James.

Dandelion Dead is a fact-based piece about 1920s Wales, in which the magistrate's clerk at Hay-on-Wye, Major Herbert Rowse Armstrong, used arsenic to poison his wife and business rival, claiming later that he bought the stuff to kill the dandelions on his lawn. He was convicted of the two murders and executed in 1922. Michael Kitchen played him in Hodges's film, with Sarah Miles as the ill-fated wife, and the participation of David Thewlis, Diana Quick, Lesley Sharp, Peter Vaughan, Robert Stephens, and Chloe Tucker.

JENO HODI
b. Budapest, Hungary

Movie: *Triplecross* (1995)

A writer and producer, Hodi directed the low-budget films *Deadly Obsession* (1989), *American Kickboxer 2* (1993), *Guns and Lipstick* (1995), *Fatal Choice* (1995), *Black Sea Raid* (1997), and *Metamorphosis* (2007). *Triplecross* starred Michael Pare, Ashley Laurence, Billy Dee Williams, and Patrick Bergin.

CHRISTOPHER HODSON
b. January 12, 1929, England

***Saturday Night Thriller*:** *The Dark Secret* (1981, two parts)

Movies/Miniseries: *Seven Deadly Sins* (1966, mini, co-directed with Peter Moffatt), *Daddy Kiss It Better* (1968), *The Ten Commandments* (1971, co-directed with Marc Miller, John Frankau, James Omerod, Joan Kemp-Welch), *Upstairs, Downstairs* (1974, mini, co-directed with Bill Bain, Cyril Coke, Raymond Menmuir, Herbert Wise), *Raffles* (1975), *Lillie* (1979, mini, co-directed with John Gorrie, Tony Wharmby), *Love for Lydia* (1979, mini, co-directed with John Glenister, Piers Haggard, Simon Langton, Michael Simpson, Tony Wharmby), *The Marquise* (1980), *Lord Peter Wimsey* (1987, co-directed with Michael A. Simpson, aka *A Dorothy L. Sayers Mystery: Strong Poison*), *Have His Carcase* (1987, aka *Dorothy L. Sayers Mystery: Have His Carcase*), *Chelworth* (1989, mini, co-directed with Roger Bamford, Brian Farnham, Robert Tronson)

Hodson began directing TV series in the late 1950s and his shows include episodes of *Hotel Imperial*, *Educating Archie*, *ITV Television Playhouse*, *Top Secret*, *Somerset Maugham Hour*, *Our Man at St. Mark's*, *Crane*, *No Hiding Place*, *The Informer*, *Mr. Digby Darling*, *The Main Chance*, *Justice*, *New Scotland Yard*, *Menace*, *Within These Walls*, *Raffles*, *Enemy at the Door*, *The Gentle Touch*, *Storyboard*, *Agatha Christie's Partners in Crime*, *The Bill*, and others. Hodson was nominated for an Emmy Award for directing the "Women Shall Not Weep" episode of the third year of *Upstairs Downstairs*. Hodson's feature *The Best Pair of Legs in the Business* (1972) starred Reg Varney as a cross-dressing comic in the director's remake of his own 1968 version of the story on *ITV Playhouse*, also with Varney.

Hodson was one of Britain's consummate team directors, with many of his miniseries airing in America on *Masterpiece Theatre*. Anthony Valentine starred in Hodson's version of *Raffles*, a successful pilot film. Hodson directed a version of Noel Coward's comedy of arranged

marriages, *The Marquise*, starring Diana Rigg and Richard Johnson. *The Dark Secret* starred Anne Stallybrass. Edward Petherbridge took over the role of Dorothy Leigh Sayers's sleuth in Hodson's *Lord Peter Wimsey*, and continued the role in *Have His Carcase*.

PAUL HOEN

Movies: *The Luck of the Irish* (2001), *Tru Confessions* (2002), *You Wish!* (2003), *Eddie's Million Dollar Cookoff* (2003), *Searching for David's Heart* (2004), *Read It and Weep* (2005), *Jump In* (2007)

Hoen directed episodes of *Kids Incorporated*, *The Secret World of Alex Mack*, *Sabrina the Teenage Witch*, *The Journey of Allen Strange*, *Cousin Skeeter*, *100 Deeds for Eddie McDowd*, *Even Stevens*, *Beyond the Break*, *South of Nowhere*, and other kids' and comedy series. Hoen was nominated for Directors Guild of America Awards in children's programs for an episode of *Even Stevens* in 2001 and for *Searching for David's Heart*.

Nearly all of Hoen's TV movies originally were Disney Channel telecasts starring kids or teens who rose to stardom on the network. Danielle Panabaker starred in *Searching for David's Heart* as the sister of an organ donor who died in an accident. She searches for the recipient of his heart to see if there's any semblance of David in the person. In *The Luck of the Irish*, Ryan Merriman stars as a kid who battles to attain a golden charm so that an evil leprechaun won't control his family. In *Jump In*, a kid training for the Golden Gloves finds that he really likes jumping rope instead, hiding the fact from his father (David Reivers), a Golden Gloves champ of yore.

GARY HOFFMAN

Movie: *Bonnie & Clyde: The True Story* (1992)

Primarily and specifically an executive producer of TV movies, Hoffman carries that credit on films directed by Larry Elikann, Stan Lathan, Lamont Johnson, Ferdinand Fairfax, Tony Richardson, Mel Damski, Anson Williams, Yves Simoneau, Tom Mankiewicz, Kevin Rodney Sullivan, and others.

Hoffman's *Bonnie & Clyde* movie, which he also wrote and produced, faced the two-edged sword: capitalize on the name recognition of Arthur Penn's groundbreaking *Bonnie and Clyde* (1967), and suffer by comparison. This film throws in a few bedrock facts, such as Bonnie Parker's status as a teen divorcee and Clyde Barrow's as a skirt-chasing ne'er-do-well. Who knew? Dana Ashbrook and Tracey Needham co-starred, with Doug Savant as a lawman.

JACK HOFSISS

NBC Live Theatre*: *The Oldest Living Graduate (1980)
ABC Theatre of the Month*: *The Elephant Man (1982)
American Playhouse*: *Cat on a Hot Tin Roof (1985)
Movie/Miniseries: *The Best of Families* (1977, mini, co-directed with Glenn Jordan, Peter Levin, Seymour Robbie, Robert Stevens), *Family Secrets* (1984)

Hofsiss won a Tony Award for Best Director for Bernard Pomerance's *The Elephant Man* (1979). In 1985 he was paralyzed from the waist down in a swimming pool accident. In between are several high-quality achievements in TV drama. Hofsiss's early TV work included two hour-long PBS productions that aired on *Great Performances: Out of Our Father's House* (1978) and *3 by Cheever: The Sorrows of Gin* (1979), the latter a stab at adapting John Cheever, with Rachel Roberts, Edward Herrmann, Sigourney Weaver, and John Harkins.

*The Oldest Living Graduat*e was NBC's first live drama telecast in 18 years, and Hofsiss handled the occasion with aplomb as his crew won an Emmy Award for its deft camerawork. Then again, he had Henry Fonda in a virtuoso performance as Colonel Kincaid, a crippled and cranky World War I veteran from the pen of Preston Jones and supported by the likes of George Grizzard, John Lithgow, Cloris Leachman, Timothy Hutton, and Harry Dean Stanton.

The Elephant Man offered Hofsiss the opportunity to preserve his great stage success. Philip Anglim as John Merrick, the title victim of a deforming disease, and Kevin Conway repeated their stage roles. Anglim, without the elaborate makeup that John Hurt donned for David Lynch's 1980 film version, was nominated for an Emmy Award as was the production, and Penny Fuller won an Emmy for her performance as Mrs. Kendal. This production of Bernard Pomerance's deeply moving play didn't offer the elaborate visuals of Lynch's black-and-white cinema, but it had the palpable compelling undertow of theatrical integrity that the playwright, director, and actor developed and sustained throughout the life of the piece.

Hofsiss's *Cat on a Hot Tin Roof* had all the huffing and hollering that Tennessee Williams invested into his piece on mendacity, but the play still seems like a lot of effort for the audience to detect Williams's suggestion that nearly everybody in Big Daddy's household understood that Brick had a homosexual fling with the fabled Skipper. Kim Stanley won an Emmy Award as Big Mama, and Rip Torn was downright nasty as Big Daddy. Penny Fuller was nominated for an Emmy and Jessica Lange and Tommy Lee Jones had their moments as Maggie the Cat and Brick.

ROD HOLCOMB

Movies: *Captain America* (1979), *Midnight Offerings* (1981), *Moonlight* (1982, co-directed with Jackie Cooper, credited solely to Alan Smithee), *The Red-Light Sting* (1984), *No Man's Land* (1984), *The Cartier Affair* (1984), *Two Fathers' Justice* (1985), *Stark* (1985), *Chase* (1985), *Blind Justice* (1986), *Wiseguy* (1987), *Stillwatch* (1987), *The Long Journey Home* (1987), *China Beach* (1988), *Wolf* (1989, co-directed with Bill Corcoran, Michael Ray Rhodes), *A Promise to Keep* (1990), *Chains of Gold* (1991), *Finding the Way Home* (1991), *Angel Street* (1992), *A Message from Holly* (1992), *Donato and Daughter* (1993, aka *Dead to Rights*), *Royce* (1994), *ER* (1994), *Convict Cowboy* (1995), *The Prosecutors* (1996), *The Underworld* (1997), *Thanks of a Grateful Nation* (1998, aka *The Gulf War*), *Songs in Ordinary Time* (2000), *The Pentagon Papers* (2003), *Code Breakers* (2005), *The Way* (2006)

A frequent producer of the shows he directs, Holcomb has directed episodes of *The Six Million Dollar Man*, *Battlestar Galactica*, *B.J. and the Bear*, *Stone*, *Fantasy Island*, *Tenspeed and Brownshoe*, *Hill Street Blues*, *Bret Maverick*, *The Greatest American Hero*, *The A Team*, *Scarecrow and Mrs. King*, *The Equalizer*, *Wiseguy*, *China Beach*, *ER*, *The District*, *Lost*, *Numb3rs*, *Shark*, and other series. Holcomb was nominated for Emmy Awards for the pilot movies *China Beach* and *ER* and for the 1997 *ER* episode entitled "Last Call." Holcomb won a Directors Guild of America Award for the pilot of *ER* and was nominated for DGA Awards for the *China Beach* pilot and *The Pentagon Papers*. As the director to envision and launch both *ER* and *China Beach*, Holcomb was at the creation base of 1990s TV.

Reb Brown played Holcomb's *Captain America*, and Melissa Sue Anderson practiced deadly witchcraft in *Midnight Offerings*. If the question is ever asked whether or not Holcomb paid his dues, consider that in *Moonlight*, for which the pair of directors settled for the Alan Smithee credit, a Chinese food delivery boy (Robert Desiderio) becomes an intelligence operative tracking terrorists, *The Red-Light Sting* was a Farrah Fawcett vehicle, *No Man's Land* qualifies in short as a Stella Stevens western, *The Cartier Affair* paired Joan Collins with David Hasselhoff, *Two Fathers' Justice* combined George Hamilton with Robert Conrad, and *Stitches*, for which Smithee also gets credit, followed Parker Stevenson through medical school.

Stark had the fresh angle of a Wichita police detective (Nicholas Surovy) tracking his missing sister in Las Vegas with the help of a croupier (Marilu Henner). In *Chase*, Jennifer O'Neill played a small-town lawyer defending a migrant worker of murder charges. Richard Farnsworth co-starred as a judge and received a Golden Globe nomination. *Blind Justice* starred Tim Matheson as an everyman with a run of terrible luck as he is identified as a career criminal after a zealous policeman arrests him for indecent exposure for taking an impromptu leak during his morning run. Lisa Eichhorn and Mimi Kuzyk co-starred. *Stillwatch* was a Mary Higgins Clark adaptation with Lynda Carter as a reporter, Angie Dickinson as a politico with secret baggage, and room enough for Don Murray and Stuart Whitman. In *The Long Journey Home*, Meredith Baxter believes she has been widowed by the Vietnam War and is about to remarry when her soldier (David Birney) comes marching home.

In *A Promise to Keep*, William Russ and Dana Delaney play a couple with three children who fight for the right to raise four orphaned brothers. *Silverfox* was a pilot that never went series starring James Coburn as an intelligence operative whose desire to retire is thwarted by the government's need for his skills. John Travolta was a social worker in *Chains of Gold*, George C. Scott an amnesia victim in *Finding the Way Home*, Robin Givens a detective in *Angel Street*, and Shelley Long the adopter of a dying friend's daughter in *A Message from Holly*.

Delaney is the offspring of Charles Bronson in *Donato and Daughter*, both cops. *Convict Cowboy* is a western prison drama starring Kyle Chandler, Jon Voight, Glenn Plummer, Ben Gazzara, and Marcia Gay Harden. *The Prosecutors* was another pilot that never went series, a courtroom drama co-written by Lynda La Plante starring Michelle Forbes and Stockard Channing. Ex-con Kevin Pollak tries to resist getting back in the rackets in *The Underworld*.

Thanks of a Grateful Nation focused on American returnees from the 1991 Persian Gulf War and their medical problems. John Sacret Young's teleplay was as ironic as his title, and Holcomb's movie details the efforts of families and politicians to acknowledge and combat lingering illnesses. Nicely cast and well performed, this nearly four-hour Showtime movie starred Jennifer Jason Leigh, Ted Danson, Brian Dennehy, Steven Weber, Marg Helgenberger, and Cynthia Dale. Sissy Spacek and Beau Bridges were paired in *Songs in Ordinary Time*, the adaptation of a Mary McGarry Morris novel by Malcolm MacRury. She plays a single mother of three in a small town, and he's the drifter she allows into the household. Suspicions arise about his past and his intentions toward her, and the local priest is especially concerned.

Holcomb took on *The Pentagon Papers*, the story of the efforts by Daniel Ellsberg, a Rand Corporation analyst, to expose secret government documents detailing the real U.S. reasons for waging the Vietnam War. Jason

Horwitch crafted the screenplay and James Spader starred as Ellsberg. Holcomb's presentation of this story as both an espionage tale and a media event came with a strong feel for the late 1960s. The director's DGA nomination was abetted by the photography of Michael Mayers, who received an American Society of Cinematographers Award nomination. Alan Arkin, portraying Harry Rowen, a former assistant secretary of defense, received an Emmy nomination for supporting actor. Co-starring were Paul Giamatti, Claire Forlani, and Jonas Chernick as Neil Sheehan.

Code Breakers was the story of the 1951 cheating scandal at West Point, for which 83 cadets were expelled, including the son of football coach Red Blaik, played by Scott Glenn. Bill McWilliams's source book was adapted by G. Ross Parker, and Holcomb created a real feel for both the academy and the times. Thomas Del Ruth's photography was nominated for an ASC Award and Michael Brown's film editing was nominated for an American Cinema Editors Award. *The Way* presented occult-savvy racketeers in Boston; the doings included Andrew McCarthy, Peter Strauss, Jane Alexander, Julia Ormond, and Will Patton.

AGNIESZKA HOLLAND
b. November 28, 1948, Warsaw, Poland

Movies: *Shot in the Heart* (2001), *A Girl Like Me: The Gwen Araujo Story* (2006)

One of the most esteemed European directors through two decades, Holland was nominated for an Academy Award for writing and a British Academy of Film and TV Arts Award for *Europa, Europa* (1990). Her film, *Angry Harvest* (1985) was nominated for the best foreign film Oscar. Holland's features include *To Kill a Priest* (1988), *Olivier, Olivier* (1992), *The Secret Garden* (1993), *Total Eclipse* (1995), *Washington Square* (1997), *The Third Miracle* (1999), *Just Walking Home* (2002, aka *The Healer*), *Copying Beethoven* (2006), *Peter and Catherine* (2008).

Shot in the Heart was another attempt to understand the Gary Gilmore story. Mikal Gilmore, a former music writer for the *Los Angeles Herald-Examiner*, wrote the title book about the final days of his murderer brother in a Utah penitentiary. Gary's death by firing squad in 1977 followed the repeal of the ban on capital punishment, and the media-circus event marked the first time in a decade that anyone had been executed by the American justice system. Giovanni Ribisi played Mikal, Elias Koteas was Gary, and Sam Shepard and Amy Madigan were the boys' parents.

A Girl Like Me told the trans-gender story of a boy named Eddie who eventually followed his urges and became a woman named Gwen, who was eventually killed one night by boys who tortured her. J. D. Pardo starred.

SAVAGE STEVE HOLLAND
b. 1960

Movies: *Safety Patrol* (1998), *Stuck in the Suburbs* (2004), *Shredderman Rules* (2007)

Holland directed the features *Better Off Dead . . .* (1985), *One Crazy Summer* (1986), and *How I Got in to College* (1989). He directed episodes of *The New Adventures of Beans Baxter*, *Encyclopedia Brown*, *Eek! the Cat*, *Shasta McNasty*, *Even Stevens*, *Lizzie McGuire*, *Zoey 101*, *Unfabulous*, *Phil of the Future*, and *Ned's Declassified School Survival Guide*, among others.

In *Safety Patrol*, Bug Hall plays a kid obsessed with being a school guard. *Stuck in the Suburbs* starred Danielle Panabaker and Brenda Song. Both were Disney Channel movies. For Nickelodeon, Holland directed *Shredderman Rules*, in which a nerdy kid uses technology to bring down the school bully.

TOM HOLLAND
b. July 11, 1943, Poughkeepsie, New York

Movies: *The Stranger Within* (1990), *Two-Fisted Tales* (1991, co-directed with Richard Donner, Robert Zemeckis), *The Langoliers* (1995, aka *Stephen King's The Langoliers*)

A writer/director who's occasionally an actor and producer, Holland helmed such features as *Fright Night* (1985), *Fatal Beauty* (1987), *Child's Play* (1988), *The Temp* (1993), and *Stephen King's Thinner* (1996). *Fright Night* and *Child's Play* were well done horror-franchise originals. Holland directed installments of *Amazing Stories*, *Tales from the Crypt*, and *Masters of Horror*.

The Stranger Within, written by John Pielmeier, may well contain Rick Schroeder's finest performance. He received a Golden Globe nomination as a teen who shows up in a small Minnesota town claiming to have been abducted as a small child years earlier. His mother (Kate Jackson), at first overwhelmed with joy, begins to believe he's a psychopath.

In *The Langoliers*, 10 people wake up on a Los Angeles-to-Boston flight to find everyone else vanished. They manage to land the flight in Bangor, Maine, where everything is bland, dark, and foreboding.

JAY HOLMAN

American Playhouse*: *Life Under Water (1989)

Holman was executive producer on the *American Playhouse* production of Nathaniel West's *Miss Lonelyhearts* (1983) and a production assistant to Herbert Ross on *The Secret of My Success* (1987). *Life Under Water* presented

fractured family life in Long Island's the Hamptons, as a prestar Keanu Reeves plays a teen who gets grounded, drunk, then passes out with two girls on the beach. Holman's cast in Richard Greenberg's adaptation of his play included Sarah Jessica Parker, Stephen McHattie, Joanna Gleason, and Haviland Morris.

HARRY HOOK
b. 1960, England

Movies: *The Last of His Tribe* (1992), *St. Ives* (1998, aka *All for Love*), *Pure Wickedness* (1999, mini), *Aka Albert Walker* (2002, aka *The Many Lives of Albert Walker*), *Whiskey Echo* (2005)

Hook's provocative first two features were *The Kitchen Toto* (1987), about the Mau Mau uprising in 1950 Kenya, and the remake of William Golding's classic, *Lord of the Flies* (1990).

The Last of His Tribe featured Graham Greene as a Native American in the early twentieth century who is taken in and educated by an academic, with the two men learning about each other and his loss of a vanished way of life. Jon Voight received a Golden Globe nomination as the professor.

In *St. Ives*, a Robert Louis Stevenson story of 1913, a Napoleonic officer captured and jailed in Scotland charms the prison administration and the women in town, and, by the way, has relatives nearby to possibly aid his escape. This well-costumed piece from the dash-and-balderdash school of international romance starred Jean-Marc Barr as St. Ives with Miranda Richardson, Anna Friel, Michael Gough, and Richard E. Grant. *Aka Albert Walker* was the fact-based story of a Canadian swindler who finally comes under the scrutiny of British investigators when he becomes a suspect in a U.K. murder. The movie was nominated for four Gemini Awards, including for Alan Scarfe as the trickster and Sarah Manninen as his sister posing as his wife. *Whiskey Echo* is an interesting piece about young, idealistic international workers caught up in the dangers of paramilitary fighting in Sudan. It took Hook back to Africa, the continent of his most notable acclaim, for *The Kitchen Toto*.

KEVIN HOOKS
b. December 15, 1958, Philadelphia, Pennsylvania

Movies: *Roots: The Gift* (1988), *Heat Wave* (1990), *Murder without Motive: The Edmund Perry Story* (1992, aka *Best Intentions*), *Irresistible Force* (1993), *To My Daughter with Love* (1994), *Glory & Honor* (1998), *Mutiny* (1999), *The Color of Friendship* (2000), *Sounder* (2003)

Hooks has directed episodes of *Hotel*, *Fame*, *V*, *China Beach*, *ER*, *Without a Trace*, *Lost*, *Alias*, *24*, *Prison Break*, and other series. As an actor, Hooks starred in the series *The Rookies* and *The White Shadow*, having first come to prominence acting in Martin Ritt's *Sounder* (1972), for which he received a Golden Globe nomination. Hooks acted in productions directed by Robert Ellis Miller, Gordon Parks Jr., Gilbert Moses, Ralph Nelson, Michael O'Herlihy, David Greene, Burt Brinckerhoff, Joe Dante, and the team of Bobby and Peter Farrelly. Hooks's features as a director include *Passenger 57* (1992) with Wesley Snipes, *Fled* (1996) with Laurence Fishburne and Stephen Baldwin, and *Black Dog* (1998) with Patrick Swayze. Hooks won an Emmy Award for outstanding children's program for *The Color of Friendship*. He was nominated for Directors Guild of America Awards for direction of a children's program for both *The Color of Friendship* and the 2003 remake of *Sounder*.

Attention to race issues is an undercurrent in Hooks's work as a director. *Roots: The Gift* was about the attempted escape of slaves from a plantation with the help of Kunta Kinte and Fiddler, played by LeVar Burton and Louis Gossett Jr., reprising their roles from the landmark source miniseries.

Heat Wave told the story of the 1965 Watts riots from the perspective of Bob Richardson, a black *Los Angeles Times* messenger who was converted into an impromptu reporter, because white reporters feared for their lives during the racial turmoil. Blair Underwood starred as Richardson with David Strathairn as editor Bill Thomas. James Earl Jones won an Emmy Award playing Junius Johnson. *Heat Wave* won the CableACE honors for best movie, Jones, Cicely Tyson as Ruthanna Richardson, and the film editing. This very effective piece about urban race relations in America in the 1960s also featured Vondie Curtis-Hall, Margaret Avery, Sally Kirkland, Glenn Plummer, Paris Vaughan, and Hooks as Reverend Brooks.

Edmund Perry was a student at Phillips-Exeter Academy who has earned a scholarship to Stanford, but is killed by police. Hooks's film exhumes the four years the boy spent at the academy, detailing events that led to the killing. Stacy Keach is a retiring cop who can't avoid the action in *Irresistible Force*. Rick Schroeder wants his daughter back from his possessive in-laws in *To My Daughter with Love*.

Glory & Honor brought the untold story of Mathew Henson out of ice. Henson, Robert Peary, and four Eskimo guides were the first men to successfully make the journey to the North Pole. But Peary received all of the credit, because racial discrimination prevented Henson, who was black, from sharing the success. Henson's contribution to the historic 1909 expedition, from which most

of the Peary party turned back before the six reached the pole, was finally recognized by the National Geographic Society in 1988. Delroy Lindo delivered one of his best performances as Henson, and Henry Czerny was Peary. Bruce Broughton's rousing score won an Emmy Award, complementing Hooks's Arctic landscapes.

With *Mutiny*, Hooks brought another actual story out from under the shroud of selective racist history. *Mutiny* told the Port Chicago story, in which the U.S. Navy during World War II ordered mostly African American sailors to load munitions into warships docked in San Francisco Bay under extremely hazardous conditions. On the night of July 17, 1944, more than 5,000 tons of ammunition exploded, disintegrating the docks and the SS *E.A. Bryan*, displacing the SS *Quinault Victory* farther into the bay, killing 320 sailors, and injuring 390 in the worst home front disaster of the war. Afterward, 50 black survivors were courtmartialed rather than return to the same duty. Hooks's film starred Michael Jai White, Adrian Pasdar, and Joe Morton as Thurgood Marshall. Lee Holdridge's score was nominated for an Emmy.

The Color of Friendship concerned a teen girl exchange student from South Africa who arrives in Washington, D.C., to spend a semester with a U.S. Congressman's family; she's surprised the family is black, and the family is surprised that this South African girl is white. Hooks plumbed the inherent race issues with deft control as Lindsay Haun played the visitor with Shadia Simmons as her American counterpart. Along with the Emmy and DGA honors, the show also garnered a Writers Guild of America Award for perceptive scripter Paris Qualles. Hooks's affection for the original *Sounder* can't be underestimated if his investment of integrity in the remake is any gauge. Carl Lumbly, who played the congressman in *The Color of Friendship*, here again plays a father for Hooks, but quite a different one in the Deep South of the Depression Era. Suzzanne Douglas played the mother with Daniel Lee Robertson III as the boy, and Paul Winfield as the preacher.

TOBE HOOPER
b. January 25, 1943, Austin, Texas

Movies/Miniseries: *Salem's Lot* (1979, mini), *I'm Dangerous Tonight* (1990), *Body Bags* (1993, co-directed with John Carpenter, Larry Sulkis), *The Apartment Complex* (1999), *Taken* (2002, mini, aka *Steven Spielberg Presents Taken*, co-directed with Bret Eisner, Felix Enriquez Alcala, John Fawcett, Jeremy Kagan, Michael Katleman, Sergio Mimica-Gezzan, Bryan Spicer, Jeff Woolnough, Thomas J. Wright)

Occasionally a writer, producer, actor, and composer, Hooper rocketed to fame as the director of the low-budget, independent, grind-house shocker, *The Texas Chainsaw Massacre* (1974), which found worldwide audience acceptance, leading him to Hollywood. His mostly horror features include *Eaten Alive* (1977), *The Dark* (1979), *The Funhouse* (1981), the fright franchise hit *Poltergeist* (1982), *Lifeforce* (1985), *Invaders from Mars* (1986), *The Texas Chainsaw Massacre 2* (1986), *Spontaneous Combustion* (1990), *Night Terrors* (1993), *The Mangler* (1995), *Toolbox Murders* (2004), *Mortuary* (2005), and *From a Buick 8* (2008). Hooper directed episodes of *Amazing Stories*, *The Equalizer*, *Freddy's Nightmares*, *Nowhere Man*, *Perversions of Science*, *Dark Skies*, *Masters of Horror*, and others.

Salem's Lot, adapted by Paul Monash from a Stephen King novel, was a fine TV start for Hooper, about the denizens of a picturesque but odd New England town. The director shrouded the proceedings in mood and David Soul starred as the outsider, with James Mason, Bonnie Bedelia, Ed Flanders, Lew Ayres, Lance Kerwin, Geoffrey Lewis, Fred Willard, George Dzundza, and others. The production design, makeup, and score (Harry Sukman) were nominated for Emmy Awards.

Bruce Lansbury adapted the Cornell Woolrich story, *I'm Dangerous Tonight*, about a haunted red cloak that is passed down to a woman (Madchen Amick) who makes a skirt out of it, which turns her into a killer. In *The Apartment Complex*, Chad Lowe replaces the mysteriously vanished manager, discovers a body in the muck at the bottom of the pool, and has to rely on the creepy residents when the very unfriendly police peg him as the main suspect. Eccentric characters are created by R. Lee Ermey, Amanda Plummer, Charles Martin Smith, Tyra Banks, et al.

TOM HOOPER

Movies/Miniseries: *Love in a Cold Climate* (2001, mini), *Daniel Deronda* (2002), *Prime Suspect 6: The Last Witness* (2003, mini), *Elizabeth I* (2005, mini), *Longford* (2006), *John Adams* (2008, mini)

Hooper directed episodes of *Byker Grove*, *EastEnders*, and *Cold Feet*, and a feature, *Red Dust* (2004), based on a legal novel concerning South African race relations, starring Hilary Swank. Hooper won the Emmy Award for outstanding direction for *Elizabeth I*, and was nominated for *Prime Suspect 6*. He was nominated for British Academy of Film and TV Arts Awards for best serial for *Prime Suspect 6*, and for best direction and best drama for *Longford*.

Love in a Cold Climate had been directed by Donald McWhinnie on the BBC in 1980 and aired on PBS in a 420-minute version. Hooper's version, which also received a PBS airing after its BBC debut, is a 150-minute adaptation of the Nancy Mitford novel by Deborah Moggach. Elisabeth Dermot Welsh portrayed Linda, and the cast included Alan Bates, John Light, John Wood, and Anthony Andrews. George Eliot's *Daniel Deronda* was adapted for Hooper by Andrew Davies. This 210-minute stay in the Victorian Era upper crust starred Hugh Dancy in the title role with Romola Garai, Jodhi May, Greta Scacchi, and Barbara Hershey. This well-appointed show was nominated for five BAFTA Awards and won for its film editing and sound.

Inheriting Helen Mirren's *Prime Suspect* series was an instance of the double-edged sword: being invited into the great franchise, and then having to uphold its tradition of excellence. Hooper did just that. The subject was topical: Mirren's Detective Superintendent Jane Tennison investigates the murder of a Bosnian refugee, leading her to immigrant Serbs who may have been war criminals in their homeland. Four BAFTA and three Emmy nominations followed, for the show and Mirren in each instance. The BAFTA nod for best single drama cited Hooper with writer David Berry and producer David Boulter. The third Emmy nomination was for Hooper for outstanding direction. The cast included Frank Finlay and Phoebe Nicholls.

Mirren, whose long ascendancy to British acting royalty has included portrayals of the realm's royal cast of characters, was also at the center of *Elizabeth I* as the direct preamble to her next role, one of her most acclaimed, as Elizabeth II after the death of Princess Diana in Stephen Frears's *The Queen* (2006). The actress's mighty talent won out in Hooper's *Elizabeth I*, who had been portrayed on screen by the likes of Florence Eldridge, Flora Robson, Bette Davis, Jean Simmons, Judith Anderson, Glenda Jackson, Cate Blanchett, and many others. The public and private life of the woman who governed England from 1568 to 1603—and has been deemed by most historians as the realm's most popular ruler—was given a magnificent interpretation via Hooper's handling of Nigel Williams's teleplay. Jeremy Irons co-starred as the Earl of Leicester, and the ensemble included Barbara Flynn, Hugh Dancy, Ian McDiarmid, Patrick Malahide, and John McEnery. The miniseries swept the Emmy Awards, capturing nine wins from 13 nominations. This great addition to the British tradition of introspections of the monarchy won for outstanding miniseries, Hooper's direction, Mirren, Irons, the art direction, costumes, casting, hairstyles, and an instance of editing. Williams and Dancy were among the nominees. The show won Golden Globes for best miniseries and the performances of Mirren and Irons. These two performers also won Screen Actors Guild Awards for their brilliant work. The sniffy BAFTA threw four below-the-line nominations at the production, and Robert Lane won for his score. The show was bestowed with a Peabody Award.

Hooper's re-enactment of the life and career of Lord Longford put Jim Broadbent in the spotlight as the former British labor minister, who died five years before this biopic aired. Born Francis Aungier Parkenham, Longford was extremely controversial for his political beliefs, and was a campaigner for human rights. The show reaped three of nine BAFTA Awards for which it was nominated, and garnered five Emmy nominations. Broadbent's excellent performance, Peter Morgan's teleplay, and Melanie Oliver's film editing won BAFTAs, while the performances of Samantha Morton as Myra Hindley and Andy Serkis as Ian Brady and Hooper were among the nominees. The Emmy nominations included those for best single drama, sweeping in Hooper, Morgan, and the producers, as well as for Broadbent, Morton, Robert Lane's score, and the costumes. Co-starring were Lindsay Duncan and Kate Miles.

Hooper was in charge of Kirk Ellis's epic adaptation of David McCullough's Pulitzer Prize–winning biography of U.S. President John Adams for HBO. Paul Giamatti stars in the title role of *John Adams*, featuring Laura Linney (Abigail Adams), David Morse (George Washington), and Tom Wilkinson (Benjamin Franklin).

ROBERT HOPKINS

Hollywood Television Theatre*: *Awake and Sing! (1972, co-directed with Norman Lloyd)

Clifford Odets's examination of a formerly upper-class New York Jewish family strapped by the Great Depression remains a terrific ensemble piece and a provocative portrait of bygone Jewish New York. Walter Matthau played the sardonic Moe Axelrod at the height of his film career, preferring to take this part in a PBS production for practically nothing. It's one of his best performances. The cast included Felicia Farr, Martin Ritt, Ron Riflin, and Ruth Storey.

STEPHEN HOPKINS
b. 1958, Jamaica

Movies: *Vault of Horror* (1994, co-directed with Steven E. de Souza, Tom Hanks), *Traffic* (2004, mini, aka *Traf-*

fic: The Miniseries, co-directed with Eric Bross), *The Life and Death of Peter Sellers* (2004)

Hopkins won an Emmy Award for directing *The Life and Death of Peter Sellers*, and was nominated for directing and producing *24* in 2001, and for *Traffic* (2004). Hopkins was nominated for Directors Guild of America Awards for the pilot episode of *24* (2001) and for *Peter Sellers*. Hopkins's features include *Predator 2* (1990), *Judgment Night* (1993), *Blown Away* (1994), *The Ghost and the Darkness* (1996), *Lost in Space* (1998), and *Under Suspicion* (2000). Hopkins directed episodes of *Tales from the Crypt* and *Californication*.

In the continuation of the themes and variants on the gunplay and dirty dealing inside the world of international narcotics trafficking, Hopkins's miniseries follows on the cues established by Alistair Reid's influential miniseries *Traffick* (1989) and Steven Soderbergh's feature *Traffic* (2000). In Hopkins's miniseries, three Seattle dealers get in over their heads dealing with drug lords. Martin Donovan, Balthazar Getty, Mary McCormick, Elias Koteas, and Tony Musante star. The miniseries received three Emmy Award nominations, including for outstanding miniseries.

The Life and Death of Peter Sellers was based by Christopher Markus on Roger Lewis's book about the actor known primarily by his screen incarnations of the bumbling Inspector Clouseau in Blake Edwards's *Pink Panther* comedies. The film portrays a tragic man whose ambitions to be a star and his screen characters overtook his real life. Geoffrey Rush starred in a dazzling characterization, with Charlize Theron as Britt Ekland, John Lithgow as Edwards, Stanley Tucci as Stanley Kramer, and Emily Watson, Miriam Margolyes, Peter Vaughan, and Sonia Aquino. The film won nine of the 15 Emmy Awards for which it was nominated, including for Hopkins, Rush, Markus, and cinematographer Peter Levy. Its nominations included those for outstanding movie, Theron, and art direction.

LEONARD J. HORN
b. August 1, 1926, Bangor, Maine; d. May 25, 1975, Los Angeles

Movies: *Rogues' Gallery* (1968), *Split Second to an Epitaph* (1968), *Lost Flight* (1969), *Climb an Angry Mountain* (1972), *The Hunter* (1973), *Bait* (1973), *Hijack* (1973), *Nakia* (1974), *The New Original Wonder Woman* (1975)

Horn's series work was manifestly the spectrum of 1960s action/adventure TV: *The Untouchables*, *Route 66*, *The Outer Limits*, *The Fugitive*, *Branded*, *Hawk*, *Mission: Impossible*, *High Chaparral*, *Mannix*, etc. *Rogues' Gallery*, starring Roger Smith as private eye Richard Rogue, was intended as a theatrical feature, but debuted instead on TV. Horn's theatrical films were *The Magic Garden of Stanley Sweetheart* (1970), a 1960s-era, drug-culture curio starring Don Johnson, and *Corky* (1971) with Robert Blake as a stock car driver.

Split Second to an Epitaph was the second *Ironside* TV movie, in which Raymond Burr's paraplegic detective may receive an operation to perhaps walk again; Horn had directed the series. Both *Lost Flight* and *Climb an Angry Mountain* benefited from Horn's conceptualization of the elements as a character. The former features an all-star cast led by Lloyd Bridges stranded after a plane crash on a tropical island, where the bickering on all points resembles an adult version of *The Lord of the Flies*. The mountain in the latter film was Northern California's Mount Shasta, on which Fess Parker as the local law and Barry Nelson as a New York detective disagree on how to track a Native American fugitive in the high-altitude snows.

The Hunter allowed John Vernon a rare sympathetic leading role. *Bait* featured Donna Mills as a vice detective disguised as a prostitute. *Hijack* paired David Janssen and Keenan Wynn as truckers blackmailed into transporting secret cargo from Los Angeles to Houston. Horn's last two TV movies sold as pilots. *Nakia* starred Robert Forster as a Navajo sheriff in New Mexico, with Arthur Kennedy as his mentor. *The Wonder Woman* pilot, Horn's last, would turn out to be his most successful franchise involvement, although he didn't live to find out.

JED HORNER

Play of the Week (New York)**:** *The Climate of Eden* (1960)

Moss Hart's 1952 play was adapted from Edgar Mittleholzer's *The Shadows Move Them Away*. Horner's cast included Roland Culver, Diana Hyland, Kevin Coughlin, Donald Harron, and Lynn Loring.

PETER HORTON
b. August 20, 1953, Bellevue, Washington

Movie: *Extreme Close-Up* (1990)

Horton was a regular cast member on *thirtysomething*, on which he also directed and produced, as well as *The Geena Davis Show* and *Brimstone*. Horton directed multiple episodes of *thirtysomething*, *The Shield*, and *Grey's Anatony*. In *Extreme Close-Up*, a 16-year-old boy

(Morgan Weisser) is disturbed by his mother's death and assembles home-movie clips of her and begins to draw conclusions about her emotional fragility. Craig T. Nelson and Samantha Mathis co-starred.

ALECKS HORVAT

Movie: *Kissing Miranda* (1995)

Horvat produced installments of *The Dialogue*, on-screen interviews with screenwriters, who included Peter and Bobby Farrelly, Robin Swicord, Bruce Joel Rubin, Marshall Herskovitz, Callie Khouri, Nicholas Kazan, and others. Horvat wrote, produced, and directed the features *Sweethearts* (1996) with Janeane Garofolo, and *The Big Thing* (2000), about misfit hippies. He was also the triple threat on *Kissing Miranda*, concerning a mail-order bride from Mexico who pulls out of the wedding after the intended groom's best friend tells her it's a bad idea. Alex Meneses is Miranda, heading a cast including Chick Vennera, Larry Poindexter, Rosanna De Soto, and Bryan Cranston.

JOHN HOUGH
b. November 21, 1941, London, England

***Hammer House of Mystery and Suspense*:** *A Distant Scream* (1984), *Czech Mate* (1984), *Black Carrion* (1984)
Movies: *Black Arrow* (1985), *Dempsey & Makepeace* (1985), *A Hazard of Hearts* (1987), *The Lady and the Highwayman* (1989), *A Ghost in Monte Carlo* (1990), *Duel of Hearts* (1992)

After moving up from directing the second unit on *The Avengers*, Hough became one of that series' primary directors. Hough enjoyed an early, successful career with the low-budget exploitation films *The Legend of Hell House* (1973) and *Dirty Mary, Crazy Larry* (1974), and also benefited Disney's *Escape to Witch Mountain* (1975) and *The Watcher in the Woods* (1980). Hough directed episodes of *The Protectors*, *The Zoo Gang*, and *The New Avengers*.

The *Hammer House* TV productions were in essence a throwback effort to recapture the era of the Hammer horror films. Hough directed two of the 90-minute series's most effective shows. Susan George starred in *Czech Mate*, a tale of paranoia behind the Iron Curtain. *A Distant Scream* imported David Carradine as a wrongly convicted and dying ex-con who returns to the scene of the crime to solve it to his satisfaction. *Black Carrion* used Season Hubley in a piece about a mysterious, disbanded rock band. *Dempsey & Makepeace* was the banter-filled pilot for the male/female detective-pair series. *A Hazard of Hearts* presented Diana Rigg with some of her finest comic moments, and Hough managed to mesh both elegant trappings and ethereal make-believe into two romantic adventures starring Lysette Anthony, *The Lady and the Highwayman* and *A Ghost in Monte Carlo*.

MICHAEL HOULDEY

Special: *Follies in Concert* (1986)

Houldey also directed the specials *Illusions* (1992) and *In Search of Cabaret* (1992). A concert performance of Stephen Sondheim's *Follies* was presented in Avery Fisher Hall of Lincoln Center in 1985, and Houldey's cameras caught the performance, which included the participation of Andre Gregory, Lee Remick, George Hearn, Mandy Patinkin, Elaine Stritch, Phyllis Newman, et al.

ELLEN HOVDE

Miniseries: *Benjamin Franklin* (2002, mini, co-directed with Muffie Meyer)

Hovde co-directed the omnibus feature *Enormous Changes at the Last Minute* (1982) and for such documentary series as *Behind the Scenes*, *Liberty! The American Revolution*, *Nature*, and *Nova*. The Ben Franklin miniseries was part documentary, part dramatization with actors. Richard Easton played Franklin, Dylan Baker played young Ben, and the cast included Blair Brown, Gerry Bamman, Josef Sommer, Anthony Heald, and Roberta Maxwell. The piece won an Emmy Award for nonfiction special.

CY HOWARD
b. September 27, 1915, Wisconsin; d. April 29, 1993, Los Angeles

Movie: *It Couldn't Happen to a Nicer Guy* (1974)

Howard directed two features, *Lovers and Other Strangers* (1970) and *Every Little Crook and Nanny* (1972). Otherwise, he was a writer, most notably for Martin and Lewis on *My Friend Irma* (1949) and *That's My Boy* (1951). He also wrote the Rat Pack bore *Marriage on the Rocks* (1965).

It Couldn't Happen to a Nicer Guy is abominable in conception. Paul Sorvino plays a man who's raped at gunpoint by a beautiful woman, and most of the movie thereafter is spent listening to policemen, family members, and friends who can't understand why he's irritated.

RON HOWARD
b. March 1, 1954, Duncan, Oklahoma

Movies: *Cotton Candy* (1978), *Skyward* (1980), *Through the Magic Pyramid* (1981)

Howard famously played iconographic boys on sitcoms: Opie, Andy Griffith's son, in *The Andy Griffith Show* in the 1960s, then the teenaged Richie on *Happy Days* in the 1970s. Few child actors maintained a career pace as a teen. Fewer attained a high place in the business as adults, and no child performer has ever achieved the renown as a filmmaker as has Howard. He won the Academy Award for best director for the Oscar-winning best picture *A Beautiful Mind* (2002). He also won the Directors Guild of America Award for best feature film directing for both *A Beautiful Mind* and *Apollo 13* (1994). His films as a director include *Night Shift* (1982), *Splash* (1984), *Cocoon* (1985), *Gung Ho* (1986), *Parenthood* (1989), *Backdraft* (1991), *Ransom* (1996), *How the Grinch Stole Christmas* (2002), and *The Da Vinci Code* (2005). Howard, who has been partnered with Brian Grazer in Imagine Entertainment, has produced or been executive producer on more than 40 films or TV series.

After low-budget mogul Roger Corman gave Howard a directing boost with the carjacking comedy, *Grand Theft Auto* (1977), the fledgling filmmaker directed his first three TV movies in succession: *Cotton Candy*, standard stuff about a high school rock 'n' roll band with Charlie Martin Smith; *Skyward* with Bette Davis as a pilot who teaches a paraplegic to fly a plane, and *Through the Magic Pyramid*, about a time-traveling kid who goes to ancient Egypt to help young King Tut. Of these, *Skyward* soars in showing Howard's filmmaking skills while he exacts some nice performances from Davis and actual wheelchair-bound actress Suzy Gilstrap.

JANE HOWELL

***Play for Today*:** *A Choice of Evils* (1977), *Light* (1979)
***BBC2 Play of the Week*:** *Shooting the Chandelier* (1977)
***The Complete Dramatic Works of William Shakespeare*:** *The Winter's Tale* (1981), *Henry VI, Part One* (1983), *Henry VI, Part Two* (1983), *Henry VI, Part Three* (1983), *The Tragedy of Richard III* (1983, aka *Richard III*), *Titus Andronicus* (1985)
Movies/Miniseries: *Esther Waters* (1977), *Maria Marten* (1980, mini), *Take Me Home* (1989, mini), *Into the Fire* (1996)

Shooting the Chandelier, which aired in America on PBS's *Great Performances*, starred Denholm Elliott and Edward Fox in David Mercer's adaptation of his play. Theatrical veteran Howell's interpretation of *The Winter's Tale* featured Anna Calder-Marshall, Robert Stephens, and Jeremy Kemp. Howell was afterward entrusted by the BBC with five other entries in the ambitious Shakespearean project. Peter Benson was her Henry VI through each of the companion plays, amounting to something of a Bard miniseries, which featured Bernard Hill as the Duke of York. Howell's Richard Crookback was played by Ron Cook with Annette Crosbie as the Duchess of York and Zoe Wanamaker as Lady Anne, with Hill this time as First Murderer, and Patsy Kensit and Rowena Cooper. Trevor Peacock played the title role in the bloodbath of *Titus Andronicus*, with Calder-Marshall as Lavinia and Edward Hardwicke as Marcus.

ROY HUGGINS
b. July 18, 1914, Litelle, Washington; d. April 3, 2002, Santa Monica, California

Movie: *The Young Country* (1970)

A TV innovator, Huggins created the series *Maverick*, *77 Sunset Strip*, *Bus Stop*, *The Fugitive*, *Run for Your Life*, *The Outsider*, and *The Rockford Files*. Huggins wrote hundreds of episodes of dozens of series, sometimes under the name John Thomas James, and produced or executive produced dozens more, and TV movies, including *The Sound of Anger* (1968) and *Target Risk* (1975). He directed one feature, *Hangman's Knot* (1952), with Randolph Scott and Lee Marvin.

In the whimsical sagebrush land of *The Young Country*, Roger Davis is the gambler, Walter Brennan the old sheriff, Wally Cox the mysterious man of wealth, and Joan Hackett the comely young lass. It could have used Huggins's signature leading man, James Garner, to give the proceedings force of personality—but this one ambles agreeably on its own.

ROBERT HUGHES

Movie: *St. Patrick: The Irish Legend* (2000)

Hughes directed episodes of *Mighty Morphin Power Rangers* and *V.R. Troopers*, and has written for science-fiction programs. Patrick Bergin starred as the adult version of *St. Patrick*, who was enslaved as a child (portrayed by Luke Griffin) by Irish tribes, escaped back to England and grew up to be a Catholic bishop with strong ideas of his own. Hughes cast Susannah York, Alan Bates, and Malcolm McDowell in supporting parts in this interpretation.

TERRY W. HUGHES

***American Playhouse*:** *Sunday in the Park with George* (1986)
***Great Performances*:** *Sweeney Todd: The Demon Barber of Fleet Street* (1982, co-directed with Hal Prince)
Specials: *I Do! I Do!* (1982, co-directed with Gower Champion), *Hughie* (1982), *Barnum!* (1986, co-directed with George Coe), *Mrs. Santa Claus* (1996)
Movies: *Sunset Limousine* (1983), *For Love or Money* (1984)

Hughes directed on the series *The Two Ronnies*, *Ripping Yarns*, *The Golden Girls*, *All-American Girl*, *Pearl*, *3rd Rock from the Sun*, and others. Among his most austere and effective productions was the cable-circulated performance of the 64-minute Eugene O'Neill play, *Hughie* (1981), starring Jason Robards in a brilliant turn as the jabbering Erie Smith and Jack Dodson as the night clerk. Speaking of austere, Hughes directed the brave pair of Lee Remick and Hal Linden in Tom Jones's musical *I Do! I Do!*, adapted from Jan De Hartog's *The Fourposter* on a single stage with only the bed and their talents to bring inspiration to the piece. Remick particularly was superb, winning a CableACE Award for her performance.

Hughes became the go-to director for presenting Broadway musicals on TV, with *Sweeney Todd* a singular success in collaboration with the stage director, Hal Prince. The show won two of its five Emmy Award nominations, for Hughes's direction and George Hearn's performance in the title role. Angela Lansbury was also nominated for her performance as Nellie Lovett. The program, Hughes, Lansbury, and Hearn also won CableACE Awards for their work.

Barnum! traced the career, loves, and showmanship of Phineas Taylor Barnum from 1835 to 1888, when he linked up with James A. Bailey to create the "Greatest Show on Earth," later to evolve into Ringling Bros. and Barnum & Bailey Circus. Michael Crawford sang the title role in another of his powerful musical performances. Mandy Patinkin and Bernadette Peters repeated their stage roles of artist Georges Seurat and his model Dot in *Sunday in the Park with George* as he tries to paint "Sunday Afternoon on the Island of La Grand Jatte." Both performers won CableACE Awards for their work in the slow-moving piece.

John Ritter was an out-of-work comic in Hollywood in *Sunset Limousine*, getting caught up in mob hijinks as a limo driver. And *For Love or Money* top-lined Suzanne Pleshette and Gil Gerard in a story that prefigured the dating reality shows that became popular a dozen years later. *Mrs. Santa Claus* was another pleasant collaboration with Lansbury. This seasonal Jerry Herman musical received five Emmy nominations, including for Rob Marshall's choreography.

ALAN HUME
b. October 16, 1924, London, England

***Hallmark Hall of Fame*:** *The Hunchback of Notre Dame* (1982, co-directed with Michael Tuchner)

A British cameraman who shot many *Carry on . . .* films and, for TV, *The Avengers*, Hume was the cinematographer on dozens of films, including Richard Marquand's *Eye of the Needle* (1981), Andrei Knochalovsky's *Runaway Train* (1985), and Charles Crichton's *A Fish Called Wanda* (1988).

Hume basically finished directing assigned director Michael Tuchner's *The Hunchback of Notre Dame*, for which Anthony Hopkins received an Emmy Award nomination as Quasimodo.

PETER H. HUNT
b. December 19, 1938, Pasadena, California

***Great Performances*:** *Life on the Mississippi* (1980), *The Private History of a Campaign That Failed* (1981), *The Mysterious Stranger* (1982, aka *Mark Twain's The Mysterious Stranger*)
***American Playhouse*:** *Adventures of Huckleberry Finn* (1985, mini)
Movies: *Flying High* (1978), *Rendezvous Hotel* (1978), *When She Was Bad . . .* (1978), *Sherlock Holmes* (1981, aka *Sherlock Holmes: The Strange Case of Alice Faulkner*), *Skeezer* (1982), *Sawyer and Finn* (1983), *Masquerade* (1983), *The Parade* (1984), *Sins of the Past* (1984, aka *Forbidden Secrets*), *It Came Upon the Midnight Clear* (1984), *Charley Hannah* (1986), *Mr. and Mrs. Ryan* (1986), *P.S.I. Luv U* (1991), *Secrets* (1992, aka *Danielle Steele's Secrets*), *Sworn to Vengeance* (1993), *Hart to Hart: Hart to Hart Returns* (1993), *Hart to Hart: Home Is Where the Hart Is* (1994), *Hart to Hart: Crimes of the Hart* (1994), *Hart to Hart: Old Friends Never Die* (1994), *Dead Man's Island* (1996)
Specials: *Will Rogers' USA* (1972), *Bus Stop* (1982)

The themes that define Hunt's career are a long relationship with the adaptations of Mark Twain, as the facilitator of shows derived from one-man performances starring James Whitmore, and the reins on the TV movies based on the Robert Wagner/Stefanie Powers show, *Hart to Hart*. He directed the film of the historical Broadway pageant *1776* (1972), and episodes of Mel Brooks's

When Things Were Rotten, Ellery Queen with Jim Hutton, *Ivan the Terrible, Quark,* and *Tucker's Witch.*

Whitmore's stage success in *Will Rogers' USA,* led to CBS and Hunt's special presentation of that one-man show. The intimacy of Hunt's cameras and the down-home folksiness that Whitmore brought forth as the great humorist made for a tour-de-force TV event, served up in theatrical style. That begat *Give 'Em Hell, Harry!* (1975), another one-man showcase for Whitmore, this time as President Truman, leading to an Academy Award nomination for the actor. The accolades sent Hunt and Whitmore on to *Bully! An Adventure with Teddy Roosevelt* (1978).

Most of Hunt's Twain projects aired on PBS. *Life on the Mississippi,* based on Twain's recollections of his time as a riverboat pilot, was a whimsical adaptation by Philip H. Reisman Jr., with game performances by Robert Lansing and David Knell (as Sam Clemens). *The Private History of a Campaign That Failed* was based on Twain's brief tenure in the Confederate Army during the Civil War. He and his brother and several Hannibal, Missouri, friends decided to fight in the war to achieve glory, but found, as might be expected, chaos and absurdity. The story's band mistakenly killed a minister, and, so, quit the war. Twain later went to Nevada. The humorist wrote these "war exploits" during the decades when memoirs by Civil War veterans were popular. Hunt's film of it and *The Mysterious Stranger* emphasize Twain's central topic of the folly of youth. In the latter, a young printer's apprentice conjures up a mischievous spirit who stirs dissention during a printer's strike.

Hunt directed *Sawyer and Finn,* the pilot film for a series starring Peter Horton and Michael Dudikoff as the Twain creations in adulthood. The only memorable aspect of the NBC film was that it contained the final screen performance by one of the great character actors, Slim Pickens. *The Adventures of Huckleberry Finn* was Hunt's full manifestation of the classic Twain story, a 240-minute adaptation by Guy Gallo, with Patrick Day and Eugene Oakes as the boys, Samm-Art Williams as Jim, and rich support: Lillian Gish, Geraldine Page, Frederic Forrest, Sada Thompson, Richard Kiley, Barnard Hughes, Jim Dale, Butterfly McQueen, and James McDaniel. Walter Lassally's cinematography was wonderful. The piece aired in a miniseries format as one of the crowning achievements of PBS's *American Playhouse.*

Flying High was the pilot film that launched the short-lived sitcom of the same name about stewardesses, starring Connie Sellecca and Kathryn Witt. The latter also starred in *Rendezvous Hotel,* which highlighted Bill Daly as the high-strung manager of a resort hotel. *When She Was Bad* starred Cheryl Ladd as an abusive parent. *Sherlock Holmes* was the adaptation of William Gillette's play about Professor Moriarty's fiendish plan to kill the title detective, played by Frank Langella. George Morfogen enacted Moriarty, and Hunt's players included Susan Clark, Christian Slater, Dwight Schultz, Stephen Collins, and Laurie Kennedy. Hunt also presided over the fine HBO version of William Inge's *Bus Stop* with Margot Kidder.

Skeezer was a dog movie, starring TV sweetheart Karen Valentine, a potentially saccharine combination that was modulated with a sense of purpose via Hunt's direction. Valentine's character uses her command of the title dog to make connections with emotionally distant children. Tom Atkins, Dee Wallace, and Mariclare Costello co-starred in this Emmy Award nominee for outstanding children's program. The show was bestowed with a Peabody Award.

Masquerade was the starry pilot that led to the ABC espionage series of the same name, which aired from 1983 to 1984, about Americans in various everyday occupations who are recruited for their professional expertise to track down a Soviet agent who is killing U.S. operatives. Rod Taylor coordinated the efforts to nail Oliver Reed as the Russian, with the help of Cybill Shepherd, Ernest Borgnine, Richard Roundtree, Denise Nicholas, Greg Evigan, and Kirstie Alley.

N. Richard Nash based his script for *The Parade* on his own story about an ex-con (Frederic Forrest) who returns to his small Kansas town to ask his wife if he can again be part of the family's life. The three generations of women affected by this unexpected return on the eve of the annual Fourth of July parade were portrayed by Geraldine Page, Michael Learned, and Rosanna Arquette.

Sins of the Past are shared by a ring of ex-hookers who recongregate after 15 years and two of them have been murdered and they realize they are being stalked. The girls include Debby Boone, Barbara Carrera, Kirstie Alley, Kim Cattrall, and Tracy Reed. Hunt's adventures include a Mickey Rooney Christmas lark, a couple of Robert Conrad crime capers, one with Sharon Stone, a Danielle Steele soaper, and *Dead Man's Island,* starring William Shatner as a paranoid tycoon enlisting the unlikely aid of Barbara Eden to track his would-be killer.

PETER R. HUNT
b. March 11, 1925, London, England; d. August 14, 2002, Santa Monica, California

Movies/Miniseries: *The Beasts Are on the Streets* (1978), *The Last Days of Pompeii* (1984, mini), *Eyes of a Witness* (1991)

Hunt was a film editor on British pictures from the mid-1950s, including the first three James Bond adventures: *Dr. No* (1962), *From Russia with Love* (1963), and *Goldfinger* (1964). He has directed action films since then, including the Bond outing *On Her Majesty's Secret Service* (1969), the Lee Marvin wilderness adventures *Shout at the Devil* (1976) and *Death Hunt* (1981), the retread *Wild Geese II* (1985), and the Charles Bronson creaker, *Assassination* (1987)

Hunt's indefinable TV career includes installments of the stylish *Philip Marlowe, Private Eye* with Powers Boothe; *The Beasts Are on the Streets* with a menagerie fleeing a hole in a zoo fence to scare the bejesus out of Carol Lynley and some other familiar faces; and *Eyes of a Witness*, with Daniel J. Travanti framed for the murder of a missionary doctor among the Kenyan Masai. Hunt's lasting epic was *The Last Days of Pompeii*, an ABC miniseries dressed in fancy robes on elaborate sets, shaken and fired by the eruption of Mount Vesuvius, and enacted by a cast including Laurence Olivier, Olivia Hussey, and Lesley-Anne Down.

TIM HUNTER
b. June 15, 1947, Los Angeles

Movies/Miniseries: *Lies of the Twins* (1991), *The Colony* (1996), *The People Next Door* (1996), *Rescuers: Stories of Courage: Two Couples* (1998, co-directed with Lynne Littman), *Rescuers: Stories of Courage: Two Families* (1998, co-directed with Tony Bill), *Mean Streak* (1999), *Anatomy of a Hate Crime* (2001), *Video Voyeur: The Susan Wilson Story* (2002), *Out of Order* (2003, mini, co-directed with Henry Bromell, Roger Kumble, Wayne Powers), *Kings of South Beach* (2007)

The son of Ian McLellan Hunter and nephew of Aileen Hamilton, both deceased writers, Hunter directed the features *Tex* (1982), *Sylvester* (1985), *River's Edge* (1986), *Paint It Black* (1989), *The Saint of Fort Washington* (1993), *The Maker* (1997), *The Failures* (2003), *Control* (2004), and *The Far Side of Jericho* (2006). Hunter directed episodes of *Falcon Crest*, *Beverly Hills 90210*, *Twin Peaks*, *Dark Justice*, *Chicago Hope*, *Homicide: Life on the Street*, *The 4400*, *Sins of the City*, *CSI: New York*, *House, M.D.*, *Cold Case*, *Deadwood*, *Law & Order*, and others. Hunter was nominated for the Grand Jury Prize at the Sundance Film Festival and for best director by the Independent Spirit Awards for *River's Edge*, about a high school slacker who kills his girlfriend and the nihilistic reactions by his friends.

Lies of the Twins is cornball noir, all cranked up. Aidan Quinn plays good and evil twins who are both therapists while Isabella Rossellini loves the good one but believes that she has spied him with another woman. *The Colony* was a pilot for a series that didn't sell about the denizens of Malibu, starring Michael Pare, Casper Van Dien, and Alison Moir. In *The People Next Door*, Nicolette Sheridan plays a mother escaping to Albuquerque from an abusive relationship, then finds that the new neighbors may not be the model citizens they first appear to be. Faye Dunaway and Michael O'Keefe co-star in this psychological thriller. *Mean Streak* featured uneasily paired lawmen (Leon, Scott Bakula) tracking a racist threat to an African American baseball player who may break Joe DiMaggio's 56-game hitting streak.

Anatomy of a Hate Crime dissected the 1998 bludgeoning murder of Matthew Shepard near Laramie, Wyoming. Shepard was a University of Wyoming student who was beaten by homophobes because he was gay. The case (re)ignited hate crimes legislation on the state and national levels. Max Ember wrote the screenplay and Cy Carter portrayed Shepard. Another fact-based legal battle was portrayed in *Video Voyeur: The Susan Wilson Story*, about a Louisiana woman who successfully lobbied for legislation to combat the use of secret videotaping of persons who aren't privy to it. Wilson discovered surveillance equipment had been installed in her home to spy on her family. Angie Harmon starred in the title role.

Out of Order was a Showtime miniseries that follows a screenwriter who wants to do better work and have a better life and marriage instead of the perpetual schlep through Hollywood society that he experiences. Eric Stoltz provides the schlepping, and everything else feels comfortably, appropriately, and absurdly Hollywood. Co-starring are Justine Bateman, Felicity Huffman, William H. Macy, Peter Bogdanovich, Lane Smith, and Kim Dickens. *Kings of South Beach* concerns a Miami nightclub owner's hassles with the bank and the mob while he grooms an upstart bouncer into a valued manager. Jason Gedrick and Donnie Wahlberg starred.

NICK HURRAN
b. 1959, London, England

Movies: *Happy Birthday Shakespeare* (2000, mini), *Take a Girl Like You* (2000), *Walk Away and I Stumble* (2005, mini), *A Class Apart* (2007)

Hurran directed episodes of *Never the Twain*, *Boon*, *Comedy Playhouse*, *Frank Stubbs Promotes*, *The Last Detective*, and other shows. Hurran directed the features *Remember Me?* (1997), *Girls' Night* (1998) with Julie Walters and Brenda Blethyn, *Virtual Sexuality* (1999),

Plots with a View (2002, aka *Overtaking Betty*), *Little Black Book* (2004) with Brittany Murphy and Holly Hunter, *It's a Boy Girl Thing* (2006), and *King of the Pipers* (2008). Hurran is occasionally a producer, including on nearly a dozen episodes of *The Last Detective*.

Happy Birthday Shakespeare covered a disillusioned husband's wish to stray with a co-worker. Neil Morrissey and Amanda Holden co-starred. *Take a Girl Like You* was the adaptation of a Kingsley Amis novel of romantic mores in 1950s London featuring Rupert Graves, Emma Chambers, and Sienna Guillory. In *Walk Away and I Stumble*, a detective (Mark Strong) who has been married for more than a decade leaves his wife (Julie Graham) and family to take up with a young woman (Tamzin Outhwaite) who announces that she is dying from a brain tumor. *A Class Apart* is something of an all-male *Pygmalion*, with Nathaniel Parker as a private school headmaster who is intrigued by the possibility of instilling manners and learning into a street kid.

WARIS HUSSEIN
b. December 9, 1938, Lucknow, Uttar Pradesh, India

***Play of the Month*:** *A Passage to India* (1965), *The Cabinet Papers* (1967), *Girls in Uniform* (1967), *Saint Joan* (1968), *Hedda Gabler* (1972), *Chips with Everything* (1975)
***Wednesday Play*:** *A Man on Her Back* (1966), *Macready's Gala* (1966), *The Connoisseur* (1966), *Toggle* (1967), *Death of a Teddy Bear* (1967), *Days in the Trees* (1967, co-directed with John Schlesinger), *Sleeping Dogs* (1967), *A Devil the Monk Would Be* (1967), *Spoiled* (1968)
***Play for Today*:** *Love Letters on Blue Paper* (1976)
***Hallmark Hall of Fame*:** *The Winter of Our Discontent* (1983, aka *John Steinbeck's The Winter of Our Discontent*), *The Shell Seekers* (1989)
Movies/Miniseries: *Divorce His, Divorce Hers* (1973, mini), *Shoulder to Shoulder* (1974, mini, co-directed with Moira Armstrong, Midge MacKenzie), *Notorious Woman* (1974, mini), *The Glittering Prizes* (1976, mini, co-directed with Robert Knights), *Sarah* (1976), *Daphne Laureola* (1978, aka *Laurence Olivier Presents Daphne Laureola*), *And Baby Makes Six* (1979), *Death Penalty* (1980), *The Henderson Monster* (1980), *Baby Comes Home* (1980), *Edward & Mrs. Simpson* (1981, mini, aka *Her Royal Affair*), *Callie & Son* (1981, aka *Rags to Riches*), *Coming Out of the Ice* (1982), *Little Gloria . . . Happy at Last* (1982), *Princess Daisy* (1983), *Surviving* (1985, aka *Surviving: A Family in Crisis*, aka *Tragedy*), *Arch of Triumph* (1985), *Copacabana* (1985, aka *Barry Manilow's Copacabana*), *When the Bough Breaks* (1986), *Intimate Contact* (1987), *Downpayment on Murder* (1987), *Onassis: The Richest Man in the World* (1988, aka *Onassis*, aka *The Richest Man in the World*), *Killer Instinct* (1988, aka *Killer Observation*), *Those She Left Behind* (1989), *Forbidden Nights* (1990), *Switched at Birth* (1991), *She Woke Up* (1992), *Clothes in the Wardrobe* (1993, aka *The Summer House*), *For the Love of My Child: The Anissa Ayala Story* (1993), *Between Friends* (1994), *Fall from Grace* (1994, aka *Fortitude*), *The Face on the Milk Carton* (1995, aka *Stolen Identity*), *A Child's Wish* (1997, aka *A Fight for Justice*), *Sixth Happiness* (1997), *Supply & Demand* (1998, mini, co-directed with Colin Bucksey), *Life of the Party: The Pamela Harriman Story* (1998, aka *Life of the Party: Pamela Harriman*), *Her Best Friend's Husband* (2002)

Hussein has compiled one of the longest and most quietly accomplished and distinguished careers in Britain or America for half a century. He directed episodes of *Compact*, *Suspense*, *Moonstrike*, *Doctor Who* (for which he directed the first episode, *An Unearthly Child*), *The Londoners*, *Thirty-Minute Theatre*, *Boy Meets Girl*, *Romance*, *Armchair Theatre*, and other series. Hussein's features include *A Touch of Love* (1969), *Quackser Fortune Has a Cousin in the Bronx* (1970), *Melody* (1971), *Henry VIII and His Six Wives* (1972), and *The Possession of Joel Delaney* (1972). Hussein won a British Academy of Film and TV Arts Award for best drama serial for *Edward & Mrs. Simpson*, and was nominated for best single drama for *Clothes in the Wardrobe*. Hussein won the Emmy Award for direction of a musical or variety program for the Barry Manilow musical, *Copacabana* (1985).

A Passage to India, which aired in America on *NET Playhouse* in 1968, starred Sybil Thorndike and Virginia McKenna in the E. M. Forster classic, which was famously directed on the big screen by David Lean in 1984. Hussein's first long-form effort also featured Cyril Cusack and Zia Mohyeddin. Also on the BBC's prestigious *Play of the Month*, Hussein directed *The Cabinet Papers* with Gerald Sim and Maxine Audley; *Girls in Uniform* with Anna Calder-Marshall, Francesca Annis, Rachel Kempson, and McKenna; *St. Joan*, which Hussein also adapted for TV, with Suzman and John Gielgud as the Inquisitor; Henrik Ibsen's *Hedda Gabler*, with Suzman, Ian McKellan, and Tom Bell; and Arnold Wesker's *Chips with Everything*.

Hussein became one of the most frequent return directors on *Wednesday Play*, for which his offerings included *A Man on Her Back* with Valerie Gearson; Hugh Whitemore's *Macready's Gala* with John LeMesurier; Hugo Charteris's *The Connoisseur* featuring Michael Goodliffe and Rosalie Crutchley; Ian Roberts's *Toggle* with Alan Badel; Simon Gray's *Death of a Teddy Bear*

with Alan Bates, Hywel Bennett, Brenda Bruce, and Rachel Kempson; *Days in the Trees* starring Peggy Ashcroft in Hussein's adaptation of a Marguerite Duras story set in a nightclub, with Schesinger's contribution as a helping hand; Gray's *Sleeping Dogs* with Kempson and Johnny Sekka; Peter Luke's *The Devil a Monk Would Be* starring Max Adrian as the Abbott; and Gray's *Spoiled* with Simon Ward.

Hussein was selected to direct the marathon dissection of a marital battle royal pairing the most famous battling married couple of the times, Richard Burton and Elizabeth Taylor, in their only made-for-TV movie together. John Hopkins's script for *Divorce His—Divorce Hers* saw the split from the points of view of both spouses for this three-hour drama. Carrie Nye and Barry Foster co-starred. Hussein and cinematographer Ernst Wild shot the piece in Acapulco, Mexico.

Notorious Woman portrayed the life of Aurore Dupin, aka George Sand, via a script by George W. Junkin, and a superb performance by Rosemary Harris, who won the Emmy Award for best actress and was nominated for a Golden Globe. Harris made a deep impression in the name of the author whose works were initially published under the pseudonym of George Sand in France. They were notorious indeed for questioning sexual identity and not judging promiscuity. Her many affairs included those with Alfred de Musset and Frederic Chopin. Hussein's seven-part series, which aired in America on *Masterpiece Theatre*, co-starred Alan Howard as Prosper Merimee, George Chakiris as Chopin, Jeremy Irons as Franz Liszt, Peter Woodthorpe as Honore de Balzac, Joyce Redman, Sinead Cusack, and Cathleen Nesbitt.

Zoe Caldwell delivered a wonderful performance as Sarah Bernhardt in Hussein's *Sarah*. *The Glittering Prizes* was Frederic Raphael's adaptation of his own autobiographical novel about the promise and anticipation of students at Cambridge, their disillusionments and loves. Star Tom Conti and the piece received BAFTA nominations, although directors Knights and Hussein were neglected. The cast included Nigel Havers, Judi Bowker, and Angela Down. *Love Letters on Blue Paper* was a Wesker drama starring Richard Pasco.

Daphne Laureola was James Bridie's play of 1949, adapted for TV by Hugh Whitemore, and starring Joan Plowright and Laurence Olivier. He glowers on the fringes as Sir Joseph, watching his wife in fact and fiction as Lady Pitts as she knocks back a few doubles in a club and babbles on about her glorious youth. A young man at a nearby table takes a too-active interest in her, wanting to hear more. Clive Arindell, Gregoire Aslan, and Bryan Marshall co-starred.

Edward & Mrs. Simpson told the scandalous saga of the Prince of Wales in the 1930s, who gives up the throne of England to chase after American socialite Wallis Simpson. This story was dramatized for TV audiences in productions aired since 1972 by directors Paul Wendkos, Charles Jarrott, Alan Bridges, and Dave Moore. Most versions have seen Simpson in an amoral light, as a throne robber. Hussein's version takes a balanced view, including Britain's general shock at the affair. It starred Cynthia Harris as Simpson, Edward Fox as Edward, Peggy Ashcroft as Queen Mary, Kika Markham, Cheri Lunghi, Nigel Hawthorne, Marius Goring, Maurice Denham, and Jessie Matthews. This seven-part extravaganza won the Emmy Award for outstanding limited series. The miniseries reaped four of the nine BAFTA Awards for which it was nominated. The wins were for best drama serial, which Hussein shared with producer Andrew Brown, Fox for best actor, and the costumes, and design. The nominees included Harris for best actress and Ashcroft for supporting actress.

And Baby Makes Six and the sequel *Baby Comes Home* featured Colleen Dewhurst as a 46-year-old housewife who finds herself pregnant; hubby was an imaginatively cast Warren Oates in both. Hussein also directed Dewhurst in *Death Penalty*, about a psychologist who becomes fascinated by a boy who gets the title sentence, and later to an Emmy Award as outstanding supporting actress in *Those She Left Behind*. *The Henderson Monster* is a real curiosity, another debate over the morality of the Dr. Frankenstein-like creation process from the pen of Ernest Kinoy; Christine Lahti's experimentations with DNA produces a monster and the movie becomes an animated debate over her work, dragging in Stephen Collins, Larry Gates, and Jason Miller. Lindsay Wagner played a young woman who tries to find the baby that was stolen from her in *Callie & Son*. John Savage starred in *Coming Out of the Ice* as a visiting engineer to the Soviet Union in the 1920s who is thrown into the Gulag for 38 years for not renouncing his American citizenship.

Little Gloria . . . Happy at Last was adapted by William Hanley from Barbara Goldsmith's best-selling biography of Gloria Vanderbilt), who, at age 11 (portrayed by Lucy Gutteridge), became a pawn in a family battle for power between her irresponsible mother (Glynis Johns) and her aunt (Angela Lansbury). Hussein assembled a fine cast for these intrigues in the haunts of the incredibly wealthy. Bette Davis co-starred as Gloria's grandmother, Alice Gwynne Vanderbilt, and on hand were Christopher Plummer, Martin Balsam, Maureen Stapleton, Barnard Hughes, Michael Gross, Cec Linder, Joseph Maher, and J. T. Walsh. The film was nominated for six Emmy Awards: outstanding special, Hanley's script, Lansbury's and Davis's performances, the art direction, and costumes. Gutteridge was nominated for a Golden Globe.

A sincere effort at portraying John Steinbeck's world became Hussein's first project on *Hallmark Hall of Fame*, but *The Winter of Our Discontent* came off as a bit ponderous. Donald Sutherland starred as Ethan Hawley, whose professional success can't make him happy. Tuesday Weld co-starred with Teri Garr, E. G. Marshall, Richard Masur, and Michael V. Gazzo. *Surviving* concerned family friction caused by teen love as portrayed by Molly Ringwald and Zach Galligan, along with erratic parenting; River Phoenix played a small role. Hussein remade Lewis Milestone's *Arch of Triumph* with Anthony Hopkins and Lesley Anne Down, presented a lively *Copacabana* for the Manilow's nightclub lark, returned to the U.K. for the AIDS drama *Intimate Contact*, used Ted Danson as the detective and Richard Masur as the psychiatrist in a murder investigation with a traumatized boy as the witness in *When the Bough Breaks*, and pushed Ben Gazzara to the lunatic fringe in *Downpayment on Murder* as an erratic real estate broker who loses his money and family. Jane Seymour won an Emmy Award portraying Maria Callas in Hussein's *Onassis: The Richest Man in the World*, which starred Raul Julia as Aristotle and Anthony Quinn as Socrates Onassis, and Francesca Annis as Jackie Kennedy Onassis.

The Shell Seekers was a quiet character study with Angela Lansbury as a heart-disease patient who returns to the seaside home of her youth against doctor's orders to regain the happiness she felt when she was growing up there. Angela Lansbury starred in one of her finest performances. The film won an Emmy Award for James DiPasquale's score, and was nominated for Irene Worth's performance and Fred A. Chulack's film editing. John Pielmeier adapted one of Rosamund Pilcher's novels, and Sam Waterston co-starred with Sophie Ward, Patricia Hodge, Denis Quilley, Anna Cataret, Serena Gordon and Michael Gough.

Hussein alternated projects in Britain and America, taking on TV-diva work with Melissa Gilbert, Lindsay Wagner, and Kellie Martin as well as a fortunate link with Ann-Margret for *Life of the Party: The Pamela Harriman Story*, for which the actress was nominated for an Emmy, Screen Actors Guild Award, and Golden Globe. *Switched at Birth* had more strength than its title suggests, starring Bonnie Bedelia as a mother who learns that her birth-child is probably being raised by a single father; the film received an Emmy nomination for outstanding TV movie.

Clothes in the Wardrobe is a wedding charmer, as an old family friend appears for the bash to notice that the bride and groom are unsuited. Jeanne Moreau is in her element as the charismatic Lilli and several other vintage actresses assembled for the occasion: Joan Plowright, Catherine Schell, and Julie Walters. Lena Headley played the bride. A BAFTA nomination followed for best single drama, shared by Hussein, producer Norma Heyman and writer Martin Sherman.

Hussein's career transcended pigeonholing, although royalty and the moneyed classes are well represented in his work. A strong women's director, he has achieved outstanding work with Dewhurst, Lansbury, Ashcroft, Plowright, Suzman, Annis, Rosemary Harris, and Ann-Margret, among others. Hussein's films have represented dramatic quality for four decades.

ANJELICA HUSTON
b. July 8, 1951, Santa Monica, California

Hallmark Hall of Fame*: *Riding the Bus with My Sister (2005)
Movie: *Bastard Out of Carolina* (1996)

The daughter of director John Huston, Anjelica Huston is primarily known as an actress. She won an Academy Award for her performance opposite Jack Nicholson in her father's *Prizzi's Honor* (1985), and was nominated for best actress Oscars for Paul Mazursky's *Enemies: A Love Story* (1989) and Stephen Frears's *The Grifters* (1990). Anjelica was nominated for Emmy Awards for directing *Bastard Out of Carolina*, and acting in *Lonesome Dove* (1989), *Buffalo Girls* (1995), *The Mists of Avalon* (2001), and *Iron Jawed Angels* (2004). Huston has won three National Society of Film Critics Awards, two Los Angeles Film Critics Awards, two Independent Spirit Awards, one New York Film Critics Award, and one Golden Globe from seven nominations. She also directed one feature, *Agnes Brown* (1999), starring herself in an adaptation of Brendan O'Carroll's *The Mammy*, about a woman's self-discovery after her husband dies. Anjelica has acted in films directed by John Huston, Elia Kazan, Bob Rafelson, Graeme Clifford, Rob Reiner, Francis Ford Coppola, Charles Sturridge, Woody Allen, Simon Wincer, Sean Penn, Mira Nair, Roger Spottiswoode, Clint Eastwood, Uli Edel, Wes Anderson, Barry Sonnenfeld, and others.

The adaptation by Anne Meredith of Dorothy Allen's novel, *Bastard Out of Carolina* was a tough look at Southern social politics in the face of hardscrabble penury as a former teen mother sees her sparks with a young man as her last chance at a good life. Meanwhile, her teen daughter has to cope with her own problems concerning pride, social standing, and sexuality. Well-acted by Jennifer Jason Leigh and Jena Malone as this South Carolina mother and daughter, *Bastard Out of Carolina* was particularly well observed and beautifully cast by

Huston. Also starring were Glenne Headly, Ron Eldard, Lyle Lovett, Michael Rooker, Pat Hingle, Diana Scarwid, Christina Ricci, Dermot Mulroney, Grace Zabriskie, Nelson George, and Susan Traylor. This Showtime production won the Emmy Award for outstanding casting (Linda Lowy), and was nominated for outstanding TV movie, Huston's direction, and Headly's performance. It won a Writers Guild of American Award for Meredith, and a Directors Guild of America nomination for Huston. Malone received Screen Actors Guild, Independent Spirit Awards, and CableACE nominations.

Riding the Bus with My Sister starred Rosie O'Donnell as a cheerful developmentally disabled woman and Andie McDowell as her unhappy sister, a fashion photographer, who takes up her sister's invitation to ride the bus with her, making many resultant connections with passengers. Joyce Eliason adapted Rachel Simon's autobiographical book.

DANNY HUSTON
b. May 14, 1962, Rome, Italy

Movies: *Bigfoot* (1987)

Huston is an actor whose credits include Mike Figgis's *Leaving Las Vegas* (1995) and *Timecode* (2000) as well as Martin Scorsese's *The Aviator* (2004). This son of John Huston directed the hour-long TV piece *Mr. Corbett's Ghost* (1987) starring his father with Paul Scofield, Burgess Meredith, and Mark Farmer. Danny's features as a director include *Mr. North* (1988), *Becoming Colette* (1991), and *The Maddening* (1995). *Bigfoot* profiled a family on a camping trip meeting the title beast. The cast included Adam Carl, Dianne Wiest, Colleen Dewhurst, and Joseph Maher.

JIMMY HUSTON

Movie: *The Wharf Rat* (1995)

Huston directed the features *Dark Sunday* (1976), *Death Driver* (1977), and *Seabo* (1978), all starring Earl Owensby in low-budget action melodramas. *The Wharf Rat* pitted brother against brother: cop vs. shady businessman; the cast included Lou Diamond Phillips, Rachel Ticotin, Judge Reinhold, and Rita Moreno.

PETER HYAMS
b. July 28, 1943, New York City

Movies: *Rolling Man* (1972), *Goodnight, My Love* (1972)

Hyams's first two directing assignments were the above TV movies, both made during the heyday of the movie-of-the-week. Hyams then entered features, where he remains primarily a director, sometimes cinematographer, and occasional producer, mainly in the action genres: *Peeper* (1975), *Capricorn One* (1978), *Hanover Street* (1979), *Outland* (1981), *The Star Chamber* (1983), *2010* (1984), *Narrow Margin* (1990), *Sudden Death* (1995), and *End of Days* (1999).

Rolling Man starred Dennis Weaver as a prison inmate who's released to find that the children he fathered with his deceased wife have disappeared. His underdog's search is suitably tied to a country-western soundtrack and Weaver's propensity to get beyond the wronged-man clichés. *Goodnight, My Love* was a rather successful stab at the 1940s private-eye genre fronted by the weather-beaten mug of Richard Boone. Hyams wrote the teleplay, providing a sidekick's role for Michael Dunn, the dwarf actor, whose Arthur is constantly in search of a meal.

NICHOLAS HYTNER
b. May 7, 1956, Manchester, England

Live from Lincoln Center*: *Twelfth Night, or What You Will (1998)

Hytner's features include *The Madness of King George* (1994) with its Oscar-nominated performances by Nigel Hawthorne and Helen Mirren; *The Crucible* (1996) with Winona Ryder, Daniel Day-Lewis, and Paul Scofield; *The Object of My Affection* (1998); *Center Stage* (2000), and *The History of Boys* (2006). Hytner's live version of *Twelfth Night* starred Helen Hunt, Kyra Sedgwick, Paul Rudd, Philip Bosco, David Patrick Kelly, and Max Wright.

I

LEON ICHASO
b. August 3, 1948, Havana, Cuba

***Great Performances*:** *Tales from the Hollywood Hills: A Table at Ciro's* (1987)
Movies: *The Take* (1990), *The Fear Inside* (1992), *A Kiss to Die For* (1993, aka *Those Bedroom Eyes*), *Zooman* (1995), *Free of Eden* (1999), *Execution of Justice* (1999), *Ali: An American Hero* (2000), *Hendrix* (2000)

Ichaso directed installments of *Saturday Night Live*, *Miami Vice*, and *The Equalizer*. His features include *Sugar Hill* (1994) and *Bitter Sugar* (1996). Ray Sharkey was on *The Take*, playing a Miami cop who gets out of prison only to be drawn back into the kind of corruption that previously hurt him. *The Fear Inside* stars Christine Lahti as an agoraphobic, who takes in borders identifying themselves as brother and sister until romantic developments between the brother and both women reveal ruses, leading to jealousies and other complications. *A Kiss to Die For* gave Mimi Rogers another opportunity to inhabit a femme fatale.

Zooman is based on Charles Fuller's play, *Zooman and the Sign*, about an inner-city community that lives in apathy after a little girl is gunned down in the crossfire of a gang-bangers battle. One of the best dramatizations of inner-city wars, *Zooman* was superbly cast and acted, by Louis Gossett Jr., Vondie Curtis-Hall, Hill Harper, CCH Pounder, and Charles S. Dutton. *Free of Eden* was another inner-city story, with the great plus of Sidney Poitier, but none of the insistently truthful bite of *Zooman*. *Free of Eden* co-starred Poitier's daughter, Sydney Tamiia Poitier, as a troubled teen taken on as a project by the elder Poitier's case worker.

Ichaso's other TV films were based on actual characters. *Execution of Justice* was the adaptation of Emily Mann's play about Dan White, who was convicted in the 1978 murders of fellow San Francisco politicians George Moscone and Harvey Milk. White subsequently committed suicide. The film was given the force of substance by a strong cast, led by Tim Daly as White and Peter Coyote as Milk. Both *Ali* and *Hendrix* seem watered-down, with central performances that at least leaned toward approximating the charismas, egos, and suggestions of protean talents evinced by the subjects themselves. Both profiles are passable run-throughs.

KEVIN INCH

Movies: *Remington Steele: The Steele That Wouldn't Die* (1987), *Carly's Web* (1987)

Inch was a producer on *Remington Steele* as well as a second unit director who went on to helm dozens of episodes of the Pierce Brosnan series, then direct other series as well, including *Baywatch*, *Beverly Hills 90210*, *Charmed*, and *Monk*. *Carly's Web* was about an underdog clerk (Daphne Ashbrook) in the U.S. Justice Department who rigs a snare to expose a conspiracy.

TERRY INGRAM

Movies: *Earthquake in New York* (1988), *Ties That Bind* (2006), *The Stranger Game* (2006), *Max Havoc: Ring of Fire* (2006), *Mind Games* (2006, aka *A Trick of the Mind*), *To Have and to Hold* (2006), *Nightmare* (2007), *The Perfect Child* (2007), *All the Good Ones Are Married* (2007)

An assistant director and second unit director, Ingram functioned in the latter capacity on LeVar Burton's *Blizzard* (2003) and directed episodes of *Earth: The Final Conflict*, *La Femme Nikita*, *Sheena*, and *Mutant X*. The earthquake movie followed the group-jeopardy-epic formula, featuring Michael Moriarty, Cynthia Gibb, Michael Sarrazin, and piles of rubble. When Ingram returned to feature-length projects, he worked at a rapid clip.

MATTHEW IRMAS

Movie: *A Carol Christmas* (2003)

Irmas's independent features include *When the Party's Over* (1992) with Rae Dawn Chong and Sandra Bullock, *Edie & Pen* (1996) starring Jennifer Tilly and Stockard Channing, and the film noir, *Sleep Easy, Hutch Rimes* (2000). *A Carol Christmas* transposes the Dickens yuletide title and stars Tori Spelling as Carol, a trash-TV talk-show host who greedily wants nothing but great Nielsen ratings—but then is visited by the ghosts of Christmas.

JOHN IRVIN
b. May 7, 1940, Newcastle-upon-Tyne, England

Movies/Miniseries: *Possessions* (1974), *The Nearly Man* (1975, mini), *Tinker, Tailor, Soldier, Spy* (1979, mini), *Haunted: The Ferryman* (1986), *Robin Hood* (1991, mini), *Crazy Horse* (1996), *When the Trumpets Fade* (1998), *Noah's Ark* (1999)

Irvin, an achiever in the action genres and general drama, directed the features *The Dogs of War* (1981), *Ghost Story* (1981), *Hamburger Hill* (1987), *Widows' Peak* (1994), and *A Month by the Lake* (1995).

Tinker, Tailor, Soldier, Spy and its sequel miniseries, Simon Langton's *Smiley's People* (1982), both starred Alec Guinness as John Le Carre's experience-battered, espionage-weary British agent, George Smiley. In Irvin's miniseries, Smiley is brought back into the "Circus" at a time when he discovers his wife is having an affair. His newest task is to ferret out a mole and save some of his former operatives from suspicion as double agents. Both miniseries gave Guinness the opportunity to inhabit a truly great character with the latitude of miniseries length.

Robin Hood, starring Patrick Bergin as Robin of Locksley, and *Crazy Horse* with Michael Greyeyes as the title chief were TV's attempts to bring historical facts closer to the legends. *When the Trumpets Fade* was Irvin's excellent anti-war film about the survival instincts cultivated by veteran infantrymen in World War II. *Noah's Ark* was one of producer Robert Halmi Sr.'s attempts at epic Biblical storytelling. Jon Voight starred as Noah.

SAM IRVIN
b. June 14, 1956, Asheville, North Carolina

Movies/Miniseries: *Acting on Impulse* (1993, aka *Roses Are Dead*, aka *Eyes of a Stranger*), *Out There* (1995), *Too Cool for Christmas* (2004, aka *A Very Cool Christmas*), *Deadly Skies* (2005), *Dante's Cove* (2005, mini)

An independent Los Angeles filmmaker, Irvin dabbled in gay and science-fiction themes, and turned out such titles as *Oblivion* (1994) and *Elvira's Haunted Hills* (2001). *Acting on Impulse* was a film noir with a terrific performance from Linda Fiorentino and not much else. *Out There* was a send-up of sci-fi. *Too Cool for Christmas* concerned a Beverly Hills teen brat who ends up helping Santa Claus through a makeover and other fixes.

JULES IRVING
b. Jules Isreal, April 13, 1925, New York City; d. July 28, 1979, Reno, Nevada

Movie/Miniseries: *The Jordan Chance* (1978), *Loose Change* (1978, mini, aka *Those Restless Years*)

The former director of the Repertory Theatre of Lincoln Center and co-founder of the San Francisco Actors Workshop, producer Irving was married to Priscilla Pointer. The brother of director/producer Richard Irving, he was the father of actress Amy Irving and director David Irving.

The Jordan Chance was a Raymond Burr pilot written by Stephen J. Cannell that never went series. It was about a wrongfully imprisoned man who spent seven years in the slammer, where he learned the law and emerged to help other railroaded prisoners. *Loose Change* was based on Sara Davidson's best selling novel about three girlfriends (Season Hubley, Cristina Raines, and Laurie Heineman) during the 1960s, and how their lives intermingled and changed.

RICHARD IRVING
b. February 13, 1917, New York City; d. December 23, 1990, San Diego

Movies/Miniseries: *Istanbul Express* (1968), *Prescription: Murder* (1968), *Breakout* (1970), *Ransom for a Dead Man* (1971), *Cutter* (1972), *The Six-Million Dollar Man* (1973), *The Art of Crime* (1975), *Exo-Man* (1977), *Seventh Avenue* (1977, mini, co-directed with Russ Mayberry), *The Jesse Owens Story* (1984, mini)

The older brother of Jules Irving, Richard Irving was in on the ground floor of two big TV successes of the 1970s, *Columbo* and *The Six-Million Dollar Man*. An actor in the 1940s, TV director from the 1950s, and a longtime producer, Irving hit a winning stride with the feature-length forerunners of the *Columbo* series, *Prescription: Murder* and *Ransom for a Dead Man*, both starring Peter Falk as the rumpled yet extremely analytical police

detective. Irving's last producing credit was the Emmy Award–winning *Wallenberg: A Hero's Story* (1985).

Istanbul Express was a Gene Barry espionage number. The prison genre was well-served by the modest but tough *Breakout*, with James Drury and Red Buttons as inmates in on the scheme. *Cutter* starred Peter DeAnda as Frank Cutter, a Chicago private eye whose case is to find a missing pro football quarterback. *Cutter* was a pilot that didn't go series, which would have initiated the first action/adventure series with a sole African American star. Irving tried another private eye pilot with *The Art of Crime*, with Ron Liebman doubling as an antiques dealer.

Steven Keats and Dori Brenner received Emmy Award nominations for their roles in *Seventh Avenue*, about New York's garment industry. Dorian Harewood's performing in the title role sustained *The Jesse Owens Story*.

ROBERT ISCOVE
b. July 4, 1947, Toronto, Canada

***American Playhouse*:** *The Prodigious Mr. Hickey* (1987, aka *The Lawrenceville Stories: The Return of Hickey*, aka *The Prodigious Mr. William Hicks*)
Movies: *Love & Larceny* (1985), *The Incredible Ida Early* (1987), *Murder in Black and White* (1990), *Shattered Dreams* (1990), *The Flash* (1990), *Mission of the Shark: The Saga of the U.S.S. Indianapolis* (1991), *Breaking the Silence* (1992), *Terror on Track 9* (1992), *Miracle on Interstate 880* (1993), *Dying to Love You* (1993, aka *Lethal White Female*), *River of Rage: The Taking of Maggie Keen* (1993, aka *Murder on the Rio Grande*), *The Forget-Me-Not Murders* (1994, aka *Janek: The Forget-Me-Not Murders*), *Without Consent* (1994, aka *Tell Laura I Love Her*, aka *Trapped and Deceived*), *Without Warning* (1994), *Janek: The Silent Betrayal* (1994), *It Was Him or Us* (1995), *Dark Angel* (1996), *The 119* (1997), *Murder in Mind* (1997), *Cinderella* (1997, aka *Rodgers & Hammerstein's Cinderella*), *Firestarter 2: Rekindled* (2002), *Behind the Camera: The Unauthorized Story of Diff'rent Strokes* (2005), *Three Wise Guys* (2005)
Special: *Pajama Tops* (1983)

The Prodigious Mr. Hickey was based on Owen Johnson stories that appeared in the *Saturday Evening Post* about prep school boys and the pranks they played on each other. *Pajama Tops* was taped at the Music Hall Theatre in Canada as Susan George, Pia Zadora, and Robert Klein starred in a satire on the foibles and pitfalls of marriage, including adultery.

Iscove directed several "women's pictures," including the Canadian-made *Love & Larceny* with Jennifer Dale as Betsey Bigley, a con-woman of the 1890s who eventually moved to Wall Street to fleece high-finance chumps; Lindsay Wagner dealing with an abusive husband in *Shattered Dreams*; and *River of Rage* with Victoria Principal nervous about a river-rafting trip with her boyfriend. Richard Crenna starred four times as New York police investigator Frank Janek for Iscove, in *Murder in Black & White*, *Terror on Track 9*, *The Forget-Me-Not Murders*, and *Janek: The Silent Betrayal*. All were solidly made mysteries, some with way-out clues and over-the-top supporting performances, but with the star handling it all in good form.

One of Iscove's more absorbing subjects was covered in *The Saga of the U.S.S. Indianapolis*, which in 1945 secretly delivered one of the A-bombs that ended World War II and was torpedoed by a Japanese warship, sending the crew into the Pacific Ocean, drawing hundreds of sharks over several days. The story was famously told by Robert Shaw's Quint in a monologue aboard a shark-hunting vessel in Steven Spielberg's *Jaws* (1975). Iscove combined the specific brand of monster terror that shark attacks represent with solid drama based on actual naval history on with help from Stacy Keach, David Caruso, and Richard Thomas.

Iscove received his great accolades for *Cinderella*, starring Brandy (Norwood) in the title role and featuring Whitney Houston, Whoopi Goldberg, and Bernadette Peters in a widely advertised TV event. The show received seven Emmy Award nominations, including for choreographer Rob Marshall.

Breaking the Silence qualified as an unusual drama about the latent realization of sexual abuse. *Miracle on I-880* was about an episode of heroism during the 1989 San Francisco Earthquake. And *Dying to Love You* was one of those hazardous divorce thrillers, in which Tim Matheson dates Tracy Pollan, much to the threat of his health. Iscove used stunt casting to help make *Without Warning* work in a manner similar to Ed Zwick's *Special Bulletin* (1983). In *Without Warning*, longtime NBC newsman Sander Vanocur played himself reporting the news of three meteors pelting the United States, panicking the nation's news watchers.

GERALD I. ISENBERG

Movie: *Seizure: The Story of Kathy Morris* (1980)

Isenberg was primarily a producer whose work included the TV movies *Go Ask Alice* (1973), *The Last Angry Man* (1974), *Katherine* (1975), and the *Having Babies* movies (1976 and 1978), as well as the feature *Clan of the Cave Bear* (1986). His one directorial effort

starred Penelope Milford as a musical prodigy whose neurosurgery leaves her unable to read or count.

NEAL ISRAEL
b. August 1, 1956

Movies: *Combat High* (1986), *The Cover Girl and the Cop* (1989, aka *Beauty & Denise*), *Family Reunion: A Relative Nightmare* (1995), *Kidz in the Wood* (1996), *National Lampoon's Dad's Week Off* (1997, aka *Dad's Week Off*), *The Poof Point* (2001), *Hounded* (2001), *The Brady Bunch in the White House* (2002), *National Lampoon's Thanksgiving Family Reunion* (2003)

Israel was a pioneer of sorts in TV, finding ways in his early career to push the envelope in adolescent comedy, occasionally for The Disney Channel. His recognition, Hollywood-wise, arrived earlier, in 1984, when he co-wrote the first of the wildly successful *Police Academy* features, and wrote and directed the early Tom Hanks hit *Bachelor Party*. He has also been a remarkable multiskilled threat as a director, writer, producer, and sometimes actor.

Israel never lost his exploitative heart or his special talent for wringing family humor from all situations. The unenviable list of above titles proves his bedrock value to American entertainment.

Dad's Week Off was an OK vehicle for Henry Winkler. *Kidz in the Wood* had an odd magical quality. The universals in *Family Reunion: A Relative Nightmare* can elicit anyone's empathy. *The Cover Girl and the Cop* benefited from Julia Duffy's involvement. *Combat High*, Israel's first TV movie, remains his funniest, an obvious *Stripes* imitation, but with Keith Gordon as the main offender and George Clooney in his salad days as Major Woods, plus Robert Culp casting dignity to the wind as General "Ed" Woods.

KENNETH IVES

***Play for Today*:** *Butterflies Don't Count* (1978), *Don't Be Silly* (1979), *The Executioner* (1980)
Movies/Miniseries: *Poldark* (1977, mini, co-directed with Peter Annett, Christopher Barry), *Vicious Circle* (1985), *The Father* (1985), *The Birthday Party* (1986)

Ives directed episodes of the series *Bedtime Stories*, *Gangsters*, and *1990*. *Poldark* aired in America on *Masterpiece Theatre*. *The Executioner* was a Lionel Goldstein story featuring Robert Stephens, Joyce Redman, and Paul Rogers. *Vicious Circle* was the adaptation of *Huis Clos*, a Jean-Paul Sartre play, starring Omar Sharif, Jeanne Moreau, and Cherie Lunghi.

The Father was a new interpretation of August Strindberg's classic starring Edward Fox, Colin Blakely, and Dorothy Tutin. Blakely was also in Ives's interpretation of Harold Pinter's *The Birthday Party* with a cast that also included Pinter himself as well as Julie Walters, Joan Plowright, Kenneth Cranham, and Robert Lang.

J

DAVID JABLIN

Movies: *National Lampoon's Favorite Deadly Sins* (1995, co-directed with Denis Leary), *The Don's Analyst* (1997, aka *National Lampoon's The Don's Analyst*)

Primarily a producer, Jablin directed entries in the *Likely Stories* series as well as the feature *Public Enemy #2* (1993), starring Dave Thomas in a dual role. He also directed the hour-long cult comedy *Sex, Shock & Censorship* (1993), with Shelley Long hosting a ratings-craving TV newsmagazine.

Favorite Deadly Sins inventories the list—lust, greed, etc.—with Denis Leary, Andrew Dice Clay, Joe Mantegna, Annabella Sciorra, Tanya Roberts, and Morgan Brittany. Robert Loggia is the clinically depressed Mafia boss and Kevin Pollak the shrink in *The Don's Analyst*, which prefigured the big Robert De Niro/Billy Crytstal theatrical hit, *Analyze This* (1999).

ANGUS JACKSON

Movie: *Elmina's Kitchen* (2006)

Jackson directed the short subjects *Old Street* (2004) and *Running for the River* (2007). *Elmina's Kitchen* concerned racism, crime, and a father–son relationship.

DAVID S. JACKSON

Movies: *Death Train* (1993, aka *Alistair Maclean's Death Train*), *Night Watch* (1995, aka *Alistair Maclean's Night Watch*), *Voice from the Grave* (1995, aka *Crime of Passion: Voice from the Grave*), *Code Name: Wolverine* (1996), *Home Invasion* (1997), *The Lake* (1998), *The Wrong Girl* (1999), *Atomic Train* (1999), *The Jesse Ventura Story* (1999), *The Spring* (2000), *Do or Die* (2003), *Buffalo Dreams* (2005), *Locusts* (2005), *Return to Halloweentown* (2006)

Jackson directed episodes of *Miami Vice*, *Swamp Thing*, *Nash Bridges*, *Dark Angel*, *Smallville*, *Charmed*, and others. In *Death Train*, Patrick Stewart and a team of counter-terrorists try to catch a mercenary possessed of a nuclear weapon aboard a European transcontinental train, with Pierce Brosnan, Alexandra Paul, and Christopher Lee eventually aboard. For another Maclean adventure, *Night Watch*, Brosnan and Paul investigate the theft of a Rembrandt painting.

In *Voice from the Grave*, Megan Ward becomes possessed by the spirit of a murdered co-worker. Antonio Sabato Jr. is ex-Navy SEAL, *Wolverine*, Veronica Hamel's family is victimized in *Home Invasion*, and Yasmine Bleeth returns to her hometown to find everything a bit odd in *The Lake*.

Barbara Mandrel plays a mom whose son is dating *The Wrong Girl*. Rob Lowe tries to save Denver from *The Atomic Train*. Lucy Lawless tries to save America from destructively engineered insects in *Locusts*. *The Spring* is about the "Fountain of Youth" while *Do or Die* is about a drug that staves off aging. *Buffalo Dreams* was a Disney effort that won Jackson a Directors Guild of America Award nomination for best direction of a children's program, about the relationship between a scientist's family and the locals on the Navajo Indian Reservation.

DOUGLAS JACKSON
b. 1938, Montreal, Quebec, Canada

Movies: *Deadbolt* (1993, aka *3:15 a Time for Dying*), *Twists of Terror* (1996, aka *Primal Scream*), *Natural Enemy* (1997), *Someone Is Watching* (2000), *The Perfect Husband* (2004, *Her Perfect Spouse*), *Stranger at the Door* (2004), *Saving Emily* (2004), *A Lover's*

Revenge (2005), *A Killer Upstairs* (2005), *The Perfect Neighbor* (2005), *Maid of Honor* (2006), *The Perfect Marriage* (2006), *The Rival* (2006), *Demons from Her Past* (2007), *Framed for Murder* (2007), *Christie's Revenge* (2007), *My Daughter's Secret* (2007), *The Perfect Assistant* (2008), *Dead at 17* (2008)

Jackson made many short films in his native Canada in the 1960s and 1970s, including *Norman Jewison, Filmmaker* (1971). He directed episodes of *Wiseguy*, *The Twilight Zone*, and *Ray Bradbury Theatre*. Jackson's features have been in the same thriller vein as his TV movies, and include *The Paper Boy* (1994) with Alexandra Paul, *Random Encounter* (1998) with Elizabeth Berkley, and *Requiem for Murder* (1999) with Molly Ringwald.

Jackson became very proficient at the damsel-in-distress thriller at a time when TV movies were virtually enveloped by film noir's shadow. The actresses in jeopardy just kept changing: Justine Bateman in *Deadbolt*, Jennifer Rubin in *Twists of Terror*, Tracy Nelson in *Her Perfect Husband*, Linda Purl in *Stranger at the Door*, Alexandra Paul again in *A Lover's Revenge* and *Saving Emily*, etc. *The Perfect Neighbor* inverted the twist as Barbara Niven starred as a sexy neighbor who won't let the new married guy next door say no for an answer.

MICK JACKSON
b. October 4, 1943, Aveley, Essex, England

Movies/Miniseries: *How to Pick Up Girls!* (1978, co-directed with Bill Persky), *Threads* (1984), *Yuri Nosenko, KGB* (1986), *Life Story* (1987, aka *Race for the Double Helix*), *A Very British Coup* (1988, mini), *Indictment: The McMartin Trial* (1995), *Traffic* (1999), *Tuesdays with Morrie* (1999), *Live from Baghdad* (2002), *Covert One: The Hades Factor* (2006)

Jackson directed the documentaries *The Ascent of Man* (1973) and *The Age of Uncertainty* (1976). *Threads* made a huge impact in the U.K. in its speculation on what might happen in a British community when a nuclear bomb is detonated. It was nominated for seven British Academy of Film and Television Arts Awards, and won four, including for Jackson for best drama. Jackson's features include *Chattahoochee* (1988), *L.A. Story* (1991), *My Bodyguard* (1992), and *Volcano* (1997). Jackson directed episodes of *The Practice*, *Numb3rs*, and other series.

Yuri Nosenko starred Tommy Lee Jones as the title Soviet espionage agent who escaped to the West in 1962. *Life Story* starred Jeff Goldblum, Juliet Stevenson, and Tim Pigott-Smith in the dramatic explanation of the struggle and race between nations to discover the structure of DNA. *A Very British Coup* starred Ray McAnally as a socialist candidate for British prime minister who wins, then discovers all manner of double-dealing and backstabbing to neutralize his agenda of disarmament, open government, and other liberal notions. *Traffic*, not to be confused with the miniseries or Steven Soderbergh feature about drug trafficking, was an unsuccessful pilot film with Lisa Blount for a series about a San Francisco alternative magazine.

Indictment: The McMartin Trial detailed the seven-year child-molestation case in Manhattan Beach, California, which cost Los Angeles County $13 million to prosecute based on childhood testimony and hearsay. Jackson's film was epic in thematic scope, concentrating on the demonizing of the McMartins by the prosecution as well as the portrayals of the legal personalities entangled in the morass. Written by Abby Man and Myra Mann, *McMartin* was a benchmark in TV's portrayal of jurisprudence, and won three Emmy Awards, including for outstanding TV movie and for Shirley Knight as Peggy Buckey. Jackson received an Emmy nomination, and won the Directors Guild of America Award for this compelling work. Also receiving nominations were the writers as well as James Woods as Danny Davis, and Sada Thompson as Virginia McMartin. Also turning in superb performances were Mercedes Reuhl as Lael Rubin, Lolita Davidovich as Kee McFarlane, Henry Thomas as Ray Buckey, Alison Elliott as Peggy Ann Buckey, and Richard Bradford as District Attorney Ira Reiner.

With *Tuesdays with Morrie*, Jackson won his second DGA Award for direction. The film was based on sportswriter Mitch Albom's book about his rekindled friendship with a dying mentor, played by Jack Lemmon in one of his twilight's great performances. Hank Azaria played Albom, who taped weekly interviews to record the nuggets of wisdom that he sought to remember from Morrie. This twilight film is a great treatise on intergenerational male bonding. The film won four Emmys, including for outstanding movie, Lemmon, and Azaria.

Live from Baghdad detailed the lives, ethics, compromises, aspirations, death-defying risks, technical problems, and other episodes facing CNN field crews reporting the news from the Operation Desert Storm in 1991. Jackson won his third DGA Award for one of the most provocative depictions of electronic journalism yet made. *Live from Baghdad* was nominated for 10 Emmys and won three. The nominations included those for outstanding movie, actress (Helena Bonham Carter), and writing by Robert Wiener, Richard Chapman, John Patrick Shanley, and Timothy J. Sexton. Michael Keaton starred as Wiener with Carter as Ingrid Formanek, and the cast included Lili Taylor, Michael Murphy, Bruce McGill as Peter Arnett, and Robert Wisdom as Bernard Shaw.

Covert One starred Mira Sorvino as an espionage agent on the run after she kills two other agents who double-crossed her.

JOHN JACOBS
b. June 3, 1924, Streatham, England; d. November 29, 2001, England

First Night*: *Stray Cats and Empty Bottles (1964), ***The Happy Ones*** (1964)
Play of the Week (UK)**:** ***Come Back, Little Sheba*** (1965) ***The Successor*** (1965), ***Four Days to the Fireworks*** (1965)
ITV Playhouse*: *A Sound from the Sea (1970)
American Playhouse: ***Rocket to the Moon*** (1986), ***The Big Knife*** (1988)
Drama: *Angel Pavement* (1957)

Jacobs directed British TV series including *Tales of the Unexpected* and *Worlds Beyond*. His version of William Inge's *Come Back, Little Sheba* imported Martin Balsam and Betsy Blair. *A Sound from the Sea*, written by Alan Sharp, starred Ian McShane. *Four Days to the Fireworks* starred Denholm Elliott.

Jacobs's presentations of Clifford Odets plays arrived on *American Playhouse* nearly two generations too late. But well-done Odets is still well-done Odets, as in the case of *Rocket to the Moon*, about a dentist having an affair with his assistant. John Malkovich and Judy Davis were outstanding as the pair, with Eli Wallach chipping in observations as his wife's father, who promotes the tryst. Ian McShane, Connie Booth, and William Hootkins co-star. *The Big Knife*, about the pressures on a Hollywood movie star and his ennui, which was based by Odets on his friend, John Garfield, starred Peter Gallagher as Charlie Castle (the Garfield facsimile) with Betsy Brantley, Melinda McGraw, Nehemiah Persoff, Stubby Kaye, and Hootkins.

RICK JACOBSON

Movie: *Suspect Device* (1995, aka *Roger Corman Presents Suspect Device*)

Jacobson directed low-budget action features, including *Dragon Fire* (1993), *The Unborn II* (1994), *Black Thunder* (1998), and several installments in the *Bloodfist* series. Jacobson also directed episodes of *Baywatch*, *Baywatch Nights*, *La Femme Nikita*, *Xena: Warrior Princess*, *She Spies*, and others. He directed the pilot episode of *Wildlife Wars* (2004) for Animal Planet. In *Suspect Device*, C. Thomas Howell suddenly becomes unrecognizable to his friends, but very recognizable to pursuing government agents, with John Beck as the CIA director.

PEDR JAMES
b. July 27, 1940, Enfield, Middlesex, England

Play for Today*: *Our Flesh and Blood (1977), ***Our Day Out*** (1978)
Movies/Miniseries: *A Master of the Marionettes* (1989), *Nice Town* (1992, mini), *The Vision Thing* (1993), *Martin Chuzzlewit* (1994, mini), *Our Friends in the North* (1996, mini, co-directed with Simon Cellan Jones, Stuart Urban)

James has directed episodes of *Brookside*, *Tandoori Nights*, and other series. James shared in the British Academy of Film and TV Arts Award for best drama serial for *Our Friends in the North*. His version of *Martin Chuzzlewit* received an Emmy nomination for outstanding miniseries, won the BAFTA Award for Jeremy Turner's costumes, and received BAFTA nominations for three actors: Tom Wilkinson, Paul Scofield, and Pete Postlethwaite.

STEVE JAMES
b. Hampton, Virginia

Movies: *Passing Glory* (1999), *Joe and Max* (2002)

Hoop Dreams (1994) propelled James into the forefront of American filmmakers when that documentary about Chicago schoolboy hopefuls for National Basketball Association careers detailed the lifestyle, academic, and physical hurdles in front of two excellent young players. The film won many awards, including the Directors Guild Award for best documentary. James directed the feature *Prefontaine* (1997) with Jared Leto as the Olympic runner, and the tragic *Stevie* (2002), a documentary about the filmmaker's own return visit to the adult version of the inner-city youth to whom he had been a "big brother." James's *The New Americans* (2004) was a documentary miniseries on immigrants.

The fact-based *Passing Glory*, written by Harold Sylvester, starred Andre Braugher as Father Joseph Verrett, who helped rally an all-black New Orleans high school basketball team to challenge the top all-white team during the civil rights era. Rip Torn, Ruby Dee, and Bill Nunn co-starred. *Joe and Max* continued James's mining of athletic themes in the story of the rivalry and friendship shared by heavyweight prizefighters Max Schmeling (Til Schweiger) and Joe Louis (Leonard Roberts). The picture caught a period feel, and James's cast included Richard Roundtree, Peta Wilson, David Paymer, and John Toles-Bey.

JERRY JAMESON

Movies: *Heat Wave* (1974), *The Elevator* (1974), *Hurricane* (1974), *Terror on the 40th Floor* (1974), *The Secret Night Caller* (1975), *The Deadly Tower* (1975), *The Lives of Jenny Dolan* (1975), *The Call of the Wild* (1976), *The Invasion of Johnson County* (1976), *Superdome* (1978), *A Fire in the Sky* (1978), *High Noon, Part II: The Return of Will Kane* (1980), *Stand by Your Man* (1981), *Killing at Hell's Gate* (1981), *Hotline* (1982), *Starflight: The Plane That Couldn't Land* (1983), *Cowboy* (1983), *This Girl for Hire* (1983), *Last of the Great Survivors* (1984), *The Cowboy and the Ballerina* (1984), *Stormin' Home* (1985), *One Police Plaza* (1986), *The Red Spider* (1988, co-directed with Paul King), *Terror on Highway 91* (1989), *Fire and Rain* (1989), *Gunsmoke: To the Last Man* (1992), *Gunsmoke: The Long Ride* (1993), *Bonanza: The Return* (1993), *Gunsmoke: One Man's Justice* (1994), *Gone in a Heartbeat* (1996), *The Red Phone: Manhunt* (2001), *The Red Phone: Checkmate* (2004)

Jameson produced a couple of seasons of *The Andy Griffith Show*, edited episodes of *Gomer Pyle, USMC*, then graduated to director on crime shows such as *Ironside*, *Dan August*, *McCloud*, *The Rookies*, and *Cannon*. Jameson's low-budget flicks included *The Dirt Gang* (1972) and *The Bat People* (1974).

Jameson latched onto the movie-of-the-week phenomenon, and group-jeopardy suspense and terror became his expertise in the far-splashing wake of the George Seaton–instigated *Airport* movies and especially Ronald Neame's *The Poseidon Adventure* (1972). *Heat Wave* started small, with Bonnie Bedelia and Ben Murphy in search of water for their infant, then the catastrophes grew with *The Elevator*, *Hurricane*, *Terror on the 40th Floor*, *Superdome*, *Starflight*, etc., employing droves of stunt men, special-effects technicians, John Forsythe and David Janssen, Myrna Loy and Teresa Wright, Don Meredith and Merlin Olsen. Jameson then drew the feature assignments for *Airport '77* (1977) and *Raise the Titanic* (1980).

Kurt Russell, who had mostly been known for Disney movies, starred in *The Deadly Tower* as Charles Whitman, the rifle sniper who went on a 1966 rampage in Austin, Texas. *The Lives of Jenny Dolan* starred Shirley Jones as a newspaper reporter covering an assassination story. James Dickey's adaptation of Jack London's *Call of the Wild* was given a solid interpretation by Jameson, star John Beck, and some other top dogs. Richard Crenna portrayed an astronomer who can't convince anyone that Phoenix will be obliterated by a meteor in *Fire in the Sky*.

Stand by Your Man was a reasonably involving biopic about country singer Tammy Wynette, starring Annette O'Toole. Tim McIntire portrayed George Jones, who married Wynette twice despite their very rocky relationship. *Killing at Hell's Gate*, a white-water rafting adventure, learned lessons from John Boorman's *Deliverance* (1972), yet floated on its own. Lynda Carter portrays a crisis center employee who builds a profile on a killer in *Hotline*.

Jameson's westerns included *High Noon II* and *The Cowboy and the Ballerina*, both with Lee Majors, *Cowboy* with James Brolin, three *Gunsmoke* movies and one *Bonanza* installment. Jameson's crime thrillers starred Bess Armstrong in *This Girl for Hire*, Robert Conrad in *One Police Plaza*, and James Farentino in *The Red Spider*. Pam Dawber played a social worker trying to save a senior citizens' home from demolition in *The Last of the Great Survivors*.

Fire and Rain put Jameson's considerable expertise with disasters to good use as he replicated an actual tragedy. The piece starred Angie Dickinson in the story of the crash of Delta Airlines Flight 191 in 1985 outside Fort Worth, Texas. The adaptation of Jerome Greer Chandler's book was well-supported by some of the usual suspects: Robert Guillaume, John Beck, David Hasselhoff, Dean Jones, Penny Fuller, Charles Haid, Tom Bosley, et al.; Tom Snyder narrated. *The Red Phone* movies were espionage potboilers starring Joe Penny.

MARSHALL JAMISON
b. 1918, Boston, Massachusetts;
d. September 2, 2003, Orlando, Florida

Special: *The Trial of Standing Bear* (1988)

Jamison directed on the groundbreaking news-mockumentary series *That Was the Week That Was* on NBC, *A World Apart* on ABC, and one of TV's rare poetry forums of any kind, *Anyone for Tennyson?* on PBS.

The Trial of Standing Bear, written by Lee Blessing, was a production made under the auspices of the University of Nebraska about Native American rights in the 1879 case of *Crook vs. Standing Bear*. Ivan Naranjo played the title role and the cast included Wes Studi. William Shatner narrated for PBS.

JULIAN JARROLD
b. 1960, Norwich, Norfolk, England

Movies/Miniseries: *Touching Evil* (1997, mini, co-directed with Sheree Folkson, Marc Munden, Alex Pillai),

Painted Lady (1997, mini), *All the King's Men* (1999), *Great Expectations* (1999), *Never Never* (2000), *Crime and Punishment* (2002, mini), *White Teeth* (2002, mini), *The Canterbury Tales* (2003, mini, co-directed with Andy DeEmmony, John McKay, Marc Munden), *Anonymous Rex* (2004)

Jarrold's features include *Fighting for Gemma* (1993), *Some Kind of Life* (1995), *Kinky Boots* (2005) and *Becoming Jane* (2006), starring Anne Hathaway as Jane Austen and based on the author's letters. Robson Green top-lined *Touching Evil*, about a crack police force taking on the toughest cases U.K.-wide. *Painted Lady*, which aired in America on PBS's *Masterpiece Theatre*, was a globetrotting Valentine to and for Helen Mirren.

At some point, British TV will stop remaking versions of Charles Dickens's *Great Expectations*, but Jarrold's favorite writer, Tony Marchant, provided a lively script for Iaon Gruffud as Pip, Charlotte Rampling as Miss Havisham, Justine Waddel, and Bernard Hill. The recipient of several British Academy of Film and Television Arts honors, the production aired on PBS in America and was nominated for the Emmy Award for outstanding miniseries.

All the King's Men concerned a British fighting force, the Sandringham Company, commanded by Captain Frank Beck, which disappeared without a trace during fighting in 1915 at Gallipoli. David Jason played Beck with Maggie Smith making an appearance as Queen Alexandra. *Never Never* was a kitchen-sinker from Marchant's pen for which he and Jarrold received a joint BAFTA nomination for best drama. John Simm and Sophie Okonedo co-starred. *Crime and Punishment* was a premium execution of the Dostoyevsky novel with Simm, Nigel Terry, Geraldine James, and Ian McDiarmid. *White Teeth* starred Om Puri and James.

Anonymous Rex presents the notion that every 10,000th person is a disguised dinosaur that, if discovered, say, by getting stoned off cooking herbs and dropping its disguise, must kill any humans who notice. Daniel Baldwin and Sam Trammell are dinosaur private eyes investigating the suicide of one of their own, a dinosaur underground. Faye Dunaway and Isaac Hayes also starred for Jarrold.

CHARLES B. JARROTT
b. June 6, 1927, London, England

***Wednesday Play*:** *The Big Breaker* (1964), *Silent Song* (1966), *The Retreat* (1966), *Cock, Hen and Courting Pit* (1966)
***Theatre 625*:** *The Wesker Trilogy No. 1: Chicken Soup with Barley* (1966)
***Prudential's On Stage*:** *Male of the Species* (1969)
Movies/Miniseries: *Tea Party* (1965), *The Snowball* (1965), *If There Weren't Any Blacks, You'd Have to Invent Them* (1968), *Young Elizabeth* (1968), *Silent Song* (1969), *A Married Man* (1983, mini, co-directed with John Howard Davies), *Winston Churchill* (1986), *Poor Little Rich Girl: The Barbara Hutton Story* (1987, mini), *The Woman He Loved* (1988), *Judith Krantz's 'Til We Meet Again* (1989, mini), *Night of the Fox* (1990), *Lucy & Desi: Before the Laughter* (1991), *Changes* (1991, aka, *Danielle Steele's Changes*), *Yes, Virginia, There Is a Santa Claus* (1991), *Lady Boss* (1992, aka *Jackie Collins' Lady Boss*), *Trade Winds* (1993, mini, co-directed with Reza Badiyi, Tony Wharmby), *A Stranger in the Mirror* (1993), *Treacherous Beauties* (1994), *A Promise Kept: The Oksana Baiul Story* (1994), *At the Midnight Hour* (1995), *The Secret Life of Algernon* (1997), *The Christmas List* (1997)
Specials: *The Strange Case of Dr. Jekyll and Mr. Hyde* (1968), *A Case of Libel* (1968), *I Would Be Called John: Pope John XXIII* (1987)

Jarrott directed episodes of *Armchair Mystery Theatre*, *The Unforeseen*, and *Out of This World*. Of his assignments on the seminal *Armchair Theatre*, he directed Patrick McGoohan as a Russian cosmonaut in *The Man Out There*. Jarrott won a Golden Globe for directing the feature *Anne of the Thousand Days* (1969). His other features include *Mary, Queen of Scots* (1971), the ill-fated musical *Lost Horizon* (1973), *The Dove* (1974), *The Other Side of Midnight* (1977), *The Last Flight of Noah's Ark* (1980), *The Amateur* (1981), and *The Boy in Blue* (1986).

Jarrott directed Rupert Davies and Nigel Stock in *The Big Breaker*, and Vivien Merchant, Charles Gray, and Leo McKern in Harold Pinter's *The Tea Party*. *Silent Song* was based on the writing collaboration of Frank O'Connor and Hugh Leonard, about clerics, starring Jack MacGowran and Milo O'Shea. *Young Elizabeth*, like *Sunset Song*, was aired in America on *NET Playhouse*. It starred Valerie Gearson as Queen Elizabeth I, with Katharine Blake, and Cyril Luckham.

Jarrott used Ian McLellan Hunter's faithful adaptation of Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* for ABC's straightforward version of the granddaddy of all serial-killer chestnuts, enlivened considerably by the suitably organic talents of Jack Palance in the dual roles of Jekyll and Hyde. When Palance was committed to the part, and gave himself over to the villainy, as he does here, he achieved greatness in his horror-genre roles. Denholm Elliott, Leo Genn, and Torin Thatcher were gathered for the event, which garnered an Emmy Award nomination for supporting actress for Tessie O'Shea.

Jarrott managed to imaginatively shoot the adaptation of Henry Denker's play, *A Case of Libel*, very economically on few sets, which was one of the director's hallmarks. Van Heflin garnered an Emmy nomination playing the central character, a facsimile of lawyer Louis Nizer, whose book, *My Life in Court*, was the basis for the play. Embroiled were Lloyd Bridges, Angie Dickinson, Jose Ferrer, E. G. Marshall, Anthony Quayle, George Grizzard, Marc Connolly, and John Beal.

Alun Owen's battle of the sexes, *Male of the Species*, was given an especially starry treatment by NBC's short-lived *Prudential's On Stage* as Anna Calder-Marshall played a woman who recalls her notion of the opposite sex as having been shaped by her experiences with her father, a coarse lout (Sean Connery) with zero respect for women, a lawyer (Michael Caine) who seduces her, and an older gentleman (Paul Scofield). The vignettes were neatly joined by deft direction and the actors were superb, each in their element. The piece, which was introduced and narrated by Laurence Olivier, won Emmy Awards for Scofield and Calder-Marshall. Despite the Emmys and cast, *Male of the Species* seems to have evaporated into history.

A Married Man starred Anthony Hopkins as a barrister who's disillusioned with his profession and decides to run for Parliament as a labor minister. Jarrott directed the hour-long *Ike* (1986), which aired as a PBS special, featuring E. G. Marshall in a nearly one-man performance (Alice Haining co-starred) in David and Sidney Carroll's play about Dwight Eisenhower. Jarrott followed that up on PBS with the Eugene Kennedy–written monologue, *I Would Be Called John: Pope John XXIII*, starring Charles Durning in one of his outstanding leading performances.

Poor Little Rich Girl: The Barbara Hutton Story was dressed as posh as possible and the costumes, make-up, and hair styling won Emmy Awards as Farrah Fawcett worked to find the essence of the Woolworth heiress, who was given $40 million at age six and retained $35,000 at her death at age 65. Cary Grant was among her seven husbands, and she lost a son in a plane crash. Jarrott's film, based on C. David Heymann's book, was expertly paced and well acted; the cast included James Read as Grant, Burl Ives as F. W. Woolworth, Fairuza Balk, Zoe Wanamaker, Kevin McCarthy, Bruce Davison, and Stephane Audran. The show won the Golden Globe for best TV movie and Fawcett was nominated.

Jarrott stayed in the upper crust for *The Women He Loved*, based on the story of the Prince of Wales, aka Edward VIII, with Jane Seymour as Wallis Simpson. Robert Hardy, who made half a career as Churchill, played him again, mixing with Julie Harris, Olivia de Havilland, Tom Wilkinson, and Phyllis Calvert as Queen Mary. Harris received an Emmy nomination. *'Til We Meet Again* followed the lives and loves of three women (Lucy Gutteridge, Mia Sara, Courtney Cox) through the early twentieth century, including the World War II years and family life thereafter.

Night of the Fox is an entertaining World War II suspense film about an American agent working for the British who, in the months before the D-Day invasion of Normandy, is assigned to collect a stranded British officer carrying invasion plans and hiding on German-occupied Jersey Island in the English Channel. George Peppard starred in this adaptation of a Jack Higgins novel as the would-be rescuer, who impersonates a German officer. Michael York plays Rommel and the cast includes John Mills, Deborah Raffin, David Birney, Juliet Mills, and John Standing.

Lucy & Desi: Before the Laughter portrayed the 1950s icons as Hollywood climbers, with Frances Fisher and Maurice Benard in the roles. In *Changes*, Danielle Steele–style, a TV anchor falls in love with a heart-transplant surgeon—a tailor-made premise for Cheryl Ladd and Michael Nouri. But in casting against type, Jarrott boldly used Charles Bronson as a widower newspaper columnist who's assigned to answer a little girl's question of whether Santa Claus exists is *Yes, Virginia, There Is a Santa Claus*. A few years later, Jarrott returned to yuletide wishes with *A Christmas List*, Mimi Rogers's agenda for a better boyfriend, job, and life. *Trade Winds* concerned a feud between well-heeled families in St. Martin. In *Promises Kept*, actual Russian figure skater Oksana Baiul played herself.

Kim Delaney goes racketeer in *Lady Boss*, and Jarrott didn't let the trendy noirs—*A Stranger in the Mirror* (1993) with Lori Laughlin, *Treacherous Beauties* (1994) with Emma Samms—discontinue his fascination for the offbeat as he cast Patsy Kensit in *At the Midnight Hour*, and guided John Cullum in the adaptation of his own script, *The Secret Life of Algernon*, about an aging man whose conversations with a porcelain cat help ease him through travails. Co-starring Charles Durning and Carrie-Anne Moss, it received a Gemini nomination for best TV movie.

MARK JEAN

Movies: *Homecoming* (1996), *Special Delivery* (2000)

Jean directed episodes of *Parker Lewis Can't Lose*, *Dead at 21*, *So Weird*, *Big Wolf on Campus*, etc. *Homecoming* concerns a band of children whose mother abandons them, and their grandmother (Anne Bancroft) is at first reluctant to care for them. Bonnie Bedelia co-starred in Jean and Christopher Carlson's adaptation of Cynthia

Voight's book. *Special Delivery* was a Family Channel Christmas movie starring Andy Dick.

PETER JEFFERIES, aka Peter Jeffries

***Thriller*:** *An Echo of Theresa* (1973, aka *Anatomy of Terror*), *Only a Scream Away* (1974), *A Place to Die* (1975)
***Play for Today*:** *The Groundling and the Kite* (1984)
Movies/Miniseries: *To Serve Them All My Days* (1980, mini, co-directed with Terence Dudley, Ronald Wilson), *Fanny by Gaslight* (1981, mini), *The Citadel* (1983, mini, co-directed with Mike Vardy), *Blood Royal: William the Conqueror* (1990)

An occasional producer, Jefferies directed episodes of *Father Brown*, *Survivors*, *Empire Road*, and *Hannah*. The director gave the Brian Clemens stories that he realized in the *Thriller* series of hair-raising movies the necessary frights, putting Polly Bergen through the mill in *An Echo of Theresa*, Alexandra Hay in *Only a Scream Away*, and Hayley Mills in *A Place to Die*. Chloe Salaman played Fanny Hooper in Jefferies's *Fanny by Gaslight*. *The Citadel* received a 10-hour rendition, as A. J. Cronin's story of a town medico was top-lined by Ben Cross with Clare Higgins, Niall Buggy, Charles Kay, and the ubiquitous and time-defying Michael Gough. *The Groundling and the Kite* starred and was written by Leonard Preston.

Andrew Davies's adaptation of R. F. Delderfield's *To Serve Them All My Days* was a touching story about a teacher—a World War I veteran and a Welsh-raised sensibility—who wondered if he had the stuff to lecture at a London boys school; he finds his efforts rewarded in large and small ways. John Duttine played the teacher, Powlett-Jones, and Frank Middlemass and Charles Kay co-starred in this affectionate period piece about a caring classroom instructor. Jefferies directed episodes 7 through 9 and the final three, 11 through 13. This well done miniseries aired in America on PBS's *Masterpiece Theatre*.

William the Conqueror, the Duke of Normandy, was the first Norman king of England, from 1066 to 1087—after he followed through on the claim that Edward the Confessor named him heir to the throne by invading England and defeating the forces of Edward's immediate successor, Harold II, at the Battle of Hastings. Jefferies retained Michael Gambon, who played the role less ferociously than would be assumed in *Blood Royal*, as envisioned by scenarist David Butler. The supporting cast included Peter Firth as William Rufus, Anna Calder-Marshall, Brian Blessed, Julian Sands, Preston Lockwood, and Robert O'Mahoney as Eldred the Wild.

ROGER JENKINS

Dramas: *Coriolanus* (1965), *Love's Labour's Lost* (1965), *A Family Affair* (1979, mini, co-directed with Anthea Browne-Wilkinson, Roger Cheveley, Philip Dudley, Prudence Fitzgerald, Kenny McBain)

Jenkins directed episodes of *Murder Bag*, *Crime Sheet*, *The Avengers*, *The Troubleshooters*, *Out of the Unknown*, and other series. Jenkins's BBC interpretations of off-the-beaten-path Shakespeare were *Coriolanus* starring John Nightingale in the title role, and *Love's Labour's Lost* with David Dodimead and Barbara Leigh-Hunt in the ensemble. He directed the sequel, *Poldark II* (1977).

JOHNNY E. JENSEN
b. Copenhagen, Denmark

Movie: *The Ditchdigger's Daughters* (1997)

Jensen is primarily a cinematographer whose films as director of photography encompass much of the Martha Coolidge canon—including *Rambling Rose* (1991) and *Lost in Yonkers* (1993)—as well as pictures directed by Donald Petrie, John Singleton, David Anspaugh, Sam Pillsbury, and Reginald Hudlin. Jensen directed episodes of *The Cape* and *The Lazarus Man*.

The title father in *The Ditchdigger's Daughters* is Carl Lumbly in a performance of resonant force as an overbearing father who pushes his kids to be much better than anyone else in school and life. His presence dominates this period piece, in which the family story is told inside the larger narrative of a poor black family in America. Kimberly Elise won a CableACE as best supporting actress, and the cast included Dule Hill, Victoria Hillard, and Monique Coleman.

NORMAN JEWISON
b. July 21, 1926, Toronto, Ontario, Canada

Movies: *Picture Windows* (1995, mini, co-directed with Jonathan Kaplan, Peter Bogdanovich, John Boorman, Joe Dante, Bob Rafelson), *Dinner with Friends* (2001)

Jewison was nominated for the Academy Award for best director for *The Russians Are Coming, The Russians Are Coming* (1966), *In the Heat of the Night* (1967), *Fiddler on the Roof* (1971), *A Soldier's Story* (1985), and *Moonstruck* (1988), and was given the Irving G. Thalberg Award in 1999. Offshoots of Jewison's association with Jackie Gleason were the musical *The Secret World of Eddie Hodges* (1960), co-starring Boris Karloff, Bert

Lahr, Janis Paige, and Hugh O'Brian with Hodges, and *The Million Dollar Incident* (1961), featuring the comedian's supposed kidnapping by Peter Falk to inaugurate the Heart Fund.

The umbrella theme of *Picture Windows* had writers and directors devise scenarios for short films from famous paintings; Jewison chose Edward Hopper's *Soir Bleu*, starring Alan Arkin, Rosanna DeSoto, and Dan Hedaya. David Margulies's play *Dinner with Friends* concerns a broken marriage from which the fallout of cross-current emotions has dramatic effect on two other couples. The film received Emmy Award nominations for outstanding TV movie and Dave Grusin's score. The excellent ensemble included Dennis Quaid, Toni Collette, Andie MacDowell, Greg Kinnear, Taylor Emerson, and Holliston Coleman.

ROLAND JOFFE
b. November 17, 1945, London England

***Play for Today*:** *The Spongers* (1978), *The Legion Hall Bombing* (1978), *United Kingdom* (1981)
Movie/Miniseries: *The Stars Look Down* (1974, mini, co-directed with Alan Grint), *'Tis Pity She's a Whore* (1980)

Joffe was nominated for Academy Awards for directing *The Killing Fields* (1984) and *The Mission* (1986). He also directed the features *Fat Man and Little Boy* (1989), *The Scarlet Letter* (1995), *Goodbye Lover* (1998), and others, as well as episodes of *Coronation Street*, *Bill Brand*, *Headmaster*, and others.

The John Ford play *'Tis Pity She's a Whore* starred Anthony Bate as the nobleman who marries the beautiful Annabella (Cherie Lunghi) only to discover that she's pregnant via an incestuous relationship with her brother (Kenneth Cranham), leading to vicious plots. *The Legion Hall Bombing* recounted the trial and conviction of Willie Gallagher for the 1976 bombing of the Northern Ireland British Legion Hall. Joffe had been married to Jane Lapotaire, then Lunghi.

ROBERT JOHANSON

Great Performances: *Show Boat* (1989), *The New Moon* (1989)
Live from Lincoln Center: *The Merry Widow* (1996)

Eddie Bracken starred in a performance of *Show Boat* that Johanson taped at Paper Mill Playhouse in Millburn, New Jersey. Rebecca Baxter, Richard White, and Shelly Burch co-starred.

PAUL JOHANSSON
b. January 26, 1964, Spokane, Washington

Movie: *The Incredible Mrs. Ritchie* (2003)

Johanssen is primarily known as an actor and was a regular on *Santa Barbara* and *Parker Lewis Can't Lose*, and had recurring roles on *Beverly Hills 90210*, *Lonesome Dove: The Series*, and *One Tree Hill*. Kevin Zegers plays a teen who has fallen in with the wrong crowd and gets reprimanded by helping the title character of *The Incredible Mrs. Ritchie* in her garden. Gena Rowlands is the understanding taskmaster, and the cast includes Leslie Hope, James Caan, and Brenda James. The film won Rowlands a daytime Emmy Award and Caan received a nomination.

CLARK JOHNSON
b. September 1954, Philadelphia, Pennsylvania

Movie: *Boycott* (2001)

Johnson has acted in dozens of TV shows, including in a recurring role on *Homicide: Life on the Street*, and his features onscreen include *Colors* (1988), *Blood Brothers* (1993), and *Drop Zone* (1994). Johnson has directed episodes of *African Skies*, *NYPD Blue*, *Homicide: Life on the Street*, *The West Wing*, *Law & Order: Special Victims Unit*, *The Shield*, and others.

Boycott told the Civil Rights–era story of the 381-day-long Montgomery, Alabama, bus boycott in 1955–1956, after the Rosa Parks incident, when a black woman decided not, on her way home from work, to sit in the back of the city bus as African Americans were supposed to do in a segregated society. The boycott, organized by the Reverends Martin Luther King Jr. and Ralph Abernathy, is recognized as the beginning of the modern Civil Rights movement. Jeffrey Wright played King, Terrence Howard was Abernathy, and the supporting cast included CCH Pounder, Carmen Ejogo, and Whitman Mayo. Wright's performance caught King's charisma, and was particularly compelling. The film won a Peabody Award.

DAVID C. JOHNSON

Movie: *Riot* (1997, aka *Riot in the Streets*, co-directed with Richard Di Lello, Alex Munoz, Galen Yuen)

Johnson, who had been an assistant producer on *Alien Nation*, wrote the screen story for *Drop Squad* (1994) and the screenplays for *Woo* (1998) with Jada Pinkett Smith and *Animal* (2005) with Ving Rhames. Johnson directed the *Homecoming Day* segment of the Showtime omnibus

movie, *Riot*, starring Melvin Van Peebles, Cicely Tyson, and Mario Van Peebles.

KENNETH JOHNSON
b. October 26, 1942, Pine Bluff, Arkansas

Movies: *The Incredible Hulk* (1977, co-directed with Sigmund Neufeld Jr.), *The Incredible Hulk: Married* (1978), *The Girl Who Saved the World* (1979, co-directed with Reza Badiyi, Dick Harwood, Nick Havinga, Sigmund Neufeld Jr.), *Senior Trip* (1981), *V* (1983, mini, aka *V: The Original Miniseries*), *Hot Pursuit* (1984), *Shadow Chasers* (1985), *The Liberators* (1987), *Alien Nation* (1989), *Sherlock Holmes Returns* (1993, aka *1994 Baker Street: Sherlock Holmes Returns*), *Alien Nation: Dark Horizon* (1994), *Alien Nation: Body and Soul* (1995), *Alien Nation: Millennium* (1996), *Alien Nation: The Enemy Within* (1996), *Alien Nation: The Udara Legacy* (1997), *Zenon: Girl of the 21st Century* (1999), *Don't Look Under the Bed* (1999), *V: The Second Generation* (2007, mini)

In equal parts a writer, director, and producer, Johnson also occasionally contributes musical compositions to his movies. He directed episodes of the series *Adam-12*, *Griff*, *The Bionic Woman*, *The Cliffhangers* serials, *The Incredible Hulk*, *Shadow Chasers*, *Seven Days*, and *JAG*. Johnson directed the features *Short Circuit 2* (1988) and *Steel* (1997) with Shaquille O'Neill.

Johnson adapted and directed *An Evening with Edgar Allan Poe* (1972), which was an hour-long visit with Vincent Price reading several of the master's macabre stories. For the record, in Johnson's *Incredible Hulk: Married*, the big guy's bride is Mariette Hartley. On the *Senior Trip* to Washington, D.C., are Faye Grant, Vincent Spano, Scott Baio, and Mickey Rooney.

Johnson received a Writers Guild of America Award nomination for *V*, which was marketed as a TV event. Aliens land and solicit the Earthlings' help until a few resourceful persons smell another plot to take over the planet. Johnson wrote and directed this demi-classic with great care. Faye Grant, Neva Patterson, Marc Singer, and Blair Tefkin were amid the action. Kerrie Kean starred in *Hot Pursuit* as an engineer who was framed for murder, then sprung from prison by her husband (Eric Pierpont) to find her look-alike.

The Liberators was a story of interracial friendship that transcended the antebellum South, starring Robert Carradine as the son of a plantation owner and Larry B. Scott as a descendent of the slave force who leave the farm and head north to eventually become involved in the Underground Railroad, funneling ex-slaves to freedom. Nothing in Johnson's work prepares you for this; he wrote the script as well. Nominated for two Emmy Awards, *The Liberators* co-starred Bumper Robinson, Cynthia Dale, Ken Pogue, Caryn Ward, and Barbara Harris.

While he was deep into the *Alien Nation* series and movies, Johnson veered sideways again for a Sherlock Holmes updating to San Francisco, where arch-villain Moriarty dwells. Anthony Higgins played Holmes. *Zenon* received more youth allegiance than the average futuristic girl adventure.

LAMONT JOHNSON
b. Ernest Lamont Johnson Jr., September 30, 1922, Stockton, California

Movies/Miniseries: *Deadlock* (1969), *My Sweet Charlie* (1970), *That Certain Summer* (1972), *The Execution of Private Slovik* (1974), *Fear on Trial* (1975), *Off the Minnesota Strip* (1980), *Crisis at Central High* (1981), *Escape From Iran: The Canadian Caper* (1981), *Dangerous Company* (1982), *Life of the Party: The Story of Beatrice* (1982), *Ernie Kovacs: Between the Laughter* (1984), *Wallenberg: A Hero's Story* (1985), *Unnatural Causes* (1986), *Lincoln* (1988, aka *Gore Vidal's Lincoln*), *The Kennedys of Massachusetts* (1990, mini), *Voices Within: The Lives of Truddi Chase* (1990, aka, *When Rabbit Howls*), *Crash Landing: The Rescue of Flight 232* (1992, aka *A Thousand Heroes*), *The Broken Chain* (1993), *The Man Next Door* (1996), *All the Winters That Have Been* (1997)

Johnson studied acting with both Sanford Meisner and Lee Strasberg, and played supporting parts in the low-budget features *Retreat, Hell!* (1952) and *The Brothers Rico* (1957). He directed episodes of *The Richard Boone Show*, *The Rifleman*, *The Twilight Zone*, *Dr. Kildaire*, *The Defenders*, *Sam Benedict*, *Slattery's People*, *Cimarron Strip*, and *The Name of the Game*.

An egalitarian spirit enhancing his senses of American history and justice is the hallmark of Johnson's mostly nonfiction-based TV movies. Johnson was nominated for Emmy Awards eight times and won in 1985. He won four Directors Guild of America Awards, one prior to the merger that created the DGA, when he was given the Screen Directors Guild's TV award for *The Oscar W. Underwood Story*, featuring Sidney Blackmer. This was the hour-long debut installment in 1964 of the series *Profiles in Courage*, based on President John F. Kennedy's Pulitzer Prize–winning book about difficult decisions made by American leaders.

Johnson's first features were *A Covenant with Death* (1967) and *Kona Coast* (1968), and later ones were imbued with quirks and twists: *The Mackenzie Break* (1970), *You'll Like My Mother* (1971), *The Ground-*

star Conspiracy (1972) with George Peppard, and *The Last American Hero* (1973) with Jeff Bridges. Among Johnson's shorter TV works were two for PBS: the adaptation of Leonard Melfi's play, *Birdbath* (1971), starring Patty Duke and James Farentino on *Hollywood Television Theatre*, and a dramatization of the Willa Cather story, *Paul's Case* (1980), with Eric Roberts and Lindsay Crouse on *American Short Story*.

After an impressive TV movie debut with *Deadlock* (1968), about the thorny if respectful working relationship between a white police lieutenant (Leslie Nielsen) and a black district attorney (Hari Rhodes), Johnson directed the challenging telefilm *My Sweet Charlie* (1970). Patty Duke played a Southern pregnant runaway and Al Freeman Jr. was a black New York attorney wanted for murder. Out of necessity, they spend a night together in an abandoned Texas house, forging an unlikely and strong bond. The adaptation of David Westheimer's novel by William Levinson and William Link won an Emmy Award and Duke took home the first best actress Emmy Award won by anyone for a TV-movie performance. Johnson's perceptive direction garnered one of the eight Emmy nominations, including for outstanding dramatic program, and was rewarded with his second DGA Award.

Johnson maintained a high level of achievement with *That Certain Summer* (1972), *The Execution of Private Slovik* (1974), and *Fear on Trial* (1975). The first starred Hal Holbrook as a divorced homosexual who attempts to explain his lover (Martin Sheen) and lifestyle to his teen-age son. A daring movie-of-the-week subject in its time, *That Certain Summer* became a much-discussed TV landmark for handling the subject with sensitivity and frankness. Johnson and writers Link and Levinson received Emmy nominations again and, once again, the director won the DGA Award. The telefilm also won an Emmy for Scott Jacoby's performance as the son and reaped nominations for outstanding program, Holbrook, and Hope Lange.

The Execution of Private Slovik, based on the actual account of an American soldier killed by a U.S. Army firing squad during the Battle of the Bulge, was again from the Link/Levinson alliance, adapted from William Bradford Huie's 1954 book. Sheen delivered a signature performance as the angst-ridden Slovik, the only American soldier to be executed for desertion since the Civil War. The actor created a man overpowered by the inevitable doom of his circumstances. Johnson's cameras covered Slovik's cell wait in almost documentary style. Six Emmy nominations followed: for outstanding program, actor, director, writers, sets, and editing.

Fear on Trial was based by David W. Rintels on the autobiography of John Henry Faulk, a folksy radio personality of the 1950s whose career was destroyed by the anti-Communist blacklist. William Devane starred, but the telefilm received much of its ballast from the presence of George C. Scott as defense attorney Louis Nizer, who eventually helped Faulk win a $3.5 million settlement. Rintels won an Emmy and the show, Johnson, Devane, and Lois Nettleton, were nominated. She played a character based on actress Kim Hunter, called Nan Claybourne (Hunter, who was a blacklist victim, too, didn't allow her name to be used).

Concentrating on telefilms based on actual events, Johnson received Emmy nominations for *Ernie Kovacs: Between the Laughter* with Jeff Goldblum as the offbeat comic, and the tense, sweeping miniseries *Wallenberg: A Hero's Story* with Richard Chamberlain as the title Swedish diplomat who outwitted Nazi henchman Adolf Eichmann to save 100,000 Hungarian Jews during World War II. Johnson won his only Emmy for the latter. *Wallenberg*, which won a Christopher Award as one of the year's outstanding TV presentations, captured the fear, deceptions, and paranoia inherent in Europe's Hitler-era diplomacy with uncommon force and style, and Chamberlain delivered one of his finest performances.

Joanne Woodward's Emmy-nominated performance under Johnson's direction helped guide *Crisis at Central High*, named for the Little Rock, Arkansas, school. All-white in 1957, it became a flashpoint in the quest for civil rights when black students decided to attend the school in the first few years after the U.S. Supreme Court ordered that school segregation was unconstitutional. Woodward played Assistant Principal Elizabeth Huckaby, whose actions helped quell a tense standoff, especially when segregationist Governor Orval Faubus advocated noncompliance, enraging President Dwight Eisenhower, who ordered the Army into Little Rock to avert racial violence. The time and place details of this telefilm provided uncommon verisimilitude—a consistent trait in Johnson's string of period pieces.

The personal intimacies behind presidential stories became another Johnson specialty with the epic miniseries *Gore Vidal's Lincoln* starring Sam Waterston and Mary Tyler Moore as Abe and Mary Lincoln, and *The Kennedys of Massachusetts* with William Petersen and Annette O'Toole portraying Joe and Rose Kennedy through the front half of the twentieth century. Both shows brought Johnson and his minions more Emmy nominations. *Lincoln*, which covers events from the couple's first days in the White House until the President's assassination by John Wilkes Booth, also brought the director his fourth DGA Award for TV direction. Nominated for Emmys for their performances were Moore and Ruby Dee. Richard Mulligan delivered one of his best dramatic performances as William Henry Seward.

The Kennedy show was derived by William Hanley from Doris Kearns Goodwin's history, profiling Joe Kennedy's lives as a beverage distributor, political animal, movie producer, and U.S. ambassador to the Court of St. James. Playing young JFK was Steven Weber, with other interesting work by Charles Durning as "Honey Fitz," Pat Hingle as P. J. Kennedy, Tracey Pollan as Kathleen Kennedy, Josef Sommer as FDR, and Casey Affleck as teenaged Bobby. Among the eight Emmy nominations were those for outstanding miniseries, O'Toole, direction, and writing.

In *Off the Minnesota Strip*, Mare Winningham essayed a teen runaway who returns home to parents Hal Holbrook and Michael Learned. Writer David Chase earned an Emmy nomination for his thoughtful script. Gordon Pinsent starred as Canadian Ambassador to Tehran, Ken Taylor, in *Escape from Iran: The Canadian Caper*, about how Taylor's embassy helped save the lives of Americans during the Iranian hostage crisis. *Dangerous Company* starred Beau Bridges as actual multiple-time inmate Ray Johnson, who eventually left the criminal life. *Life of the Party* starred Carol Burnett as a recovering alcoholic who opens a halfway house for those similarly afflicted; the actress received a Golden Globe nomination.

One of John Ritter's best performances was as an Agent Orange victim from Vietnam War days in *Unnatural Causes*. Written by John Sayles and compellingly directed by Johnson, the film follows the uphill battle by Ritter's Frank Coleman and Maude De Victor, a Veterans Administration counselor, to buck a system that seems to institutionally dismiss the ravages of exposure to Agent Orange, a defoliant used liberally by the U.S. forces in Vietnam. Included in the show's six Emmy nominations were those for Johnson and Alfre Woodard as De Victor.

E. Jack Neumann won a Writers Guild of America Award for *Voices Within: The Lives of Truddi Chase*, in which a woman with multiple personalities (Shelley Long) is discovered to have been a victim of childhood abuse. *Crash Landing: The Rescue of Flight 232* put Johnson amid an aviation epic fronted by Charlton Heston. Also on board for the heroics were James Coburn, Richard Thomas, Philip Baker Hall, and Leon Russom for the recreation of an actual 1989 Denver-to-Chicago United Airlines flight that had to pull an emergency landing at Sioux City, Iowa. One of the three Emmy nominations that cropped up went to Johnson.

Broken Chain concerned the exploits of the Iroquois nations during the Revolutionary War, with Pierce Brosnan as Sir William Johnson along with a few of the usual suspects: Graham Greene, Nathan Lee Chasing His Horse, Fred "Red Crow" Westerman, and Wes Studi, as well as Buffy Sainte-Marie. In *The Man Next Door*, the neighborhood (Vonetta McGee, Pamela Reed, Annettte O'Toole, et al.) realizes that the new guy on the block is a convicted sex offender. *All the Winters That Have Been* co-starred Richard Chamberlain and Karen Allen in an old-fashioned romance movie at a north woods island resort (filmed on Vancouver).

STERLING JOHNSON

NET Playhouse*: *Glory! Hallelujah! (1969)

Johnson directed specials starring Barbara Walters, Perry Como, Andy Williams, Crystal Gayle, and others. Johnson won Emmy Awards for *Peggy Fleming in Sun Valley* and *Dinah Shore in Israel.*

San Francisco's American Conservatory Theatre's performance of *Glory! Hallelujah!* was taped by Johnson for this *Theatre America* piece aired on *NET Playhouse* with an ensemble including Kitty Winn, Mark Bramhall, David Dukes, and Michael Learned.

TERRY JOHNSON
b. December 20, 1955, England

Movies: *Way Upstream* (1987), *The Lorelei* (1990), *Neville's Island* (1998), *Cor, Blimey!* (2000), *Not Only, But Always* (2004), *The Man Who Lost His Head* (2007)

Not Only, But Always received a British Academy of Film and TV Arts Award for best actor for the performance of Rhys Ifans. It was also nominated for the BAFTA for best single drama.

DENIS JOHNSTON

Drama: *John Ferguson* (1947)

St. John Ervine's play about a poor Irish farmer was directed by Johnston for this experimental presentation on NBC. Thomas Mitchell starred with Vaughn Taylor and Joyce Redman.

JIM (R.) JOHNSTON

Movies: *Blue de Ville* (1986), *Star Command* (1996, aka *In the Fold*)

Johnston's series experience includes episodes of *Miami Vice, Tour of Duty, Equalizer, Babylon Five, Diagnosis Murder, JAG,* and *Viper*. *Blue de Ville* has a groupie (Jennifer Runyon) in love with a rock star. Ostensibly in *Star Command*, space cadets are out on a practice run when they have to save the world for-real against a ne-

farious alien attack force. The budget for a car wash went into this thing, and the best to say about that is that the material for the uniforms of Kelly Hu, Tembi Locke, Jennifer Bransford, and others was skimped. Also involved are Chad Everett, Morgan Fairchild, Jay Underwood, and Nigel Bennett.

CLARK JONES
b. April 10, 1920, Clearfield, Pennsylvania; d. March 28, 2002, Key West, Florida

***Producers' Showcase**: Peter Pan* (1955), *The Fourposter* (1955), *Sleeping Beauty* (1955), *The Lord Don't Play Favorites* (1956, co-directed with Arthur Q. Bryan, Bretaigne Windust), *Jack and the Beanstalk* (1956), *Romeo and Juliet* (1957, co-directed with Michael Benthall), *Ruggles of Red Gap* (1957)
Specials: *Annie Get Your Gun* (1967, co-directed with Jack Sydow), *6 RMS RIV VU* (1974, co-directed with Alan Alda), *Twigs* (1975, co-directed with Alan Arkin)

Jones was a pioneering director of the late 1940s and 1950s TV who guided episodes of *The Perry Como Show*, *Your Hit Parade*, *One Man's Family*, *Caesar's Hour*, and others. He directed lavish musicals and fantasies on *Producers' Showcase*. Later, he directed specials starring Carol Burnett, Robert Goulet, Sammy Davis Jr., Carol Channing, Marlene Dietrich, Frank Sinatra, and many more. Jones directed the telecasts of at least five Tony Awards shows.

Jones directed Mary Martin in her first TV performance as *Peter Pan* on *Producers' Showcase* in 1955. Cyril Ritchard co-starred as Captain Hook, with Margalo Gilmore as Mrs. Darling, Maureen Bailey, and Sondra Lee. Martin's rendition was such a hit that it was restaged several times for TV in the ensuing years. The James M. Barrie classic was choreographed by Jerome Robbins and produced by Fred Coe. *The Fourposter* was adapted by Jones and Hume Cronyn from Jan De Hartog's play, allowing Cronyn and Jessica Tandy to repeat their Broadway roles.

The Sleeping Beauty was also a special TV event as Jones directed the Sadler's Wells Ballet Company. The show was introduced by John Van Druten and narrated by David Wayne. Margot Fonteyn was center-stage and Frederick Ashton and Beryl Grey were among the performers. Clark also covered the movements when Fonteyn and Michael Somes danced *Cinderella* on *Producers' Showcase*.

Jo Swerling and Hal Stanley wrote the original musical *The Lord Don't Play Favorites*, based on a short story by Patrick Malloy. Arthur Q. Bryan was originally set to direct, but became ill, so that Jones and Bretaigne Windust shared the chores, helming a cast headed by Buster Keaton and including Louis Armstrong, Robert Stack, Kay Starr, and Dick Haymes.

Jack and the Beanstalk was also an original musical for TV with book and lyrics by Helen Deutsch and music by Jerry Livingston. Cyril Ritchard, Joel Grey, and Celeste Holm top-lined a cast including Arnold Stang, Leora Dana, Peggy King, and Billy Gilbert, with narration by Dennis King. Michael Benthall brought the Old Vic's version of *Romeo and Juliet* to the *Producers' Showcase* stage and Jones road-mapped the camerawork and acclimated the Brits to U.S. TV techniques for a cast including John Neville, Claire Bloom, Paul Rogers, and Jeremy Brett.

Jones's final show under the *Producers' Showcase* umbrella was *Ruggles of Red Gap*, starring Michael Redgrave as the butler who is won in an Old West poker game in one of the standard fish-out-of-water stories. Jones's cast included Peter Lawford, Jane Powell, David Wayne, Paul Lynde, and Imogene Coca.

Jones returned to storytelling on TV a few times in later years, helping out Alan Alda and Alan Arkin in their directorial careers. Essentially, Jones showed himself to be a showman with epic themes and big musicals at a time when live TV hadn't yet worked out all the bugs doing feature-length programs. He worked to bring Broadway panache and performing arts to the masses in a day when the movies were the only way for most Americans to see such things on a grand scale. And he did it live.

DAVID HUGH JONES, aka David Jones
b. February 19, 1934, Poole, Dorset, England

***BBC2 Play of the Week*:** *Ice Age* (1978), *Langriche Go Down* (1978)
***The Complete Dramatic Works of William Shakespeare*:** *The Merry Wives of Windsor* (1982), *Pericles, Prince of Tyre* (1984)
***American Playhouse*:** *Sensibility and Sense* (1990), *End of a Sentence* (1991)
Movies: *Barbara in the House of Grebe* (1973), *The Christmas Wife* (1988), *Look Back in Anger* (1989), *Fire in the Dark* (1991), *And Then There Was One* (1994), *Is There Life Out There?* (1994), *Sophie & the Moonhanger* (1996), *For the Future: The Irvine Fertility Scandal* (1996, aka *For the Children: The Irvine Fertility Scandal*), *Time to Say Goodbye?* (1997), *An Unexpected Life* (1998), *A Christmas Carol* (1999), *Custody of the Heart* (2000)

Jones's features include *Betrayal* (1983) with Jeremy Irons and Ben Kingsley, *84 Charing Cross Road* (1987) with Anthony Hopkins and Anne Bancroft, *Jacknife*

(1989) with Robert De Niro and Ed Harris, *The Trial* (1993) with Kyle MacLachlan, Jason Robards, and Hopkins, and *The Confession* (1999) with Kingsley and Amy Irving. The point of all the premium actors listed for the features is that Jones uses the best talent available. His career-long casting is among the most sublime of anyone who has worked mostly in TV, in the UK or America.

Anthony Quayle played the old man in *Ice Age*. Malcolm McDowell was Jimmy Porter in Jones's *Look Back in Anger*. Harold Pinter adapted Aidan Higgins's novel of Irish melancholy and love, *Langriche Go Down*, starring Irons, Judi Dench, Margaret Whiting, Annette Crosbie, and Pinter himself.

Jonses's first entry in *The Complete Dramatic Plays of William Shakespeare* was a lively version of *The Merry Wives of Windsor*, starring Richard Griffiths as Falstaff, Judy Davis and Prunella Scales as the initially deceived women, and Alan Bennett, Nigel Terry, and Elizabeth Spriggs. He cast Mike Gwilym as Pericles, supported by Edward Petherbridge, Norman Rodway, and Crosbie.

The Christmas Wife was a sad little tale of recent widower Jason Robards paying Julie Harris to spend Christmas with him at the family cabin. Kenneth Branagh and Emma Thompson starred as Jimmy and Alison Porter in Jones's second screen version of John Osborne's *Look Back in Anger*.

Sensibility and Sense was Richard Nelson's play filmed on one set about the loves of three people, which grow and fade. Starring were Lili Taylor, Trini Alvarado, Eric Stoltz, Jean Simmons, Elaine Stritch, and Lori Singer. Jones also directed Nelson's *End of a Sentence* for *American Playhouse*.

And Then There Was One was about an infant that's diagnosed with AIDS, as are then the parents. Amy Madigan won a CableACE Award for her performance. Reba McIntire starred in *Is There Life Out There?* as a woman in her 30s who attends college. In *Sophie & the Moonhanger*, Patricia Richardson played a Ku Klux Klansman's wife who turns against him after she discovers that the KKK plans an attack on the husband of her maid (Lynn Whitfield). Richard Kiley and Eva Marie Saint starred as a couple whose aging effects the rest of the family in *Time to Say Goodbye?* Stockard Channing was in *An Unexpected Life* and Larraine Bracco fronted *Custody of the Heart*, about a husband's custody suit against his businesswoman wife.

Patrick Stewart decided that Ebenezer Scrooge was for him in Jones's version of *A Christmas Carol*. As his TV movies became more pedestrian, Jones turned to series work in the 1990s with *The Practice*, *Law & Order: Special Victims Unit*, *The Education of Max Bickford*, *Hack*, and *Bones*.

EUGENE S. JONES

Movie: *High Ice* (1980)

Jones was a documentary filmmaker whose Vietnam film, *A Face of War* (1968), is practically forgotten today. *High Ice* was about people trapped on a mountain ledge in winter and the arguments among rescuers involving David Janssen, Tony Musante, Gretchen Corbett, and Kathy Cannon.

GARY JONES

Movies: *Ghouls* (2007), *Planet Raptor: Raptor Island 2* (2007), *Xenophobia* (2008)

Jones directed episodes of *Xena: Warrior Princess*, *Hercules: The Legendary Journeys*, and *Sheena* as well as the creature features *Mosquito* (1995), *Spiders* (2000), and *Crocodile 2: Death Swamp* (2002).

TOMMY LEE JONES
b. September 15, 1946, San Saba, Texas

Movie: *The Good Old Boys* (1995)

Jones won an Academy Award for best supporting actor for *The Fugitive* (1993) and was nominated for *JFK* (1991) and *In the Valley of Elah* (2007). His films include *Coal Miner's Daughter* (1980), *Natural Born Killers* (1994), *Cobb* (1994), and *Men in Black* (1997). He also starred in Simon Wincer's great miniseries, *Lonesome Dove* (1989). Jones also directed the feature *The Three Burials of Melquiades Estrada* (2005).

The Good Old Boys is another end-of-the-West western, but one that's well-structured, directed, and acted. Jones wrote the screenplay as well as made his directorial debut. At its heart is a love story as Jones's Calloway helps relatives fight off foreclosure of the farm while he's charmed by the local schoolteacher. Adroit casting helped as Sissy Spacek plays the teacher, with support from Sam Shepard, Frances McDormand, Wilford Brimley, Terry Kinney, and Matt Damon.

GLENN JORDAN
b. April 5, 1936, San Antonio, Texas

***New York Television Playhouse*:** *The Club Bedroom* (1966), *Apple Pie* (1968)
***NET Playhouse*:** *Home* (1968), *Let Me Hear You Whisper* (1969), *Making Money and Thirteen Other Very*

Short Plays (1970), *Dragon Country: Two Plays by Tennessee Williams* (1970), *The Eccentricities of a Nightingale* (1970), *Hogan's Goat* (1971), *Paradise Lost* (1971), *Particular Men* (1972)
***Wide World Mystery*:** *Frankenstein* (1973, mini)
***Hallmark Hall of Fame*:** *The Court-Martial of General George Armstrong Custer* (1977), *Promise* (1986), *Home Fires Burning* (1989), *Sarah, Plain and Tall* (1991), *O Pioneers!* (1992), *To Dance with the White Dog* (1993), *A Streetcar Named Desire* (1995), *Night Ride Home* (1999), *Sarah, Plain and Tall: Winter's End* (1999)
Movies/Miniseries: *The Picture of Dorian Gray* (1973), *Benjamin Franklin* (1974, mini), *Song of the Succubus* (1975), *Shell Game* (1975), *One of My Wives Is Missing* (1976), *Delta County, U.S.A.* (1977), *In the Matter of Karen Anne Quinlan* (1977), *The Best of Families* (1977, mini, co-directed with Jack Hofsiss, Peter Levin, Seymour Robbie, Robert Stevens), *Sunshine Christmas* (1977), *Les Miserables* (1978), *Son-Rise: A Miracle of Love* (1979), *The Family Man* (1979), *The Women's Room* (1980), *The Princess and the Cabbie* (1981), *Lois Gibbs and the Love Canal* (1982), *Heartsounds* (1984), *Toughlove* (1985), *Dress Gray* (1986, mini), *Echoes in the Darkness* (1987, mini), *Jesse* (1988), *Challenger* (1990), *Aftermath: A Test of Love* (1991, aka *The Other Side of Murder*), *The Boys* (1991, aka *The Guys*), *Barbarians at the Gate* (1993), *Jane's House* (1994), *My Brother's Keeper* (1995), *Jake's Women* (1996), *After Jimmy* (1996), *Mary & Tim* (1996), *A Christmas Memory* (1997, aka *Truman Capote's A Christmas Memory*), *Long Ride Home* (1998), *Legalese* (1998), *Midwives* (2001), *Lucy* (2003)

As a director and producer of strong and challenging drama for four decades, Jordan honed his craft directing for NET when it was the cutting edge of TV culture, and went on to win nine Emmy Awards, including for directing and producing *Promise* (1986) and producing *Barbarians at the Gate* (1993). He also won a 1977 Directors Guild of America Award for directing *Family*. Jordan has illuminated outstanding literature, particularly the works of Tennessee Williams, and has brought attention to many prescient subjects in contemporary culture.

Jordan was a founding producer of *New York Television Theatre*, which aired on WNET in New York. His productions for *NET Playhouse* included *Hogan's Goat* with Faye Dunaway; Williams's *Dragon Country* and *The Eccentricities of a Nightingale*, the latter with an extraordinary performance by Blythe Danner; Clifford Odets's *Paradise Lost*; and *Particular Men*, a superb production of a Loring Mandel teleplay about the moral questions underscoring atomic bomb research in the 1940s, featuring Stacy Keach, Verna Bloom, and John Harkins.

Jordan's horror entries, *Frankenstein* with Robert Foxworth and Bo Svenson, and *The Picture of Dorian Gray*, were excellent for the genre, more involved with motivations and suspense rather than shock value. *Benjamin Franklin* was an outstanding miniseries, using several actors' interpretations (Melvyn Douglas, Richard Widmark, Lloyd Bridges, Eddie Albert) of the great statesman to depict him at various portions in life. Among Jordan's outstanding hour-long public-TV programs were *The Typists* (1971) starring Anne Jackson and Eli Wallach on *Hollywood Television Theatre*, and Horton Foote's adaptation of Flannery O'Connor's *The Displaced Person* (1976), featuring Shirley Stoler, Samuel L. Jackson, Irene Worth, and John Houseman on *American Short Story*. *One of My Wives Is Missing* contains one of the better-concealed mysteries in the made-for-TV-movie era, as Elizabeth Ashley returns to her husband (Jack Klugman) after a spat, and he insists it isn't her.

Jordan received his first Emmy nomination in TV movies for *Les Miserables*, perhaps the best version of the story yet made, with Richard Jordan at the height of his powers as Jean Valjean, Anthony Perkins keeping himself in check as the relentless gendarme Javert, and the best supporting cast the piece ever had: John Gielgud, Flora Robson, Claude Dauphin, Cyril Cusack, Ian Holm, Celia Johnson, and Joyce Redman. *Son-Rise* dealt with infant autism in an uncompromising way. *The Family Man* investigated an older married man's (Ed Asner) heartfelt affair with a younger woman (Meredith Baxter Birney), which he decides to end because of the life issues of family, advancing age, and social pressure.

The Women's Room was the adaptation of Marilyn French's best seller about a housewife who leaves her straying husband and returns to college, meeting a cross-section of other women along the way, seemingly for a checklist of comparison/contrast. Lee Remick starred with Mare Winningham, Kathryn Harrold, Ted Danson, Gregory Harrison, and Tyne Daly. The movie received Emmy nominations for outstanding drama special and for co-stars Colleen Dewhurst and Patty Duke. *Heartsounds* also received three Emmy nominations, also for drama special, and for co-stars Mary Tyler Moore and James Garner. He plays a physician and repeat heart-attack victim whose inability to get much response from the hospital system is the driving force in this assault on the medical field. Jordan's films attacked other accepted status-quo social institutions in *Lois Gibbs and the Love Canal*.

Jordan's better issue movies have been those in which the enemy is complex and the answers not readily available, such as *Toughlove*, starring Remick and Bruce Dern as parents at wits' end over the drug addiction of their

son, played by Jason Patric. Remick also lent her considerable skill to *Jesse*, the actual story of a nurse who became the sole medico in Death Valley, and eventually the object of a lawsuit for practicing medicine without a license. *Something in Common* starred Ellen Bustyn in a comedy about a mother who's perplexed that her son (Patrick Cassidy) develops an affair with a woman (Tuesday Weld) who's almost her age.

Dress Gray was about the cover-up of the murder of a military cadet that points to homosexuality at the academy—a cover-up that the victim's sister and another cadet try to circumvent. This compelling production and writer Gore Vidal received Emmy nominations. A battle through the legal system was fought in *Echoes in the Darkness*, one for which Jordan received an Emmy nomination for best director, telling the events surrounding the 1970s murders of Susan Reinert and her two children in Upper Merion Township, Pennsylvania. Stockard Channing also received a nomination as Reinert, and Jordan's other players were superb: Peter Coyote, Treat Williams, Robert Loggia, Gary Cole, Peter Boyle, and Cindy Pickett. Another actual murder and its effect on those involved was *Aftermath*, about a random hostage situation ending in mass killings inside an Ogden, Utah, store in 1974.

Jordan has directed more *Hallmark Hall of Fame* installments than any other director except the great George Schaefer. Jordan's nine Hallmark shows have reaped seven Emmy Awards from 18 nominations. The centerpiece of this production alliance was *Promise*, a largely two-character drama about adult brothers, one of whom inherits the family home and the other, who suffers from epilepsy and acute schizophrenia. James Woods's performance as D. J., the challenged brother, is a masterpiece of nervy mannerisms through which cut a complex set of tough brotherly emotions with great resonance. Garner also delivers one of his very best performances as the other half, the brother who had to learn to accept his new assignment with familial love. *Promise* is a remarkably delicate piece, entrusted almost wholly to the actors, underscored by Jordan's staging of both players. The movie won Emmy Awards for Outstanding Drama Special, Jordan, Woods, Piper Laurie, and the writers.

To Dance with the White Dog is Jordan's other endearing Hallmark show, winning for Hume Cronyn his third (and final) Emmy in five years. It's about a widower Georgia pecan grower whose grieving for his wife, Cora, is assuaged by his discovery of a dog that only he can see. The daughters (Amy Wright, Christine Baranski) wonder how he will ever survive without the beloved Cora. Susan Cooper, who collaborated with Cronyn on Jud Taylor's *Foxfire* (1987), adapted Terry Kay's novel about a love so strong that it survives mortal death. Emmy nominations came to the show for Outstanding Drama Special, Jordan, and Jessica Tandy as Cora.

Jordan returned to Tennessee Williams for another run-through of *A Streetcar Named Desire* with the quartet of Jessica Lange, Alec Baldwin, John Goodman, and Diane Lane as Blanche, Stanley, Mitch, and Stella, respectively. All but Lane were nominated for Emmys, which was an oversight, to be sure, of a brilliant interpretation. Lange also won a Golden Globe for her work, which brought a modern toughness and sensibility to the part. *Sarah, Plain and Tall* was so good that Hallmark and Jordan added a second chapter to the saga, *Winter's End*. In the first film Midwestern widower Christopher Walken advertises for someone to raise his children, and New England schoolteacher Glenn Close arrives on the prairie. The adjustments were such that by the sequel, grandfatherly Jack Palance was in the clan. *O Pioneers!* was another nineteenth-century pastoral experience, this time from the pen of Willa Cather and the sturdy performances of Jessica Lange and David Strathairn.

Barbarians at the Gate ranks as one of the best TV productions of the 1990s, emphasizing corporate greed in the fact-based story of RJR Nabisco Chief Executive Officer F. Ross Johnson's attempt to use American Express to buy out his own company, triggering other bids out of the woodwork. Larry Gelbart's blistering, hilarious script is given a great ride by Jordan's superb cast, led by Garner's oily interpretation of Johnson. *Barbarians* won the Emmy Award for Outstanding Movie and Jordan, Garner, Gelbart, Peter Riegert, and Jonathan Pryce were nominated. Garner, who owes his finest roles to Jordan productions, also won a Golden Globe.

Jordan films also afforded James Woods other fine parts in *The Boys* and *Jane's House*; the director's AIDS movie was *My Brother's Keeper*, which earned an Emmy nomination for John Lithgow; *Jake's Women* was a match that might have occurred more often—Neil Simon filtered through Alan Alda; *After Jimmy* tackled the subject of teen suicide, focusing on lingering sorrows; *A Christmas Memory* was a straightforward remake of Frank Perry's 1966 show of the same name on *ABC Stage 67*, following Truman Capote's memories of growing up in the 1940s South, this time with Patty Duke and Piper Laurie as adults; and *Legalese* was Jordan's final gift to Garner, in which the actor earned another Emmy nomination as a celebrity lawyer defending a sexy actress (Gina Gershon) accused of murdering her violent husband.

The medium has known only a handful of directors whose output matches Jordan's in quality and quantity.

He maintained a career-long focus on deeply human stories, top casting, and especially marvelous execution.

FRANCESCA JOSEPH

Movies: *Tomorrow, La Scala!* (2002), *Learners* (2007)

Tomorrow, La Scala! was nominated for the British Academy of Film and TV Arts Award for best single drama. It concerned an opera company that keeps operating with help from inmates at a maximum security prison.

KEN JUBENVILL

Movies: *Promise the Moon* (1997), *Ebenezer* (1997)

Jubenvill's territory has been the out-of-doors, and he directed episodes of *Airwolf*, *Lonesome Dove: The Series*, and *Just Cause*, among others. His two movies were Canadian-made Westerns. *Ebenezer* was notable for transforming Charles Dickens's Christmas story out West, making Scrooge an unscrupulous land baron and poker cheat, and casting Jack Palance in a tailor-made role.

K

JAN KADAR
b. April 1, 1918, Austria-Hungary; d. June 1, 1979, Los Angeles

Movies: *The Other Side of Hell* (1978, aka *The Next Howling Wind*), *Freedom Road* (1979, mini)

Kadar's parents and sister perished in the Auschwitz death camp during World War II, and he expatriated to the United States in 1968. His European features include *Days of Youth* (1956), *Three Wishes* (1958), *For We Too Do Not Forget* (1963), *Accused* (1964), and *The Shop on Main Street* (1965), which was awarded the Academy Award for Best Foreign Film. Kadar directed the English-language features *The Angel Levine* (1970) and, in Canada, *Lies My Father Told Me* (1975). On *American Short Story* Kadar directed an hour-long version of Stephen Crane's *The Blue Hotel* (1977) starring David Warner, Rex Everhart, and James Keach.

In *The Other Side of Hell*, Alan Arkin is admitted to an asylum for the criminally insane and, after some recovery, tries desperately to get out after he witnesses several cases of severe brutality by the guards. *Freedom Road*, which was adapted by David Zelag Goodman from a Howard Fast novel, used Muhammad Ali in a rare acting assignment as Gideon Jackson, a black Virginia senator in 1870 whose mission is to fight for freed slaves and white sharecroppers. This intermittently compelling piece co-starred Ron O'Neal, Kris Kristofferson, Ossie Davis, Edward Herrmann, Alfre Woodard, John McLiam, and Joel Fluellen.

PAUL KAFNO

Great Performances*: *Les Miserables in Concert (1995, co-directed with John Caird, Gavin Taylor)

Specials: *The Venetian Twins* (1976), *Twelfth Night, or What You Will* (1988), *The Complete Works of William Shakespeare (Abridged)* (2000)

Kafno's *Twelfth Night* starred Frances Barber, Christopher Hollis, and Julian Gartside. *The Complete Works . . .* has been encapsulated as: "Three guys, one dead playwright, and 37 plays, all in under two hours." Kafno recorded the performance of this comic zip through the Bard's canon in Vancouver, where the three guys were Adam Long, Reed Martin, and Austin Tichenor.

JEREMY (PAUL) KAGAN
b. December 14, 1945, Mount Vernon, New York

Movies/Miniseries: *Columbo: The Most Crucial Game* (1972), *Judge Dee and the Monastery Murders* (1974), *Unwed Father* (1974), *Katherine* (1975), *Courage* (1986), *Descending Angel* (1990), *Dr. Quinn, Medicine Woman* (1993), *Roswell* (1994), *Color of Justice* (1997), *The Hired Heart* (1997, aka *Sweetwater Redemption*), *The Ballad of Lucy Whipple* (2001), *Crown Heights* (2002), *Bobbie's Girl* (2002), *Taken* (2002, mini, aka *Steven Spielberg Presents Taken*, co-directed with Breck Eisner, Felix Enriquez Alcala, John Fawcett, Tobe Hooper, Michael Katleman, Sergio Mimica-Gezzan, Bryan Spicer, Jeff Woolnough, Thomas J. Wright)

Special: *Conspiracy: The Trial of the Chicago 8* (1987)

Kagan's series work includes episodes of *Nichols*, *Columbo*, *The Bold Ones*, *Fairie Tale Theatre*, *Ally McBeal*, *Karen Sisco*, *Family Law*, *Picket Fences*, *The Guardian*, *The West Wing*, and others. Kagan won an Emmy Award in 1994 for the *Chicago Hope* episode *Leave of Absence*, and was nominated for a Directors Guild of America Award for *Crown Heights* (2004). Kagan's features include *Scott Joplin* (1977), *Heroes* (1977), *The Big Fix*

(1978), *The Chosen* (1981), *The Sting II* (1983), and *The Journey of Natty Gann* (1985).

Judge Dee and the Monastery Murders, based on a Nicholas Meyer script, was an absorbing mystery set in seventh-century China featuring an all-Asian cast led by Khigh Diegh. *Katherine* depicts the transformation of a liberal teenager to an active radical to an uncompromising terrorist. Sissy Spacek, in one of her first showcase roles, delivered an excellent performance. *Unwed Father* starred Joseph Bottoms fighting on all fronts, including his girlfriend (Kay Lenz) and her family for the custody of the infant he fathered. Kagan received a powerhouse portrayal from Sophia Loren in *Courage*, one of the formidable parts of her latter career as a New York mother who's shocked to understand that her son's a drug addict, prompting her to conspire with the federal Drug Enforcement Agency in a sting. Her performance within the performance is a masquerade as she pretends to be a frowzy Queens housewife. The movie was inspired by Michael Daly's report "Mother Courage" in *The New York Times Magazine*. Billy Dee Williams, Hector Elizondo, Dan Hedaya, and Ron Rifkin co-starred.

Kagan won a CableACE as a producer on *Conspiracy: The Trial of the Chicago 8*, which was deemed the year's outstanding dramatic special. He also received a nomination for directing the show, and Robert Loggia received a nomination for his performance as William Kunstler. The show interspersed archival news footage of the summer of 1968, when the title defendants were accused of stirring unwarranted protest at the Democratic National Convention in Chicago. Kagan interwove interviews of actual witnesses into the dramatization. Among those portraying 1960s-era leftists were Brian Benben (as Tom Hayden), Carl Lumbly (Bobby Seale), Michael Lembeck (Abbie Hoffman), Ron Rifkin (Allen Ginsberg), and Barry Miller (Jerry Rubin). The top-flight cast delivered inspired performances, including Elliott Gould, Martin Sheen, Peter Boyle, Billy Zane, Robert Carradine, Harris Yulin, David Opatoshu, David Clennon, Robert Fieldsteel, and David Kagan.

Descending Angel starred Diane Lane and Eric Roberts as an engaged couple. When he tries to learn more about his father-in-law (George C. Scott), it appears that the man may have been a Nazi conspirator guilty of war crimes. Kagan directed the pilot movies for *Dr. Quinn, Medicine Woman* and *Roswell*. Then the director deftly managed the large theme of the manipulation of race issues in legal matters, which scenarist Lionel Chetwynd wove into *Color of Justice*, about four black men on trial for a white woman's murder. F. Murray Abraham starred.

In *The Hired Heart*, Penelope Ann Miller plays a widowed country doctor still in love with the memory of her dead husband. *The Ballad of Lucy Whipple* took a wholesome approach to 1850s pioneering days, following a family heading west toward the California gold fields. Jena Malone played the title girl with fine support: Glenn Close, Wilford Brimley, Chloe Webb, Dennis Christopher, et al. *Bobbie's Girl* paired Bernadette Peters and Rachel Ward as lesbians whose lives become complicated when one takes in her 10-year-old nephew (Thomas Sangster). Peters received a Daytime Emmy Award nomination for her performance.

Crown Heights offered an extraordinary version of cultural compromise and cross-cultural integration for the common good. After the August 1991 Crown Heights riots, a Hassidic Jew and an African American activist join forces to create a black-and-Jewish hip-hop group to help heal the neighborhood. Mario Van Peebles and Howie Mandel starred in this daytime Showtime presentation.

MICHAEL KAHN

Theatre in America*: *Beyond the Horizon (1976, co-directed with Rick Hauser)

Kahn was nominated for a Tony Award for best director for *Show Boat* (1983). *Beyond the Horizon* was an ambitious if flawed version of Eugene O'Neill's family debate of home vs. wanderlust. The spirited cast included Joun Houseman, Geraldine Fitzgerald, James Broderick, Richard Backus, and John Randolph.

ROBERT KALFIN

Theatre of America*: *The Prince in Homburg (1977, co-directed with Kirk Browning)

Kalfin was the director of the stage production on which *The Prince of Homburg* was based. Frank Langella starred.

GARSON KANIN
b. November 24, 1912, Rochester, New York; d. March 13, 1999, New York City

Hallmark Hall of Fame*: *Born Yesterday (1956, with, uncredited, George Schaefer)

Kanin was nominated for Academy Awards for writing with his wife Ruth Gordon the screenplays for *A Double Life* (1947), *Adam's Rib* (1949), and *Pat and Mike* (1952). Kanin directed the features *The Great Man Votes* (1939), *Bachelor Mother* (1939), *My Favorite Wife* (1940), *They Knew What They Wanted* (1940), *The True Glory* (1945), and others. He also directed a 1964 episode of *Mr. Broadway*. Although he's credited with directing

his enduring play, *Born Yesterday*, for *Hallmark*, Schaefer actually provided the technical expertise. A miscast Mary Martin played the bimbo, the role for which Judy Holliday won her 1950 Oscar. Paul Douglas, in one of his most memorable performances, recreated his stage original of the overbearing junk dealer, and Arthur Hill was the tutor.

HAL KANTER
b. December 18, 1918, Savannah, Georgia

Movie: *For the Love of It* (1980)

In a writing career that goes back to the primordial ooze, Kanter has made generations laugh via the radio, TV, films, books, and the stage—for Vaudeville, the Army, and Bob Hope, too, and practically everyone in between, including Academy Awards shows in double figures. Kanter directed a few features including *Once Upon a Horse . . .* (1958) with Dan Rowan and Dick Martin yet a decade away from TV stardom, and an installment of *Bob Hope Presents The Chrysler Theatre* entitled *The Reason Hardly Nobody Ever Seen a Fat Outlaw in the Old West Is as Follows*. The one TV movie he directed was a screwball chase comedy with Deborah Raffin and Jeff Conaway as an unlikely pair unwittingly carrying state secrets while various pursuers are on their heels, including a busload of Elvis impersonators.

BETTY KAPLAN

Movie: *Almost a Woman* (2001)

Kaplan directed Argentine films, notably guiding Antonio Banderas and Jennifer Connelly in *Of Love and Shadows* (1994), Donald Freed's adaptation of the Isabelle Allende novel. Kaplan also directed on the series *The Division*. Esmeralda Santiago adapted her own autobiographical book, *Almost a Woman*, about her coming-of-age struggles as an immigrant trying to assimilate in New York City in the 1960s. Ana Maria Lagasca starred as Esmerelda in this PBS presentation, with Wanda De Jesus as her mother, and Miriam Colon, Cliff De Young, Francesco Quinn, George Wyner, and Anne De Salvo. The film won a Peabody Award.

ED KAPLAN

Movies: *Chips, the War Dog* (1990), *For Their Own Good* (1993), *Trick of the Eye* (1994, aka *Primal Secrets*)

Kaplan's hour-long *WonderWorks* presentation of *Walking on Air* (1986) starred Lynn Redgrave. A Disney dog movie was Kaplan's first feature-length assignment. Then *For Their Own Good* posed questions about women volunteering to undergo sterility operations at the insistence of an employer, in this case a rural Texas factory, which promptly left the state months later. Without jobs and unable to conceive, the women hire a lawyer while they also become something of a laughingstock. A capable cast gives the movie added power: Elizabeth Perkins, Laura San Giacomo, CCH Pounder, Colleen Camp, Charles Haid, et al.

Trick of the Eye is a moody thriller, starring Meg Tilly as an artist hired to paint a grand ballroom by a Long Island socialite (Ellen Burstyn in a creepy Bette Davis turn) whose daughter had suffered a mysterious demise.

HENRY KAPLAN
b. 1926; d. September 14, 2005

Play of the Week (New York)**:** *Two Plays by Strindberg* (1960, aka *Strindberg on Love*), *In a Garden* (1961), *All Summer Long* (1961)
Specials: *The Crucible* (1959), *The Man in the Dog Suit* (1960)

Kaplan directed the feature *The Girl on the Boat* (1962) starring Norman Wisdom, and episodes of *The Doctors*, *Zero One*, *Dark Shadows*, and the afternoon soaps *All My Children* and *Ryan's Hope*.

In Kaplan's British TV version of Arthur Miller's *The Crucible*, Sean Connery played John Proctor with Susannah York as Abigail, and Noel Willman, Valerie Gearson, and Peter Vaughan. In America, Kaplan's Strindberg duo starred Robert Loggia, Madeleine Sherwood, and Lois Smith in *Miss Julie*, and Patricia Neal and Nancy Wickwire in *The Stronger*. Also on *The Play of the Week*, Kaplan directed Philip Barry's *In a Garden* starring Roddy McDowall, George Grizzard, and Barbara Cook, as well as the series' last entry, Robert Anderson's *All Summer Long* starring Kier Dullea, Betty Field, James Olson, and Henderson Forsythe.

JONATHAN KAPLAN
b. November 25, 1947, Paris, France

Movies: *11th Victim* (1979), *The Hustler of Muscle Beach* (1980), *The Gentleman Bandit* (1981), *The Girls of the White Orchid* (1983, aka *Death Ride to Osaka*), *Reform School Girl* (1994), *Picture Window* (1994, mini, co-directed with Peter Bogdanovich, John Boorman, Joe Dante, Norman Jewison, Bob Rafelson), *In Cold Blood* (1996, mini)

The son of composer Sol Kaplan and nephew of Van Heflin, Kaplan has been nominated for five Emmy

Awards for directing and producing *ER*. He transcended his exploitation-flick roots as one of the more talented filmmakers nurtured through Roger Corman's school of guerrilla filmmaking. He directed *Heart Like a Wheel* (1983), starring Bonnie Bedelia as race car driver Shirley Muldowney, and *The Accused* (1988), starring Jodie Foster in her first Academy Award–winning role as an actual New England gang-rape victim testifying against her assailants.

In *The 11th Victim*, Bess Armstrong plays a small-town newspaper reporter who goes to Hollywood to find the murderer of her prostitute sister. In *The Hustler of Muscle Beach*, Richard Hatch arrives on the Los Angeles coast and falls in with bodybuilders whose groupies include Kay Lenz and Veronica Hamel. Ralph Waite starred in *The Gentleman Bandit*, a fact-based story about Baltimore priest Father Bernard Pagano, who was mistakenly arrested as a criminal.

Girls of the White Orchid finds Jennifer Jason Leigh sold into white slavery by Asian racketeers. An exploitation throwback in all departments, it ironically had none of the attributes of Kaplan's later *Reform School Girl*. Starring Aimee Graham, Kaplan's 1994 film was based on Edward Bernds's lowdown quickie, *Reform School Girl* (1957), and was produced as one of the *Rebel Highway* cable series of homages to the juvenile delinquent programmers of the 1950s. But Kaplan invested the 1994 work with common sense, character arc, and a base of integrity—without neglecting the requisite salacious exploitation touches.

Kaplan's remake of Truman Capote's *In Cold Blood*—which Richard Brooks adapted and directed into an excellent black-and-white feature in 1967—received the Emmy Award for outstanding miniseries. Benedict Fitzgerald adapted the book for Kaplan, while Eric Roberts and Anthony Edwards played the killers in a cast including Gwen Verdon, Sam Neill, Kevin Tighe, and L. Q. Jones.

PHIL KARLSON, aka Philip Karlstein
b. July 2, 1908, Chicago, Illinois;
d. December 12, 1985, Los Angeles

Desilu Playhouse*: *The Untouchables: The Scarface Mob (1959, two parts, aka *The Scarface Mob*)
Special: *Alexander the Great* (1968, mini)

A director of low-budget action films, Karlson developed a talent for streamlining stories on society's fringes that were distinguished by time/place authenticity and deftness for accentuating the impact of violence. Karlson deserves recognition similar to the esteem given Don Siegel and Sam Fuller. Karlson's films, which are cheap, fast, and often lowdown in subject matter, include *Bowery Bombshell* (1946), *The Big Cat* (1949), *Scandal Sheet* (1952), *Kansas City Confidential* (1952), *99 River Street* (1953), *The Phenix City Story* (1955), *The Young Doctors* (1961), *Kid Galahad* (1962), *The Silencers* (1966), *The Wrecking Crew* (1969), and *Walking Tall* (1973). Karlson directed episodes of *Waterfront* and *Zane Grey Theatre*.

Karlson's two-part saga, *The Untouchables*, was a high-water mark in TV history, creating one of the great crime shows in a brutal, semidocumentary style that captivated audiences on the brink of the 1960s. Quinn Martin rose to TV's producing heights with the subsequent series, which set new standards for TV violence. Established in Karlson's anthology entry on *Desilu Playhouse* in April 1959, six months before the series aired in October, were the bleak conception of rackets-run Chicago in the 1920s with the wholesale nastiness of the mob, Walter Winchell's blunt narration, and Robert Stack's terse and uncompromising incarnation of U.S. Treasury agent Eliot Ness. History wasn't very well served by *The Untouchables* as Karlson's pilot and the series took many liberties with the record. Karlson's effort was released as a feature in 1962 under the title *The Scarface Mob*. Neville Brand played Al Capone, with Bruce Gordon as Frank Nitti, and Keenan Wynn, Bill Williams, and Barbara Nichols. Karlson won the Directors Guild of America Award for TV in 1959 for this pilot.

With his one other long TV piece, *Alexander the Great*, Karlson was ahead of his time as far as casting. William Shatner played the title role and was supported by Adam West. Both actors were a few years before their series stardom on *Star Trek* and *Batman*, respectively, when this epic was shot in 1964. But the piece was deemed unairable for its mothball script by *Combat!* creative force Robert Pirosh, its bargain-basement look, and hambone acting. It was shelved for four years. Only the star ascendance of West and Shatner brought *Alexander the Great* out as a special. Also in the cast were Joseph Cotten, John Cassavetes, Cliff Osmond, and Simon Oakland.

MICHAEL KATLEMAN

Movies/Miniseries: *No Child of Mine* (1993), *The Spider and the Fly* (1994), *Taken* (2002, aka *Steven Spielberg Presents Taken*, mini, co-directed with Breck Eisner, Felix Enriquez Alcala, John Fawcett, Tobe Hooper, Jeremy Kagan, Sergio Mimica-Gezzan, Bryan Spicer, Jeff Woolnough, Thomas J. Wright)

Katleman was an assistant director on films directed by Albert Pyun, John McTiernan, Penny Marshall, and Luis Valdez. Katleman directed episodes of *China Beach*, *L.A.*

Law, *Northern Exposure*, *Dark Angel*, *Gilmore Girls*, *Smallville*, *Karen Sisco*, *Tru Calling*, and others.

In *No Child of Mine*, Tracy Nelson played the mother of twins who wants to give up for adoption the one baby with Down syndrome, much to the dismay of her mother, played by Patty Duke. Mel Harris starred in *The Spider and the Fly*, a whodunit concerning the murder of a publisher by techniques described in one of his author's thrillers. *Bloodhounds* is also about a mystery writer (Corbin Bernsen), an opportunistic showboat who forges an uneasy truce with a policewoman (Christine Harnos) to track down the escaped killer of her father.

MILTON KATSELAS
b. December 22, 1933, Pittsburgh, Pennsylvania

Movies: *Strangers: The Story of a Mother and a Daughter* (1979), *The Rules of Marriage* (1982, mini)

Katselas enjoyed first-time feature success with *Butterflies Are Free* (1972), which affirmed Goldie Hawn's stardom and featured Eileen Heckart, who won the Academy Award for best supporting actress. Katselas then directed *40 Carats* (1973) with Liv Ullmann, *Report to the Commissioner* (1975), and *When You Comin' Back, Red Ryder?* (1979).

Bette Davis and Gena Rowlands were the estranged mother and daughter in Katselas's first TV movie, *Strangers*. The formerly rebellious daughter, now grown and looking dissipated, hadn't been home in 20 years. After a time, it's revealed that the daughter is dying, causing both women to inventory a battery of emotions. The cranky aging mother becomes even crankier and alternately motherly, tender, sorrowful, and cranky all over again, allowing Davis to put on an acting clinic, for which she won the Emmy Award for best actress. Rowlands, perhaps inspired by the company, also delivers a superb performance.

In *The Rules of Marriage*, written by Reginald Rose, Elizabeth Montgomery and Elliott Gould find their storybook marriage disintegrating into affairs with others. The sorrows, sex, and commentary involve William Windom, Michael Murphy, Nancy Cartwright, Sean Astin, and Kenneth Mars.

LEE H. KATZIN
b. April 12, 1935, Detroit, Michigan; d. October 30, 2002, Beverly Hills, California

Movies/Miniseries: *Along Came a Spider* (1970), *Visions . . .* (1972, aka *Visions of Death*), *The Stranger* (1973, aka *Stranded in Space*), *The Voyage of the Yes* (1973), *Ordeal* (1973), *Strange Homecoming* (1974), *Savages* (1974), *The Last Survivors* (1975), *Sky Heist* (1975), *The Quest* (1976, aka *The Longest Drive*), *Relentless* (1977), *River of Promises* (1977), *The Bastard* (1978, mini, aka *The Kent Chronicles*), *Terror Out of the Sky* (1978, aka *Revenge of the Savage Bees*), *Zuma Beach* (1978), *Death Ray 2000* (1981), *The Neighborhood* (1982, aka *Breslin's Neighborhood*), *Emergency Room* (1983), *The Eagle and the Bear* (1985), *The Dirty Dozen: The Deadly Mission* (1987), *The Dirty Dozen: The Fatal Mission* (1988), *Jake Spanner, Private Eye* (1989, aka *The Old Dick*, aka *Hoodwinked*)

Katzin directed action/adventure series: *Branded*, *Rat Patrol*, *Hondo*, *Mission: Impossible*, *Felony Squad*, *The Mississippi*, *The Yellow Rose*, *Miami Vice*, *Spenser: For Hire*, *MacGyver*, and others. Katzin's features included *Heaven with a Gun* (1969) starring Glenn Ford, *What Ever Happened to Aunt Alice?* (1969) with Geraldine Page, *The Phynx* (1970), *Le Mans* (1971) with Steve McQueen, and later *World Gone Wild* (1988), and *The Break* (1995).

Katzin segued from his busiest period in features into the upswing in production of the made-for-TV movie. Suzanne Pleshette starred in *Along Came a Spider*, about a widow who goes undercover to nail the killers of her scientist husband. Katzin's direction heightened the suspense, and Pleshette was excellent. In *The Stranger*, Glenn Corbett finds himself on a parallel planet to Earth operated by a Big Brother–style system. *The Voyage of the Yes* set sail from Los Angeles to Hawaii with a crew of teens led by Desi Arnaz Jr. and Mike Evans. *Ordeal* portrays desert survival by a parched Arthur Hill, a situation initiated by Diana Muldaur as his vicious wife, leaving him to the vultures as she takes off with a new boyfriend. Katzin's added element to the man-in-the-desert scenario for *Savages* was deadly pursuit, as Sam Bottoms is the prey and Andy Griffith the rifle-toter bent on eliminating the only witness to a murder. *Strange Homecoming* starred another TV series hero as a killer, Robert Culp, visiting his small-town sheriff brother (Glen Campbell) after being gone for two decades.

In *The Last Survivors*, a remake of Richard Sale's *Seven Waves Away* (1957) with Tyrone Power, a ship's captain must decide who stays and who goes overboard as a typhoon advances. Martin Sheen starred. *Sky Heist* was a crime caper using a stolen police helicopter as a diversion. *The Quest* was an original script by Tracy Keenan Wynn that has plot-point kinship to John Ford's *The Searchers* (1956) as two brothers search the West for their kidnapped sister. Tim Matheson and Kurt Russell starred in this first-rate, Arizona-lensed production, which co-starred Brian Keith, Neville Brand, Keenan Wynn, Iron Eyes Cody, and Cameron Mitchell.

Katzin's biggest production was *The Bastard*, the four-hour adaptation of the John Jakes novel about the French-bred, illegitimate son of a British nobleman who ends up in America, fighting for the United States. Andrew Stevens starred in this well-dressed melodrama featuring Patricia Neal, Eleanor Parker, Olivia Hussey, Lorne Greene, Cameron Mitchell, and William Shatner as Paul Revere. The miniseries received Emmy Award nominations for best costumes and art direction.

Zuma Beach was an excuse to put Suzanne Somers in bathing suits as an aging rock star who becomes involved with teens. *The Neighborhood* was based on journalist Jimmy Breslin's story about the white fears in the face of black integration of a Queens, New York, neighborhood. Katzin shot the piece in 1979 and it sat on the shelf for three years and only aired after one of its actors, Howard E. Rollins Jr., became a star in Milos Forman's *Ragtime* (1981). Christine Belford, Sheryl Lee Ralph, Ron Masak, and Olympia Dukakis were also in *The Neighborhood*. Sarah Purcell starred in *Emergency Room*, one of the pilots that tried to jump-start a series based at a big-city hospital before *ER* apparently got the premise right. Katzin's two retreads of Robert Aldrich's *The Dirty Dozen* (1967) featured Telly Savalas in charge; the actor had played the fundamentalist-spouting rapist A. J. Maggott in the original.

Jake Spanner, Private Eye was a spoof of the private-eye ritual, with Robert Mitchum playing the title gumshoe, who comes out of retirement to help rescue the kidnapped granddaughter of an old adversary (Ernest Borgnine). The geezer detective wisecracks and the genre in-jokes of producer Andrew J. Fenady's script work agreeably with Mitchum's persona and Katzin's meandering pace. The former starlets rounded up for the occasion include Stella Stevens, Terry Moore, Nita Talbot, Edy Williams, Sheree North, and Edie Adams. Mitchum's brother, John, and his son, Jim, play Jake's brother and son, respectively.

LEONARD KATZMAN
b. September 2, 1927, New York City; d. September 5, 1996, Malibu, California

Movie: *Dallas: J.R. Returns* (1996)

Katzman had been an assistant director on no-budget sci-fi pictures and westerns, including for directors William Castle and Paul Wendkos. Katzman directed the low-budget feature *Space Probe Taurus* (1965) and episodes of *Petrocelli* and *Dallas*. Katzman wrote and produced on both *The Wild Wild West* and *Walker, Texas Ranger*. In the late, late *Dallas* spin-off movie, it turns out that Larry Hagman's J. R. Ewing didn't commit suicide after all. He reconvenes the tribe to hatch a plot to reacquire Ewing Oil. The usual suspects were rounded up: Linda Gray, Patrick Duffy, Ken Kercheval, and also George Kennedy, et al.

JAMES (JIMMY) KAUFMAN

Movies: *Shades of Love: Make Mine Chartreuse* (1987), *Whiskers* (1997), *Nightwaves* (2003)

Kaufman has made a few low-budget features in Canada, including *Back Stab* (1990), *Night of the Demons III* (1997), and *Nightmare Man* (1999). *Nightwaves* starred Sherilyn Fenn as an endangered widow in a reworking of the *Sorry, Wrong Number* plot, only the eavesdropping device is a police scanner.

MOISES KAUFMAN
b. 1964, Caracas, Venezuela

Movie: *The Laramie Project* (2002)

Kaufman was nominated for a Tony Award for best director for *I Am My Own Wife* (2004). Kaufman wrote the play and screenplay for *The Laramie Project* along with 10 others about the tragedy of Matthew Shepherd, the University of Wyoming youth who was murdered in 1998 by anti-gay thugs in one of the more infamous hate crimes. Kaufman's film was powerful in its authenticity, in the writing and performing—by Laura Linney, Peter Fonda, Amy Madigan, Frances Sternhagen, Christina Ricci, Terry Kinney, Steve Buscemi, Janeane Garofalo, Jeremy Davies, Camryn Manheim, Dylan Baker, and others. *The Laramie Project* was nominated for Emmy Awards for outstanding movie, directing, writing, and casting.

PAUL A. KAUFMAN
b. September 2, 1974, London, England

Movies: *Run the Wild Fields* (2000), *Surviving Gilligan's Island: The Incredibly True Story of the Longest Three Hour Tour in History* (2001, aka *Surviving Gilligan's Island*), *Return to the Batcave: The Misadventures of Adam and Burt* (2003), *My Name Is Sarah* (2007), *7 Things to Do Before I'm 30* (2008)

A former talent manager, Kaufman performed as a triple threat in the capacities of producer, second unit director, and actor on at least a trio of TV movies: *Co-Ed Call Girl* (1996) with Tori Spelling, *Emma's Wish* (1998) with Joanna Kerns, and *Thirst* (1998) with Joey Fisher.

A North Carolina farmer's wife and mother takes in a mysterious drifter to help with the chores while her husband is away fighting World War II in *Run the Wild Fields*. The show won Daytime Emmy Awards for outstanding children's special and for Kaufman's directing, and was nominated for Rodney Patrick Vaccaro's script. Joanne Whalley delivers one of her best performances as the farmer's wife, with Sean Patrick Flanery as the drifter, and Alexa Vega as the kid.

The *Gilligan's Island* re-visitation came with reflection, old clips, and dramatizations of occurrences on the set of Sherwood Schwartz's legendary sitcom. Bob Denver and the gang were back with Jon Wellner also playing Denver; Kristen Dalton was Tina Louise; Dawn Wells was in person but also Samantha Harris played her; Steve Vinovich was Jim Backus, and Jerry Van Dyke played himself. Kaufman and writer Duane Poole tried the same sort of mix of clips, dramatizations, and visitations with actual stars with *Return to the Batcave*, which starred Adam West, Burt Ward, Frank Gorshin, Julie Newmar, and Lee Merriwether.

STANTON KAYE
b. 1943

Visions*: *He Wants Her Back (1980)

Kaye directed the features *Pursuit of Treasure* (1970) with Scott Glenn and Elizabeth Hartman, and *Brandy in the Wilderness* (1971) released by New Line Cinema. *He Wants Her Back* starred Susan Anspach.

JAMES KEACH
b. December 7, 1947, Savannah, Georgia

Movies: *The Forgotten* (1989), *Sunstroke* (1992), *Praying Mantis* (1993), *A Passion for Justice: The Hazel Brannon Smith Story* (1994, aka *Quest for Justice*), *The Absolute Truth* (1997), *A Marriage of Convenience* (1998), *Dr. Quinn, Medicine Woman: The Movie* (1999), *Murder in the Mirror* (2000), *Enslavement: The True Story of Fanny Kemble* (2000), *Blackout* (2001), *Submerged* (2001), *Mom's on Strike* (2002)

Keach wrote Walter Hill's *The Long Riders* (1980) with his brother, Stacy Keach (see below), and other films. James Keach produced the Johnny Cash biopic *Walk the Line* (2005) and more than 15 other films. He is primarily known as an actor in many primetime series and in such films as *Comes a Horseman* (1978), *Love Letters* (1984), and *The Razor's Edge* (1984). Keach has acted for an eclectic array of directors including Arthur Storch, Jan Kadar, Stacy Keach, Paul Bartel, Buzz Kulik, John A. Alonzo, Alan J. Pakula, Bob Butler, Jan Troell, Amy Holden Jones, John Byrum, Neal Israel, Michael Ritchie, James Mangold, and others. Keach has directed episodes of *The Young Riders*, *Dr. Quinn, Medicine Woman*, and *The District*, as well as such features as *False Identity* (1990) with Genevieve Bujold and Stacy Keach, *The Stars Fell on Henrietta* (1995) with Robert Duvall, and *Camouflage* (2001) with Leslie Neilsen.

As a jack-of-all-trades, Keach has been all over the Hollywood map, but extremely steady in one regard. Most of Keach's TV movies as a director make up the Jane Seymour canon just before and after the turn of the twenty-first century. The actress was alternately sultry, murderous, entrapped, harried, tenacious, self-sacrificing, wrongly accused, and rightly accused in nine films with Keach at the helm, most of them the woman-in-danger variety. They were marked by a sustained level of craftsmanship, which no doubt was strengthened by the director/actress bond, one of the most durable in TV movies. The Fanny Kemble and Hazel Brannon Smith films were Southern stories based on fact, the former about an English actress who fell in love with a plantation owner. The Smith film was about the first female editorial writer to win the Pulitzer Prize, for the Lexington, Mississippi, *Advertiser* in 1964, advocating civil rights and other advances for blacks. The film follows her hiring by the *Mississippi Free Press*, which was backed by African American money.

The Forgotten, Keach's first TV movie as a director, which he also wrote, concerned American prisoners of war in Vietnam who are kept captive after the war by U.S. forces in West Germany for political reasons that they themselves try to discover after they escape in Bonn. Keith Carradine and Steve Railsback starred. *Submerged* was based by John Pielmeier on Peter Maas's book about the first successful rescue of men aboard a stranded submarine, the USS *Squalus*, in 1938, highlighting the quick thinking and heroics of U.S. Navy Lieutenant Commander Swede Momsen, played by Sam Neill. *Mom's on Strike* starred Faith Ford.

STACY KEACH
b. June 2, 1941, Savannah, Georgia

Hollywood Television Theatre*: *Incident at Vichy (1973), ***Six Characters in Search of an Author*** (1976)

As an actor, Keach was nominated for an Emmy Award and won a Golden Globe for the miniseries *Hemingway* (1988). He starred in the CBS detective series *Mike Hammer* in the 1980s. Keach's more than 150 feature and TV appearances include films directed by John Huston, Stanley Kramer, Robert Altman, Walter

Hill, Robert Ellis Miller, Franco Zeffirrelli, and many others. He is the son of actor Stacy Keach Sr. and the brother of James Keach (above).

Both of Keach's PBS productions as a director were produced by Norman Lloyd on *Hollywood Television Theatre*. Arthur Miller's *Incident at Vichy* collected a set of characters in an outer room, waiting to be grilled by Nazi interrogators during the German occupation of Paris. Among the performers in Keach's fine cast were Richard Jordan, Rene Auberjonois, Barry Primus, Allen Garfield, Andy Robinson, Bert Freed, and Harris Yulin. Three years later, Keach directed Paul Avila Mayer's adaptation of Luigi Pirandello's *Six Characters in Search of an Author*, with the interruption in this updating being the taping of a TV show. Again, Keach modulated the overall piece with care so that it coalesced into a compelling whole. His cast was superb: Andy Griffith, Julie Adams, Deborah Winters, James Keach, John Houseman, Pat Ast, Beverly Todd, Reb Brown, and Patricia Hitchcock.

DIANE KEATON
b. January 5, 1946, Los Angeles, California

Movie: *Wildflower* (1991)

Keaton won the Academy Award for best actress for her performance in Woody Allen's *Annie Hall* (1977). She also received nominations for best actress for *Reds* (1981), *Marvin's Room* (1996), and *Something's Gotta Give* (2003). She was nominated for an Emmy Award for Yves Simoneau's *Amelia Earhart: The Final Flight* (1994). Her many films as an actress include *The Godfather* (1972) and its sequels, *Looking for Mr. Goodbar* (1977), and *Crimes of the Heart* (1986).

Keaton directed the feature documentary *Heaven* (1987), and the features *Unstrung Heroes* (1995), the unreleased *Mother's Helper* (1999), and *Hanging Up* (2000). Keaton directed Patricia Arquette in *The Girl with the Crazy Brother* (1990), a 45-minute *WonderWorks* presentation. Keaton's TV work as a director includes episodes of *China Beach*, *Twin Peaks*, and *Pasadena*.

Wildflower was a strong film about teens, particularly an abused and partially deaf girl who's helped to assimilate into society by two other teens. Arquette won the CableACE for best actress for her portrayal as the hearing-challeged Alice Guthrie, who had been locked away on a farm by a father who didn't understand her hearing condition. This heartfelt film was adapted by Sara Flanigan from her book. The film also starred Reese Witherspoon and William McNamara as the helpful siblings, Beau Bridges as their father, and Susan Blakely and Colin Wilcox Paxton.

ELODIE KEENE
b. 1948

Movies: *The Deliverance of Elaine* (1996), *Visioner* (1998), *On the Line* (1998), *Point Last Seen* (1998), *My Mother, the Spy* (2000)

Keene was nominated for an Emmy Award as film editor on Gregory Hoblit's movie, *Roe vs. Wade* (1989), starring Holly Hunter. Keene has directed on dozens of series including *L.A. Law*, *ER*, *Brooklyn South*, *Spy Game*, *Maximum Bob*, *Ally McBeal*, *Charmed*, *Boston Public*, *Judging Amy*, *Nip/Tuck*, and others. Keene won an Emmy Award for editing *L.A. Law* in 1998. She also won two Emmys as producer of that outstanding drama series of 1990 and 1991.

In *The Deliverance of Elaine*, Chris Cooper plays a parolee who drifts into the town where Mare Winningham's Elaine is a much admired schoolteacher, but only he understands a secret from her past. Lloyd Bridges also starred in this compelling thriller with a strong Cooper portrayal.

Linda Hamilton starred as a police detective investigating sex crimes as well as a bank robbery in *On the Line*. Hamilton also played a desert tracker whose recent job after a kidnapper is complicated by her own aggravation over her ex-husband's kidnapping of their kids in *Point Last Seen*. Dyan Cannon dabbled in espionage in *My Mother, the Spy*.

WORTH KEETER

Movie: *Ghost Dog: A Detective Tail* (2003)

Keeter's career was built on low-budget action films, several starring Earl Owensby and written by Thom McIntyre, and others with Sybil Danning, Joan Severance, and Pam Anderson. Among the titles are *Wolfman* (1979), *Dogs of Hell* (1982), *Chain Gang* (1984), and *Illicit Behavior* (1992). Keeter's series work includes episodes of *Silk Stalkings*, *V.R. Troopers*, and various transmutations of *Mighty Morphin' Power Rangers*. In *Ghost Dog*, police K-9 officer Jack Wagner's canine partner is killed in the line of duty and comes back as a ghost inside the body of an arch-villain. Daphne Zuniga and Todd Bridges were in the cast.

ASAAD KELADA
b. Cairo, Epypt

Movie: *The Facts of Life Go to Paris* (1982)

A seasoned sitcom veteran, Kelada's series work includes *Rhoda*, *WKRP in Cincinnati*, *Benson*, *Family Ties*, *Everybody Loves Raymond*, and *Dharma & Greg*.

Kelada's TV movie was a spin-off from its title series and was unusual in that it wasn't a nostalgic reunion show, but a feature-length trip amid the series run, which went deep into the 1980s.

TIM KELLEHER

Movie: *The Garbage Picking Field Goal Kicking Philadelphia Phenomenon* (1998, aka *The Philadelphia Phenomenon*)

Primarily a writer, Kelleher wrote for the series *In Living Color*, *Off Centre*, *Rock Me Baby*, and *Living with Fran*. In Kelleher's movie, Tony Danza plays a garbage man whose leg muscles, developed from kicking the hydraulic lever on his trash truck, get him a job as a place kicker with the Philadelphia Eagles. Jessica Tuck, Ray Wise, and Chris Berman co-starred.

BRAD KELLER

Movies: *Inspector Mom* (2005), *Inspector Mom: Kidnapped in 10 Easy Steps* (2007), *Jack's Hit* (2007)

Keller's features include *Playing Dead* (2000) and *The Killer Within* (2005). The *Inspector Mom* franchise on Lifetime was written by and stars Danica McKellar. In *Jack's Hit*, starring Keller favorite Mark Hanson, computer geeks strike back.

HARRY KELLER
b. February 22, 1913, Los Angeles; d. January 19, 1987, Los Angeles

Miniseries: *Tales of Texas John Slaughter* (1958–1959, mini, Disney, co-directed with James Neilson and others), *The Swamp Fox* (1959, mini, Disney, co-directed with Louis King and others)

A film editor from 1939 and a director of low-budget westerns from 1950 for Republic Pictures and Universal, Keller became a footnote in Orson Welles's story as the director who reshot some scenes at Universal's insistence on Welles's *Touch of Evil* (1957). Among the dozens of films Keller edited were Lewis Milestone's *The Red Pony* (1949) and Sidney Poitier's *Stir Crazy* (1980). Keller directed such non-Westerns as *The Female Animal* (1958) with Hedy Lamarr and Jane Powell, and two *Tammy* sequels with Sandra Dee. Keller produced such films as Norman Jewison's *Send Me No Flowers* (1964), Douglas Heyes's *Kitten with a Whip* (1964), Edward Dmytryk's *Mirage* (1965), and Paul Bogart's *Skin Game* (1971).

Keller's background with dozens of B-Westerns stood him in good stead with Disney, as he directed some of the 17 episodes of the saga of *Texas John Slaughter*, which starred Tom Tryon as a historically based Texas Ranger, and episodes of *The Swamp Fox*, which starred Leslie Neilsen as the legendary Revolutionary War hero General Francis Marion in the Carolinas.

ROBERT KELLJAN
b. June 23, 1930, New Jersey; d. November 25, 1982, Los Angeles

Movies: *Dog and Cat* (1977), *Beach Patrol* (1979)

Kelljan wrote and directed low-budget vampire movies for American International Pictures before he caught on as an action-series director with episodes of *Police Story*, *S.W.A.T.*, *Starsky and Hutch*, *Wonder Woman*, *Charlie's Angels*, *The Dukes of Hazzard*, and *Hill Street Blues*. Both of Kelljan's TV movies paired male and female cops as partners. *Dog and Cat* was the pilot film for an agreeably humorous yet short-lived series that paired Kim Basinger and Lou Antonio as the cops.

BARNET KELLMAN

Movie: *Mary & Rhoda* (2000)

Kellman has directed soaps and the features *Key Exchange* (1985) starring Brooke Adams, and *Slappy and the Stinkers* (1998). Kellman built a reputation by directing hundreds of sitcom episodes, including of *Mad About You*, *Daddy's Girls*, *Ally McBeal*, *George Lopez*, *Living with Fran*, and others.

In *Mary & Rhoda*, old pals Mary Richards and Rhoda Morgenstern, created in much-celebrated CBS sitcoms by Mary Tyler Moore and Valerie Harper, respectively, reunite as single women in their 50s to face an employment field that doesn't have jobs for women of their age. The actresses try their best with this routine material, which doesn't move much beyond the premise.

NANCY KELLY

American Playhouse*: *Thousand Pieces of Gold (1992)

Kelly, a sometime producer, directed the documentaries *Cowgirls: Portraits of American Ranch Women* (1985), *Downside Up* (2002), and *Smitten* (2005, co-directed with Les Blank). She is not the actress Nancy Kelly. *Thousand Pieces of Gold* contained a remarkable central performance by Rosalind Chao as a Chinese girl sold into slavery in the 1880s who ends up the property of

an Idaho saloon owner. She refuses to become the town prostitute. Chris Cooper co-starred.

JULIAN KEMP

Movie: *Baker Street Irregulars* (2007, aka *Sherlock Holms and the Baker Street Irregulars*)

Kemp directed the Australian feature *Blabbermouth & Stickybeak* (1998) and episodes of *Dangerville* and *Uncle Max*. In *The Baker Street Irregulars*, Jonathan Pryce tried Sherlock and Bill Paterson played Watson.

BURT KENNEDY
b. September 3, 1922, Muskegon, Michigan; d. February 15, 2001, Sherman Oaks, California

Movies/Miniseries: *Shoot-Out in a One-Dog Town* (1974), *Sidekicks* (1974), *All the Kind Strangers* (1974, aka *Evil in the Swamp*), *The Rhinemann Exchange* (1977, mini), *Kate Bliss and the Ticker Tape Kid* (1978), *The Concrete Cowboys* (1979), *The Wild Wild West Revisited* (1979), *More Wild Wild West* (1980), *Louis L'Amour's Down the Long Hills* (1986)

A dancer since infancy with the family act the Dancing Kennedys, Burt Kennedy served with the U.S. Army during World War II, then became a radio writer and a stunt man in movies. He joined John Wayne's independent film company, Batjac, as a staff writer. His first effort as a writer remains one of his best, Budd Boetticher's *Seven Men From Now* (1956), starring Randolph Scott with Lee Marvin in an early-career showcase villain's part. That film initiated what became known as the Ranown Cycle of westerns, which were written by Kennedy, directed by Boetticher, produced by Harry Joe Brown, and starred Scott. Films Kennedy wrote that he didn't direct include Andrew V. McLaglen's *Gun the Man Down* (1956), Boetticher's *The Tall T* (1957) and *Comanche Station* (1960), Gordon Douglas's *Yellowstone Kelly* (1959), and Clint Eastwood's *White Hunter, Black Heart* (1990). Kennedy wrote most of the films he directed, often westerns with offbeat humor. He directed the TV series *Lawman*, *The Virginian*, and *Combat!*, to which he brought a strong sense of you-are-there reality. Kennedy directed the feature westerns *The War Wagon* (1966), *The Rounders* (1965), *Welcome to Hard Times* (1967), *Support Your Local Sheriff* (1969), *The Good Guys and the Bad Guys* (1969), *The Train Robbers* (1973), and others. Kennedy came to TV movies when the big-screen western was in decline and enjoyed two decades of in-demand success. Kennedy's autobiography was *Hollywood Trail Boss*.

Shoot-Out in a One-Dog Town pits banker Richard Crenna and sidekick Jack Elam against bank robbers who will stop at nothing. This is the old Howard Hawks/John Wayne formula from *Rio Bravo* (1959) and *El Dorado* (1967) applied with liberal humor to the movie-of-the-week strain. The piece had Stefanie Powers, humor, and plenty of talent: Dub Taylor, Gene Evans, Richard Egan, Arthur O'Connell, and others. Like Sam Peckinpah and McLaglen, Kennedy always relied on tried-and-true character actors to mug through his cooked-up antics. *Sidekicks* paired Larry Hagman and Louis Gossett Jr. concocting a scheme to abscond with a $15,000 bounty. Blythe Danner is the girl this time, and the character comes from Elam, Evans, Harry Morgan, Noah Beery Jr., Denver Pyle, and Dick "Little John" Peabody. *All the Kind Strangers* concerns orphans living in the backwoods who kidnap adults to be their parents, then apparently kill them in a nearby swamp when the adults won't comply. Clyde Ware's script was given a flavorful interpretation by Kennedy with a cast including Samantha Eggar, Stacy Keach, John Savage, and Robby Benson.

The Rhinemann Exchange, based on the Robert Ludlum espionage thriller, was a change of pace for Kennedy, basically World War II–era spy stuff in Argentina. The McGuffin was a secret gyroscope needed by the Allies. Stephen Collins starred with John Huston, Lauren Hutton, Jose Ferrer, Claude Akins, Vince Edwards, Roddy McDowall, Jeremy Kemp, et al. *Kate Bliss and the Tickertape Kid* placed Suzanne Pleshette out West as an investigator after a Robin Hood facsimile (former pro football player Don Meredith) whose men are battling an evil land baron (Tony Randall). *The Concrete Cowboys* was an excuse to put two adventurers and a girl together, and *Down the Long Hills* was an especially careful handling of Louis L'Amour's fiction, and the rest of Kennedy's TV westerns had an old-home-week feel, bringing together old favorites . . . Elam, Evans, Willie Nelson, Angie Dickinson, Harry Carey Jr., et al.

HAROLD J. KENNEDY

Hollywood Television Theatre*: *The Front Page (1970)

Primarily an actor, Kennedy played small parts in Josef von Sternberg's *Macao* (1952), George Cukor's *It Should Happen to You* (1954), Don Diegel's *Riot in Cell Block 11* (1954), and Nicholas Ray's *Run for Cover* (1955), among others. He played Bensinger in the only screen project he directed, the TV version of Ben Hecht and Charles MacArthur's *The Front Page*, which starred George Grizzard as Hildy Johnson and Robert Ryan as Walter Burns.

JOHN KENNEDY

Special: *Roberta* (1969, co-directed with Dick McDonough)

The Otto A. Harbach musical starred Bob Hope, Michelle Lee, John Davidson, and Janis Paige. Co-director McDonough, Hope, and Paige also participated in the 1958 TV version of *Roberta*.

MICHAEL KENNEDY
b. 1954, Summerside, Prince Edward Island, Canada

Movies/Miniseries: *Broken Lullaby* (1994), *The Possession of Michael D* (1996, aka *Legacy of Evil*), *Hostile Force* (1996, aka *The Heist*), *Robin of Locksley* (1996), *Calculated Risk* (1997), *Murder Among Us* (2001, aka *Isabella Rocks*)

Kennedy has won two Directors Guild of Canada Awards and four Canadian Comedy Awards, most of them for the series *Made in Canada*. Kennedy's features include *Caribe* (1987), *Talons of the Eagle* (1992), *The Swordsman* (1993), *Hard Evidence* (1995), and *Joe's Wedding* (1997). Kennedy directed episodes of *The Kids in the Hall*, *The Wind at My Back*, *So Weird*, *The City*, *Hoop Life*, *Blackfly*, and *Little Mosque on the Prairie*.

Kennedy was nominated for a Directors Guild of America Award for Children's Programming for *Robin of Locksley*, an updating and age-reversal of the Robin Hood legend as a teenager (Devon Sawa) breaks the rules for the greater good. *Murder Among Us* pairs Greg Evigan with the Italian actress Donnamarie Recco for a fractured-accent murder investigation among the pair's social set. *Broken Lullaby* was based on a Harlequin romance and starred Mel Harris. *The Possession of Michael D* is exactly what the demonic-suggestive title ordered, and *Hostile Force* is a robbery thriller fronted by Andrew McCarthy.

WES KENNEY, aka H. Wesley Kenney

Play of the Week (New York)**:** *Medea* (1959, co-directed with Jose Quintero)
ABC Afternoon Playbreak**:** *Miss Kline, We Love You* (1974)
Special: *Murder in the First Person Singular* (1974)

Kenney directed episodes of *My Favorite Martian*, *Days of Our Lives*, *All in the Family*, *Flo*, and others. Kenney directed *Distant Early Warning* (1975), a late-night, sci-fi entry about alien mind-domination at an Arctic research station, starring Michael Parks and Herb Edelman.

Kenney and Jose Quintero collaborated on the debut installment of the influential New York–based TV success, *The Play of the Week.* Their show was Robinson Jeffers's 1920 adaptation of Euripedes's *Medea*, starring Judith Anderson, Morris Carnovsky, and Colleen Dewhurst. *Miss Kline* was a showcase for Patty Duke (Astin), who co-starred with John Astin in this story of a shy teacher who finds fulfillment working in the pediatrics ward of a children's hospital. In *Murder in the First Person Singular*, a terminally ill college English professor hires one of his students to bump him off so that the double indemnity clause in his life insurance can doubly benefit his heirs. This Mann Rubin play was given its life by William Windom as the professor, Martha Scott, and John David Carson.

JOANNA KERNS, aka Joanna DeVarona
b. February 12, 1953, San Francisco

Movies: *Defending Our Kids: The Julie Posey Story* (2003), *Growing Pains: Return to the Seavers* (2004)

Kerns starred as Maggie in *Growing Pains* from 1985 to 1992, and in two dozen features or TV movies since, including *Girl, Interrupted* (1999), *All Over the Guy* (2001), and *Knocked Up* (2006). A former gymnast, she has been acting on episodic TV since 1976. Kerns has directed on more than 25 series, including *Remember WENN*, *Boston Public*, *Ally McBeal*, *Judging Amy*, *The Division*, *One Tree Hill*, *Joan of Arcadia*, *ER*, *Men in Trees*, and *The Medium*. She has acted in shows directed by Russ Mayberry, Gwen Arner, Bernard McEveety, Corey Allen, Alexander Singer, Karen Arthur, Waris Hussein, Armyan Bernstein, Paul Wendkos, James Mangold, John Herzfeld, Michael Tuchner, James Steven Sadwith, and others.

Defending Our Kids was an unusual movie, not because a mother became involved in a sting to nail an Internet pedophile, but because Annie Potts portrayed that mother disguising herself as a teenager. An excellent actress and attractive woman, Potts was more than 50 years old in 2003. Hollywood works all kinds of wonders. Kerns builds solid momentum in the storytelling.

IRVIN KERSHNER
b. April 29, 1923, Philadelphia, Pennsylvania

Movies: *Raid on Entebbe* (1977), *Traveling Man* (1989)

While Kershner's crowd favorites sustained the ideas of others—*The Return of a Man Called Horse* (1976), *The Empire Strikes Back* (1980), *Never Say Never Again* (1983), and *RoboCop 2* (1990)—those are not just franchise knock-offs, but films of some merit. The director also made some remarkably quirky features in *The Luck of Ginger Coffey* (1964), *The Flim Flam Man* (1967), and *Loving* (1970).

Raid on Entebbe was a TV event as the better of two nearly concurrent, star-studded American TV productions about the actual rescue of more than 100 Jewish passengers aboard a hijacked Air France flight on July 4, 1976, that landed in Uganda (the other show, *Victory at Entebbe*, was directed by Marvin J. Chomsky). Kershner's cast—including Charles Bronson, Peter Finch, James Woods, and Martin Balsam—responded to the torn-from-the-headlines material and the directorial rhythms provided strong senses of tension and verisimilitude. These traits weren't found in *Traveling Man*, a Mardi Gras–set piece with John Lithgow as a salesman whose new young partner seems ready to replace him.

DON KESSLAR

Movie: *The Capture of Grizzly Adams* (1982)

Kesslar directed the creature-feature *Bog* (1983), with Aldo Ray attempting to detonate a swamp monster; it was made in 1978 and shelved for five years. Dan Haggerty's mountain man from the series *The Life and Times of Grizzly Adams* made a return to the tube in Kesslar's one TV effort.

BRUCE KESSLER
b. March 23, 1936

Movies: *Murder in Peyton Place* (1977), *Cruise Into Terror* (1978, aka *Voyage into Evil*), *The Two-Five* (1978), *Death Moon* (1978, aka *Deathmoon*)

Kessler was Howard Hawks's script supervisor on *Man's Favorite Sport?* (1964) and his second unit director on *Red Line 7000* (1965). Kessler became a top freelancer in episodic TV, including on *The Monkees*, *Ironside*, *The Flying Nun*, *Adam-12*, *Mission: Impossible*, *Barnaby Jones*, *Get Christie Love*, *The Rockford Files*, *McCloud*, *CHiPS*, *T.J. Hooker*, *The Greatest American Hero*, *The A Team*, *Riptide*, *MacGyver*, *The Commish*, *Baywatch Nights*, and many others. Kessler's low-budget films include *Angels from Hell* (1968) and *The Gay Deceivers* (1969).

The *Peyton Place* revisitation brought Dorothy Malone and the regulars back for a whodunit. *Cruise into Terror* is just that because the son of Satan is on board along with a boatload of studio veterans: Ray Milland, Marshall Thompson, Stella Stevens, John Forsythe, et al. *The Two-Five* has policemen Don Johnson and Joe Bennett bust a secret gambling joint, get promotions for it, then learn that a belated comeuppance is due because the mayor's clandestine side operation was ruined in the process. *Death Moon* is a werewolf creep-fest on Hawaii with Robert Foxworth.

FRITZ KIERSCH
b. 1951, Alpine, Texas

Movies: *Fatal Charm* (1990, credited to Alan Smithee), *Shattered Image* (1994)

A former cameraman on TV commercials, Kiersch graduated to feature directing on *Children of the Corn* (1984), then directed *Tuff Turf* (1985), *Winners Take All* (1987), *Gor* (1988, aka *John Norman's Gor*), *Under the Boardwalk* (1989), *Into the Sun* (1992), *The Stranger* (1995), *Surveillance* (2006), and *The Hunt* (2006). In *Fatal Charm*, Amanda Petersen plays a teen infatuated with a lady-killer in both interpretations of the phrase, played by Christopher Atkins. The film sat on the shelf for three years, and Kiersch opted to take the Alan Smithee credit, which the Directors Guild of America can allow if a board of the guild has deemed that the director's wishes were impacted by moral foul play on the part of the producers. In *Shattered Image*, a renegade FBI agent (Jack Scalia) has an affair with an ungrieving recent widow (Bo Derek) after her husband is pronounced a murder victim.

ROBERT KING

Movies: *Principal Takes a Holiday* (1998), *Angels in the Infield* (2000)

Primarily a writer who also has produced and directed, King wrote such features as Fritz Kiersch's *Under the Boardwalk* (1989), Mick Jackson's *Clean Slate* (1994), Ron Underwood's *Speechless* (1994), Renny Harlin's infamous money drain *Cutthroat Island* (1995), Jon Avnet's *Red Corner* (1997), and Martin Campbell's *Vertical Limit* (2002). King was a producer on the last film and on Sheree Folkson's ABC movie, *Judy's Got a Gun* (2007) starring Louise Lombard.

In *Principal Takes a Holiday*, a teen (Zachery Ty Bryan) who agrees to stay out of the principal's office all

senior year to collect $10,000 from his parents, falters but preserves the bet when an accident befalls the principal and the kid finds a hobo (Kevin Nealon) to dress up in his place. *Angels in the Infield* is another Disney attempt to cash in on an old formula.

RUSSELL KING

Movie: *Chameleon II: Death Match* (1999, co-directed with Craig R. Baxley)

King composed the music for Stuart Urban's *An Ungentlemanly Act* (1992), a story of the Royal Marines in the Falklands War. *Chameleon II* starred Bobbie Phillips and Casey Siemaszko in the sequel to Stuart Cooper's *Chameleon* (1998), with Phillips as a Cyborg who discovers motherly instincts.

RICHARD KINON

Movies: *The Love Boat* (1976, co-directed with Alan Myerson), *The New Love Boat* (1977)

Kinon directed on *Four Star Playhouse* in 1952 through *The Gale Storm Show*, *Westinghouse Desilu Playhouse*, *The Farmer's Daughter*, *Bewitched*, *Hogan's Heroes*, *Barney Miller*, *Family*, *Dynasty*, *Fame*, and *The Colbys*. His *Love Boat* movies slipped as easily through the primetime shallows as the series did.

BERT KISH

Movies: *Intimate Stranger* (2006), *The Haunting of Sorority Row* (2007), *Holiday Switch* (2007)

Kish has been a film editor on productions directed by John Wood, Stuart Gillard, Michael McGowan, T. J. Scott, and others. *The Haunting of Sorority Row* is by the ghost of a wronged former sister.

ALF KJELLIN
b. February 28, 1920, Lund, Skane Ian, Sweden; d. April 5, 1988, Los Angeles

Movies: *The Deadly Dream* (1971), *The Girls of Huntington House* (1973)

Kjellin began acting in Swedish films in 1937 and directing in 1955. The same year he made his American directing debut on *Alfred Hitchcock Presents*, and went on to direct episodes of *Bonanza*, *Dr. Kildare*, *The Man from U.N.C.L.E.*, *Ironside*, *The Waltons*, *Columbo*, etc.

The Deadly Dream played with themes about dreams being reality and awake time unreality. Lloyd Bridges played a research doctor in whose dreams he's on trial for something he doesn't understand. The film was a lot more ambitious than most TV movies as the dream world gradually becomes his reality, wherein anyone responsible for advancing human knowledge is systematically hunted and destroyed. *The Girls of Huntington House* was a thoughtful look at life in a home for unwed mothers, where a new teacher is making waves. The performance of Sissy Spacek as a young mother who philosophically disagrees with Shirley Jones's instructor showed the grit and promise that was borne out in her later career.

ROBERT KLANE
b. 1941

Movie: *The Odd Couple: Together Again* (1993)

Klane directed *Thank God It's Friday* (1978), featuring the Commodores and a young Debra Winger, and *Weekend at Bernie's II* (1993). Primarily a writer, Klane penned five episodes of *M*A*S*H*, as well as Howard Zieff's *Unfaithfully Yours* (1984), Stan Dragoti's *The Man with One Red Shoe* (1985) starring Tom Hanks, Amy Heckerling's *National Lampoon's European Vacation* (1985), and Ted Kotcheff's *Weekend at Bernie's* (1989) and *Folks!* (1992).

While Klane is credited with sharing the writing chores with character creator Neil Simon on *The Odd Couple* sequel, the piece is actually a continuation of the idiosyncratic roles developed over the life of the ABC sitcom from 1970 to 1983 by Tony Randall as the fastidious Felix Unger and Jack Klugman as the ultra-sloppy sportswriter Oscar Madison. Felix's daughter's pending nuptials give Klane's piece its reason to exist, and joining the shenanigans are Barbara Barrie, Penny Marshall, Jim Haynie, Toni Kalem, and the venerable Bruce Kirby.

RANDAL KLEISER
b. July 20, 1946, Philadelphia, Pennsylvania

Movies: *All Together Now* (1975), *The Boy in the Plastic Bubble* (1976), *Dawn: Portrait of a Teenage Runaway* (1976)
Special: *The Gathering* (1977)

A writer, editor, producer, and actor, Kleiser is best known as the director of *Grease* (1978) and *The Blue Lagoon* (1980). His features also include *Summer Lovers* (1982), *Grandview, USA* (1984), *Flight of the Navigator* (1986), *Big Top Pee-wee* (1988), *Getting It Right* (1989), *White Fang* (1991), *Honey, I Blew Up the Kid* (1992), *Lovewrecked* (2005), and others. Kleiser directed episodes

of *Marcus Welby, M.D.*, *Lucas Tanner*, *The Rookies*, *Family*, and others. Two of Kleiser's best-remembered short works were about the elderly. *Peege* (1972) starred Jeanette Nolan as a fretting woman in a nursing facility waiting for her family's visit. *Portrait of Grandpa Doc* (1977) aired on *ABC Weekend Specials*. Melvyn Douglas starred in the Diane Baker production along with Barbara Rush and Anne Seymour. Kleiser also directed episodes of the made-for-the-Internet streaming video series *Royal Standard* in 1999. He was nominated for an Emmy Award for best director for *The Gathering*.

Kleiser's career in both TV and features was informed by a special dexterity for telling teen coming-of-age stories with frankness and compassion, and with a bright palette enabling such cinematographers as Bill Butler, Reynaldo Villalobos, and Nestor Almendros to do outstanding work. *All Together Now* was about a group of orphans who, if they can prove that they can live together for 30 days, will be allowed to do so thereafter. Helen Hunt and Brad Savage co-starred. *Dawn: Portrait of a Teenage Runaway* starred Eve Plumb, the eldest of the *Brady Bunch* daughters, as a 15-year-old who runs away from her family and turns to prostitution when she can't find a sufficient job. *The Boy in the Plastic Bubble* featured one of John Travolta's first attention-getting roles, as Tod Lubitch, who is born with a deficient immune system and must live in a sterile environment created by a plastic encased living space. Diana Hyland won an Emmy Award as his mother and the writers, Douglas Day Stewart and Joe Morgenstern, received an Emmy nomination. Robert Reed, Ralph Bellamy, Buzz Aldrin, and Glynnis O'Connor co-starred.

The Gathering was undoubtedly Kleiser's finest TV work. It centered on a cranky, selfish, dying businessman who wants his family to spend his last Christmas with him. The problem is that he hasn't been anywhere near a good father or husband, walking out on the brood four years earlier. Edward Asner played the role of Adam Thornton as if it had been waiting for him his entire life. The film won the Emmy Award for outstanding special, and received five nominations, including for writer James Poe and Maureen Stapleton as Adam's estranged wife, Kate. Also starring were Veronica Hamel, Gregory Harrison, Bruce Davison, Lawrence Pressman, James Karen, John Randolph, and Gail Strickland. Kleiser filmed this down-home-looking Hanna-Barbera Production in and around Chagrin Falls, Ohio.

WALTER KLENHARD

Movies: *The Haunting of Seacliff Inn* (1994), *Baby Monitor: Sound of Fear* (1998, aka *Sound of Fear*), *Disappearance* (2002), *Mystery Woman* (2003), *Rush of Fear* (2003), *My Neighbor's Keeper* (2007)

Primarily a writer, Klenhard has written movies or shows directed by Tim Hunter, William A. Fraker, Michael Scott, and Tim Matheson. Klenhard wrote Jan Egleson's TV movie *The Last Hit* (1993), with Bryan Brown as a hit man retiring, he thinks, to an out-of-the-way home in New Mexico.

The Haunting of Seacliff Inn and *Disappearance* are similar in that both have a couple arriving in a small town, after which strange events take place—in an old hotel in the former, and, in the latter, in an abandoned village off the beaten path. *Baby Monitor* finds a wife overhearing her husband's affair with the babysitter, leading her to plan the young woman's murder, which goes awry. *Mystery Woman* was a Kellie Martin vehicle for the Hallmark Channel. *Rush of Fear* starred Rosanna Arquette as a woman who tries to rescue her husband from kidnappers who don't realize that they have Shanghaied the wrong guy.

RICHARD KLETTER

Movies: *The Tower* (1993), *The Android Affair* (1995)

Kletter wrote the screenplays for *The Black Stallion Returns* (1983), *Never Cry Wolf* (1983), *Dangerous Indiscretion* (1994), and three TV movies directed by Tom McLoughlin, including *Odd Girl Out* (2005). Kletter produced TV movies directed by Carl Schenkel and Peter Werner.

Kletter wrote both of the TV movies that he directed. In *The Tower*, new employee Paul Reiser can't be identified by the computerized security system, and the movie consists of man vs. automated building. *The Android Affair* has a robot named Teach, played by Griffin Dunne, strangely falling in love with Harley Jane Kozak. Ossie Davis and Saul Rubinek marked time in it.

KEVIN KLINE
b. October 24, 1947, St. Louis, Missouri

Great Performances*: *Hamlet (1990)

Kline won an Academy Award for best supporting actor for *A Fish Called Wanda* (1988). He was nominated for Golden Globes for *Sophie's Choice* (1982), *Soapdish* (1991), *Dave* (1993), *In & Out* (1997), and *De-Lovely* (2004). His features include *The Big Chill* (1983), *Cry Freedom* (1987), *The Ice Storm* (1997), *Life as a House* (2001), and many more.

Kline's *Hamlet* was a filmed version of Joseph Papp's 1990 New York Shakespeare Festival production, which

aired on PBS, with the director as the brooding Dane, Diane Venora as Ophelia, Dana Ivey, Josef Sommer, MacIntyre Dixon, Brian Murray, and Robert Murch.

TERENCE KNAPP
b. February 14, 1932, London, England

American Playhouse*: *Damien (1986)

Knapp understudied Laurence Olivier at the National Theatre of Great Britain and later taught theatre courses at the University of Hawaii. He acted in episodes of *Hawaii Five-O* and *Magnum, P.I.* He directed himself in a 1978 Hawaii Public TV production of Aldyth Morris's one-man play about Father Damien, a legendary figure in Hawaiian lore. Damien's work at a leprosy colony gained international attention. *Damien* aired nationally in 1986 on *American Playhouse*.

ROBERT KNIGHTS

***Play of the Month*:** *The Voysey Inheritance* (1979)
***Play for Today*:** *Only Make Believe* (1973), *The Emergency Channel* (1973), *The After Dinner Games* (1975), *Catchpenny Twist* (1977), *Love on a Gunboat* (1977), *The Out-of-Town Boys* (1979)
***BBC2 Playhouse*:** *The Enigma* (1980)
Movies/Miniseries: *The Edwardians: Baden-Powell* (1972), *Saliva Milkshake* (1975), *The Place of Peace* (1975), *The Glittering Prizes* (1976, mini, co-directed with Waris Hussein), *The Lady of the Camelias* (1976), *Life of Shakespeare* (1978, co-directed with Mark Cullingham, Peter Wood), *The History of Man* (1981, aka *Malcolm Bradbury's The History of Man*), *A Dedicated Man* (1982, aka *All for Love: A Dedicated Man*), *Lovers of Their Time* (1982), *The Ebony Tower* (1984), *Tender Is the Night* (1985, mini), *Porterhouse Blue* (1987), *And a Nightingale Sang* (1989), *Double Vision* (1992), *The Governor* (1994, co-directed by Alan Dossor, Bob Mahoney), *Crocodile Shoes* (1984, mini, co-directed with Malcolm Mowbray, David Richards), *Look at the State We're In* (1995, mini, co-directed with Sean Hardie, Hugh Laurie, Liddy Oldroyd), *The Man Who Made Husbands Jealous* (1997, mini), *Black Velvet Brand* (1997), *Mosley* (1998)

Knights's pieces that were nominated for the British Academy of Film and TV Arts Awards for best drama series/serial or drama were *The Glittering Prizes*, *The History of Man*, *The Ebony Tower*, and *Porterhouse Blue*. He started in the business by directing on the series *The Public Eye*, *Thirty-Minute Theatre*, and *Dad's Army*. Knights helmed the feature *The Dawning* (1988), an IRA fugitive story with Anthony Hopkins, Rebecca Pidgeon, Hugh Grant, and Trevor Howard.

The Place of Peace was a Ruth Prawer Jhabvala drama featuring Jane Lapotaire and Beatrix Lehman. *The Glittering Prizes* was Frederic Raphael's adaptation of his own autobiographical novel about the promise and anticipation of students at Cambridge, their disillusionments and loves. Leading actor Tom Conti and the piece received BAFTA nominations, although directors Knights and Hussein were neglected. The cast included Nigel Havers, Judi Bowker, and Angela Down. Edmund Grosse adapted the Alexandre Dumas novel, *The Lady of the Camelias*, and Knights directed Kate Nelligan and Peter Firth in the leads.

Knights's first production for *Play for Today* was a Dennis Potter play, *Only Make Believe*, originally called *Angels Are So Few*, about a physically handicapped playwright who hires a young woman to take his dictation. As the tensions between the two (Keith Barron and Georgina Hale) develop, portions of the plays are suddenly dramatized to life in his study. *The Emergency Channel* featured Nigel Hawthorne and Patrick Stewart, *The After Dinner Game* Margaret Whiting and Rupert Davies, and *Love on a Gunboat* was by Malcolm Bradbury, who would later write several dramas directed by Knights, including *The Enigma*, and *The History of Man*, starring Anthony Sher and Geraldine James. *The Voysey Inheritance* was scripted by Harley Granville-Barker and starred Jeremy Irons and Edward Fox. In *A Dedicated Man*, workaholic Alec McCowen asks spinster Joan Plowright to pose as his wife until his tolerance of her questions about his past begins fraying.

The Ebony Tower, which was seen in America on PBS, was based on a John Fowles story about a young British artist who travels to a French chateau to learn from one of the great masters, an expatriate Brit living with two young women, who are often absent their clothes. Laurence Olivier played the profligate artist who arrogantly pontificates on art and the needs of the artist. Olivier hamming it up is nothing new, but the in-the-raw beauty of Greta Scacchi and Toyah Willcox is distracting. Both Olivier in high gear and female pulchritude are to be admired, perhaps separately, but they veer away from the purpose of the piece, which is the reason for the young artist's trip to France, to learn and develop. But next to everything else on Knights's canvas, and in the person of Roger Rees, he virtually disappears.

Tender Is the Night is one of the few literary works to have made it to either screen through the sensibilities of three giants of the written word. F. Scott Fitzgerald's novel was arranged chronologically in 1951 by critic Malcolm Cowley, then adapted from that linear script

into Knights's miniseries by Potter. Showtime and the BBC collaborated on one of the best ever Fitzgerald adaptations. Knights gave the actors their space and let the personal melancholy blend with the universal sadness as the Roaring Twenties headed into the Great Depression. Peter Strauss played Dick Diver with Mary Steenburgen as Nicole, and John Heard, Edward Asner, Piper Laurie, Sean Young, Jean Reno, Timothy West, Matt Frewer, and others. The miniseries was nominated for five BAFTA Awards including for Mary Steenburgen as best actress and Knights favorite Richard Rodney Bennett for best score. Steenburgen and Heard both received CableACE nominations in America.

Bradbury adapted Tom Sharpe's novel, *Porterhouse Blue*, and Knights worked its rough edges deep into the British fascination for class-consciousness. It's a social satire of Cambridge College, where almost every student came from a privileged background. But the new headmaster (Ian Richardson) is one of the few Cambridge alumni who did not, and sets about having the snots toe the line. Of the show's nine BAFTA nominations, it won the best actor award for David Jason as Skullion and for the music by Christopher Gunning and Rick Lloyd. On hand for the subversion are Barbara Jefford, Lockwood West, Harold Innocent, Charles Gray, and Paul Rogers.

Knights continued to mix it up, once again directing Joan Plowright in *And a Nightingale Sang*, putting Kim Cattrall through the paces in a dual role in the Canadian-made *Double Vision*, then with John Cleese writing and starring in *Look at the State We're In!* The director took on a South African "western" in *Black Velvet Brand*, and the dramatization of the life of Britain's notorious fascist, Oswald "Tom" Mosley, in *Mosley*, starring Jonathan Cake in the title role.

ALEXANDER KNOX
b. January 16, 1907, Strathroy, Ontario, Canada; d. April 25, 1995, Berwick-upon-Tweed, Northumberland, England

Play of the Week (New York)**:** *The Closing Door* (1960)

A distinguished actor for six decades, Knox began in films in 1931 and achieved his greatest notoriety for his performance as President Woodrow Wilson in Henry King's *Wilson* (1944), winning a Golden Globe and receiving an Academy Award nomination. He has been cast by many of the great directors in more than 75 features, including *Tokyo Joe* (1949), *The Longest Day* (1962), *Khartoum* (1966), *Nicholas and Alexandra* (1971), *Gorky Park* (1983), and many others.

The Closing Door was the adaptation of Knox's own play, starring Kim Hunter, George Segal, Dane Clark, Arthur Hill, Katherine Squire, and John Randolph.

WINRICH KOLBE
b. Germany

Movies: *In the Heat of the Night: Grow Old Along with Me* (1995), *The Darwin Conspiracy* (1999)

Kolbe was an in-demand series freelancer on more than 35 shows, including episodes of *Barnaby Jones*, *The Yeagers*, *The Rockford Files*, *Magnum, P.I.*, *Scarecrow and Mrs. King*, *Knight Rider*, *T.J. Hooker*, *Spenser: For Hire*, *JAG*, *Hunter*, four of the various *Star Trek* series, and many more. He directed the feature *Voyager from the Unknown* (1982) starring Jon-Erik Hexum.

In *The Darwin Conspiracy*, written by Glen A. Larsen, scientists find the frozen body of a prehistoric being that was advanced far beyond the human race, and begin using its DNA to build a race of super beings, with the usual results. The cast included Jason Brooks, Kevin Tighe, and former pro athletes Steve Garvey, Willie Gault, Wally Joyner, Steve Finley, and Rob Deer.

ANDREI KONCHALOVSKY
b. October 20, 1937, Moscow, Soviet Union (now Russia)

Movie/Miniseries: *The Odyssey* (1997, aka *Homer's Odyssey*, mini), *The Lion in Winter* (2003)

The younger brother of Russian filmmaker Nikita Mikhalkov, Konchalovsky excelled in his homeland as a director of powerful and thought-provoking cinema, which included *A Nest of Gentry* (1969), *Uncle Vanya* (1970), and *Romance for Lovers* (1974). In America he directed *Maria's Lovers* (1984), *Runaway Train* (1985), *Duet for One* (1986), *Shy People* (1987), *Homer & Eddie* (1989), *Tango & Cash* (1989), and *The Inner Circle* (1991). Konchalovsky won the Grand Jury Prize at the Cannes Film Festival for *Sibiriada* (1979) and was four times nominated for that festival's Golden Palm. Konchalovsky won an Emmy Award for his direction of *The Odyssey* and was nominated for *The Lion in Winter*.

Konchalovsky solved the adaptation of Homer's *The Odyssey* in the miniseries format. The fantastic story based on the epic poem follows King Odysseus of Ithaca on his unexpected 20-year journey on the heels of his son's birth, ostensibly at first to battle the Trojans, but including various hardships, monsters, sirens, women out to keep him, and other adventures. The director's

mighty vision converted a literary classic into a grand screen adventure. Armand Assante excelled in the lead, and Konchalovsky's casting was sublime: Greta Scacchi, Isabella Rossellini, Geraldine Chaplin, Vanessa L. Williams, Irene Papas, Bernadette Peters, Nicholas Clay, Michael J. Pollard, Eric Roberts, Christopher Lee, Jeroen Krabbe, and others. The miniseries was nominated for five Emmys in all, including best miniseries/movie, and, besides Konchalovsky's direction, won for special visual effects. The piece received Golden Globe nominations for best miniseries and actor (Assante).

Remaking Anthony Harvey's *The Lion in Winter* (1968) required performers who could energize the piece's central marriage with something at least approaching the love, hate, cunning, and fireworks that Peter O'Toole and Katharine Hepburn brought to the original film. James Goldman's time-honored play examined the union of King Henry II of England and Eleanor of Aquitaine, particularly the angst surrounding his imprisoning of her for various overthrow attempts of his monarchy. Flinging the insults back and forth in Konchalovsky's rendition were Patrick Stewart and Glenn Close. The piece was nominated for six Emmys and won for Consolata Boyle's costumes. Nominations included one for Close and for best miniseries/movie. Close won a Golden Globe and Screen Actors Guild Award for her magnificent Eleanor, one of her best performances, and Stewart was nominated for a Golden Globe.

BARBARA KOPPLE
b. July 30, 1946, New York City

American Playhouse*: *Keeping On: A Drama of Life in a Mill Town (1981)

Kopple won Academy Awards for best documentary for her first feature-length effort, *Harlan County, USA* (1976), about underground coalminers and the daily dangers they face in Eastern Kentucky, and for *American Dream* (1990), about workers who faced wage-slashing at a Minnesota corporation. She is one of America's best known documentary filmmakers, and her works include *Beyond JFK: The Question of Conspiracy* (1992), *Fallen Champ: The Untold Story of Mike Tyson* (1993), *A Century of Women* (1994, mini), *Wild Man Blues* (1996, about director Woody Allen), *Bearing Witness* (2005) and others. Kopple directed episodes of *Homicide: Life on the Street*.

One of Horton Foote's least known teleplays, *Keeping On* was a drama about attempts to unionize a small Southern mill town. Kopple's gritty, blue-collar sensibility earned from *Harlan County, USA*, gives the film a strong sense of verisimilitude. The ensemble included Carol Kane, James Broderick, Danny Glover, Dick Anthony Williams, Rosalind Cash, Jeffrey De Munn, and Marcia Rodd.

HARVEY KORMAN
b. February 15, 1927, Chicago, Illinois

Special: *Eunice* (1982)

A rangy comic actor who started in episodic TV in the early 1960s—*The Lucy Show*, *The Munsters*, *F Troop*, etc.—Korman became a regular on *The Carol Burnett Show*. As one of TV's great second bananas, he won four Emmy Awards from seven nominations and a Golden Globe in 1975 from four total nominations on the Burnett forum, which ran on CBS from 1967 to 1979. He was featured in several Mel Brooks films, including *Blazing Saddles* (1974). Korman directed episodes of *The Dick Van Dyke Show*, *The Harvey Korman Show*, and *Mama's Family*, as well as the special *Carol, Carl, Whoopi, and Robin* (1978).

Eunice was a 90-minute, three-act play written for TV and developed from characters devised for skits by Carol Burnett, Vicki Lawrence, and Korman on *The Carol Burnett Show*. Some of the characters were later transformed from this special into the sequel sitcom, *Mama's Family*, starring Lawrence, who was nominated for an Emmy Award for her performance in *Eunice*. Burnett played the title menace, and Korman, Ken Berry, and Betty White co-starred in the special.

JOHN KORTY
b. July 22, 1936, Lafayette, Indiana

Hallmark Hall of Fame*: *Resting Place (1986), ***Redwood Curtain*** (1995)

Movies: *The People* (1972), *Go Ask Alice* (1973), *Class of '63* (1973), *Farewell to Manzanar* (1976), *Forever* (1978), *A Christmas Without Snow* (1980), *The Haunting Passion* (1983), *The Ewok Adventure* (1984, aka *Caravan of Courage*, aka *Caravan of Courage: The Ewok Adventure*), *Second Sight: A Love Story* (1984), *A Deadly Business* (1986), *Baby Girl Scout* (1987), *Eye on the Sparrow* (1987), *Winnie* (1988), *Cast the First Stone* (1989, aka *Cast the First Stone: The Diane Martin Story*), *A Son's Promise* (1990), *Line of Fire: The Morris Dees Story* (1991, aka *Blind Hate*), *Long Road Home* (1991), *Keeping Secrets* (1991), *Deadly Matrimony* (1992, aka *Shattered Promises*), *They* (1993, aka *Children of the Mist*, aka *They Watch*, aka *Lost Souls*), *Getting Out* (1994), *Ms. Scrooge* (1997), *Oklahoma City: A Survivor's Story* (1998), *A Gift of Love: The Daniel Huffman Story* (1999)

Special: *The Autobiography of Miss Jane Pittman* (1974)

Korty has been a producer, writer, and cinematographer, sometimes all three plus director. His films as a director include *The Crazy-Quilt* (1965), *Funnyman* (1967), *Riverrun* (1970), *Silence* (1974, aka *Crazy Jack and the Boy*), *Alex and the Gypsy* (1976), *Oliver's Story* (1978), and the animated *Twice Upon a Lifetime* (1983, co-directed with Charles Swenson). Korty was director of photography on Michael Ritchie's *The Candidate* (1972). Korty was nominated for Academy Awards for best documentary short subject for *Breaking the Habit* (1964) and best documentary feature for *Who Are the DeBolts? And Where Did They Get Nineteen Kids?* (1977). Korty won Directors Guild of America Awards for *The Autobiography of Miss Jane Pittman* and *Who Are the DeBolts?*, for which he also won an Emmy Award. Korty also was nominated for Emmys for writing *Farewell to Manzanar*, for producing the outstanding informational program, *Who Are the DeBolts?*, about a family that adopted 19 children, most of them physically challenged war orphans, and for directing *Resting Place*. Korty has been particularly acute relating humanist stories crossing racial lines.

Korty's level of craftsmanship elevated the stories he told during the movie-of-the-week era. *The People* was based by scripter James M. Miller on Zenna Henderson's books about a teacher (Kim Darby) in a rural school who becomes suspect of the dour townsfolk, who turn out to be a race of extraterrestrials. Ellen M. Violett's strong script for *Go Ask Alice*, which dramatized teen drug addiction without pulling any punches, was nominated for an Emmy Award. Jamie Smith Jackson was outstanding as Alice in a cast that included Mackenzie Phillips, Jennifer Edwards, Robert Carradine, Ruth Roman, Andy Griffith, and William Shatner. The jealousy of a husband (Cliff Gorman) at a 10-year high school reunion over his wife's (Joan Hackett) former suitor (James Brolin) gives *Class of '63* its considerable momentum.

The Autobiography of Miss Jane Pittman was one of the best TV presentations of the early 1970s, dramatizing in flashback the events in the life of a 110-year-old black woman in Bayonne, Louisiana. Tracy Keenan Wynn's adaptation of Ernest J. Gaines's novel presents a *New York Times* reporter (Michael Murphy) interviewing Miss Pittman about being born into slavery in the 1850s, and living through various changes down through history. A great addition to the effectiveness of the piece is the performance of Cicely Tyson as Miss Pittman. The actress was 30 when she played the stages of the old woman's life, including the film's "present" of 1962 during the civil rights movement. The film won five Emmy Awards from six nominations, including for outstanding special, and two statuettes for Tyson, as outstanding actress in a drama, and outstanding actress of the year. Also winning Emmys were the makeup and costumes. Richard A. Dyasrt and Joel Fluellen co-starred.

Farewell to Manzanar was one of the most outstanding presentations about Asian Americans up to its time on American TV, concerning the mostly American-born Japanese Americans who were interned in concentration camps during World War II. The Manzanar camp was located near the Sierra Madre in eastern California. James D. Houston and Jeanne Wakatsuki Houston's book was adapted by the duo and Korty for this exceptional look from an insider's point of view. Dori Takeshita portrayed young Jeanne, and the cast included Nobu McCarthy, Yuki Shimoda, Mako, Pat Morita, Kip Niven, and Gretchen Corbett. The script and Hiro Narita's striking cinematography received Emmy nominations.

Korty's TV-diva movies include: a coming-of-age piece with Stephanie Kramer; Michael Learned in a new city at Christmastime; Jane Seymour haunted by a past love; a sightless Elizabeth Montgomery with a new guide dog; Meredith Baxter-Birney as a mentally challenged woman looking to live outside institution walls; Jill Eikenberry as a pregnant single teacher facing social marginalization and pressure to resign; Suzanne Somers as herself in *Keeping Secrets*, based on her autobiography about growing up in an alcoholic household; and Cicely Tyson as *Ms. Scrooge*. *A Deadly Business* featured Alan Arkin as the actual New York mob snitch Harold Kaufman. *The Ewok Adventure*, written by George Lucas, was the first of two TV movies that were spin-offs from Lucas's *Star Wars* franchise. It won an Emmy Award for special visual effects. The Ewoks were the small, furry creatures that were first seen in Richard Marquand's *Star Wars: Episode VI—Return of the Jedi* (1983).

John Lithgow starred as a Vietnam War–era Army officer investigating the death of a black fellow officer to get him a proper burial in an all-white cemetery in that man's racially divided small town in *Resting Place*. The dead man's parents, superbly played by Morgan Freeman ad CCH Pounder, seek an honorable burial for their son. To that end, Lithgow's probe to prove the son a hero turns up evidence that points to his end by "friendly fire." M. Emmet Walsh, Richard Brooks, Frances Sternhagen, and Richard Bradford co-starred. Korty caught the small-town feel and emphasized the racial tension during the absorbing investigative ritual. The Emmy nomination for best direction was accompanied by one for Lithgow as best actor.

Korty returned to a story about blind people with *Eye on the Sparrow*, about the first sightless couple to adopt a child in America, James and Ethel Lee in 1969. Keith Carradine and Mare Winningham starred as the Lees, skirting the clichés and emphasizing their difficult proposition in

Barbara Turner's teleplay. Korty smoothed out the rough edges, and the piece won a Christopher Award. *They*, based on a Rudyard Kipling story, features Vanessa Redgrave as a blind country matron with a houseful of dead children's ghosts.

Rick Schroeder gave one of his best efforts in *A Son's Promise*, as a teen vowing on his mother's deathbed to keep all of his younger siblings together as a family. *Line of Fire* starred Corbin Bernsen as Civil Rights attorney Morris Dees, who required a bodyguard while arguing racially-charged cases in the Deep South. *The Long Road* depicted the lives of a family of sharecroppers during the Great Depression. Mark Harmon and Lee Purcell starred. She and co-star Leon Russom received Emmy nominations. *Deadly Matrimony* pits tough police detective Brian Dennehy against the mob and his corrupt superiors, relying on an abused and fed-up rackets wife for his evidence and inspiration.

Getting Out was based on Marsha Norman's 1977 play about a woman headed home to Macon, Georgia, after spending eight years in prison for a shooting during a gas station holdup. She wants to see her son, whom she had in prison, but finds that her ex-hooker mother gave the child up for adoption. This is perhaps Korty's most underrated film as well as one of his best acted. Rebecca DeMornay has never been better than as the willful and weary prison mother who longs to see her child. Ellen Burstyn plays her unconscionable mother with all the reliability, hard bark, and rationalizations of an inveterate and bitter social fringe dweller. Motherhood has had interpretations as scabrous as this, but not many.

Redwood Curtain was another play adaptation, this time from the Lanford Wilson canon. A young Asian woman living with a wealthy adoptive family wants to search for her biological father, an alcoholic Vietnam War veteran. Jeff Daniels and Debra Monk repeated their Broadway roles, she in her Tony Award–winning part as an understanding aunt. John Lithgow starred as the adoptive father, and Lea Solonga, the star of *Miss Saigon*, played the young woman, Geri. Korty opened the play up, and the performers deliver, making the film a moving experience.

Kathy Baker starred in *Oklahoma City: A Survivor's Story*, which follows a secretary's experiences in the rubble of the bombed Oklahoma City Federal Building and her physical and mental recovery. *A Gift of Love* received Daytime Emmy nominations for outstanding children's special and performer (Debbie Reynolds).

PETER KOSMINSKY
b. 1956, London, England

Movies: *Shoot to Kill* (1990, co-directed with Liz Westbrook), *The Dying of the Light* (1992), *Wuthering Heights* (1992, aka *Emily Bronte's Wuthering Heights*), *No Child of Mine* (1997), *Walking on the Moon* (1999), *Warriors* (1999, aka *Peacekeepers*), *Innocents* (2000), *White Oleander* (2002), *The Project* (2002), *The Government Inspector* (2005), *Britz* (2007)

A documentary filmmaker whose realist's sensibility has carried over to great effect in his fictional films, Kosminsky has been at the forefront of British TV for more than a decade. A favorite of the British Academy of Film and TV Arts Awards voters, his movies evince provocative topicality, and he has been particularly cognizant of race relations and the effects of day-to-day soldiering in this era of international peacekeeping by his nation and the United States.

TOM KOTANI, aka Shusei Kotani, aka Tsugunobu Kotani

Movies: *The Last Dinosaur* (1977, co-directed with Alex Grasshoff), *The Bermuda Depths* (1978), *The Ivory Ape* (1980)

Japanese filmmaker Kotani partnered with Arthur Rankin Jr. and Jules Bass, producers of kid-friendly Saturday-morning TV fare, to make the creature features listed above. Each one combined rugged adventure, minimal plot points requiring any brain power, good special effects, and a suitably crusty star—Richard Boone, Burl Ives, and Jack Palance, respectively. *The Last Dinosaur* was intended for theaters, but went to TV instead.

(WILLIAM) TED KOTCHEFF
b. April 7, 1931, Toronto, Ontario, Canada

***Armchair Theatre*:** *The Emperor Jones* (1958)
***Play for Today*:** *Edna, the Inebriate Woman* (1971), *Ackerman, Dougall and Harker* (1972)
Movies: *Love on the Run* (1994), *Family of Cops* (1995), *A Husband, a Wife, and a Lover* (1996), *Borrowed Hearts* (1997, aka *Borrowed Hearts: A Holiday Romance*), *Crime in Connecticut: The Story of Alex Kelly* (1999)
Specials: *The Desperate Hours* (1967), *Of Mice and Men* (1968)

Kotcheff has forged one of the most eclectic careers in films and TV, in Great Britain, Canada, and America, in series and specials, and in his selection of subject matter and treatment of styles and genres. For instance, in 1989 he directed two features, the outrageously comic *Weekend at Bernie's* and *Winter People*, a hard Depression tale set in a mountain town in North Carolina. Kotcheff kicked off Sylvester Stallone's Rambo franchise with *First Blood* (1982) and was content thereafter to direct sequels three and five of *The Red Shoe Diaries*, a straight-

to-video line of erotica. His features include *Tiara Tahiti!* (1962), *Life at the Top* (1965), *The Apprenticeship of Duddy Kravitz* (1974), *Fun with Dick and Jane* (1977), *Who Is Killing the Great Chefs of Europe?* (1978), *North Dallas Forty* (1979), *Uncommon Valor* (1983), *Joshua Then and Now* (1985), and *Switching Channels* (1988). Better examples probably exist as antitheses of the *auteur* theory, but Kotcheff will do just fine.

Kotcheff originally directed *Duddy Kravitz* as an hour-long installment of *Armchair Theatre* on ITV in 1961, starring Hugh Futcher in the title role that, in Kotcheff's follow-up feature, was a stepping stone for Richard Dreyfuss. Kotcheff directed 15 episodes of that anthology, and directed several provocative hour-long dramas of the mid-1960s, including *Dare I Weep, Dare I Mourn* (1966), the Stanley Mann adaptation of a John le Carre tale about the smuggling of a spy in a coffin through the Berlin Wall checkpoint to the West, starring James Mason, Kay Walsh, Hugh Griffith, and Jill Bennett; and Jean Cocteau's *The Human Voice* (1966) with Ingrid Bergman in one of her rare TV appearances. Kotcheff won a British Academy of Film and TV Arts Award for best single drama for *Edna, the Inebriate Woman*. He has been best known in recent years as an executive producer on the Dick Wolf spin-off series, *Law & Order: Special Victims Unit*.

Kenneth Spencer was Kotcheff's *The Emperor Jones*, using Terry Southern's adaptation of Eugene O'Neill's play. Kotcheff threw in with producer David Susskind and George Segal in efforts to adapt plays for TV in the mid-1960s, directing Segal, Arthur Hill, Teresa Wright, and Yvette Mimieux in *The Desperate Hours*, as well as John Steinbeck's *Of Mice and Men*, with Segal as George, Nicol Williamson as Lenny, Joey Heatherton as Curley's wife, John Randolph, and Moses Gunn. Back in England, Kotcheff's *Edna, the Inebriate Woman* struck a sorrowful chord in the hardscrabble story of an alcoholic bag lady. Patricia Hayes won a BAFTA for her performance. *Family of Cops* was a minor Charles Bronson vehicle. And the rest of Kotcheff's TV movies are par for the course, including the Christmas piece, *Borrowed Hearts*, and a torn-from-the-headlines Alex Kelly project, about a multiple-count rapist (Matthew Settle) supported by his family in foreign lands for a decade before he finally decides to return to the United States to face trial.

BERNARD L. KOWALSKI
b. August 2, 1929, Brownsville, Texas

Movies: *Terror in the Sky* (1971), *Black Noon* (1971), *Columbo: Death Lends a Hand* (1971), *Two for the Money* (1972), *The Woman Hunter* (1972), *Women in Chains* (1972), *The New Healers* (1972), *In Tandem* (1974), *Columbo: An Exercise in Fatality* (1974), *Columbo: Playback* (1975), *Columbo: Fade in to Murder* (1976), *Flight to Holocaust* (1977), *The Nativity* (1978), *Marciano* (1979), *Nightside* (1980), *Turnover Smith* (1980), *Miracle on Beekman's Place* (1988), *Nashville Beat* (1990)

An extra in Dead End Kids pictures, Kowalski later clerked for his father, an assistant director and production manager, at age 17. He started directing TV shows in the mid-1950s: *Boots and Saddles*, *Broken Arrow*, *The Rifleman*. He was hired by Gene Corman, low-budget kingpin Roger Corman's brother, to direct *Hot Car Girl* (1958), *Night of the Blood Beast* (1958), *Attack of the Giant Leeches* (1959), and the World War II picture *Blood and Steel* (1959) with Ziva Rodan as "Native Girl," enlisting the Seabees to battle the Japanese on a Pacific atoll. Kowalski directed episodes in the action genres: *Perry Mason*, *The Untouchables*, *The Virginian*, *Rawhide*, *Mission: Impossible*, *Gunsmoke*, *Banacek*, *The Rockford Files*, *Baretta*, *Airwolf*, *Magnum, P.I.*, *Jake and the Fat Man*, *Baywatch Nights*, *Thunder in Paradise*, and many more. He directed the pilots for *Richard Diamond, Private Detective*, *The Monroes*, and *NYPD*. Kowalski's later features include *Krakatoa, East of Java* (1969, an infamous title, since the volcano is west of Java), *Stiletto* (1969), *Macho Callahan* (1970), and *Sssssss* (1973) with Strother Martin and a serum that turns men into cobras.

Terror in the Sky, one of the group-jeopardy plane epics that hit the small screen after the success of George Seaton's *Airport* (1970), starred Doug McClure as a Vietnam War helicopter pilot who is drafted out of the passengers of a commercial flight to take over the controls when the pilots are poisoned. In *Black Noon*, Roy Thinnis and Yvette Mimieux are terrorized by a satanic cult. Kowalski favorite Lois Nettleton and the director's B-film past converged when she played a parole officer who goes undercover to investigate prison conditions in *Women in Chains*, which co-starred Ida Lupino, Jessica Walter, Belinda Montgomery, and Penny Fuller. *Two for the Money* was a private eye caper with Robert Hooks and Stephen Brooks as partners rummaging through a gallery of witnesses including Walter Brennan, Neville Brand, Mercedes McCambridge, and a young Richard Dreyfuss. *The Woman Hunter* was Stuart Whitman stalking Barbara Eden in the Bahamas. *In Tandem* was the pilot film for *Movin' On* starring Claude Akins and Frank Converse as truckers.

Flight to Holocaust was another planeload of suspense, this time with the aircraft stuck in the side of a skyscraper 20 floors up after a crash, with safety officials deciding how the get the passengers out before the thing topples to the street. Christopher Mitchum and Patrick Wayne starred with a few Hollywood veterans—Lloyd Nolan, Sid Caesar, Rory Calhoun—as well as Fawne

Harriman, Desi Arnaz Jr., Greg Morris, and Paul Williams as Colorado.

The Nativity offered the courtship of Joseph and Mary, leading up to the first Christmas, as envisioned by writers Morton S. Fine and Millard Kaufman, with Madeleine Stowe and John Shea in the leads and Leo McKern as King Herod. Tony LoBianco was credible starring as undefeated prizefighter Rocky Marciano in Kowalski's biopic *Marciano*. Kowalski tried another cops/buddies pilot that never flew, *Nightside*, starring Doug McClure as the veteran and Michael Cornelison as the newcomer, with Timothy Agoglia Carey as Slowboy.

Turnover Smith was another William Conrad crime pilot that failed to sell. Kowalski's final TV movies were written by their lead actors. In *Miracle at Beekman's Place*, Scoey Mitchell stars in an inner-city story of a new clinician who challenges drug peddlers dealing to neighborhood kids. And *Nashville Beat* was based on a Kent McCord story, which employed the old *Adam-12* star as a divorced Los Angeles detective who teams up with his old partner (his old *Adam-12* partner, Marty Milner) in the title city where a despicable crime lord is creating havoc.

LLOYD KRAMER
b. 1947, Swampscott, Massachusetts

Movies: *Before Women Had Wings* (1997, aka *Oprah Winfrey Presents Before Women Had Wings*), *David and Lisa* (1998, aka *Oprah Winfrey Presents David and Lisa*), *All-American Girl: The Mary Kay Latourneau Story* (2000), *Amy & Isabelle* (2001, aka *Oprah Winfrey Presents Amy & Isabelle*), *The Five People You Meet in Heaven* (2004), *For One More Day* (2007, aka *Oprah Winfrey Presents Mitch Albom's For One More Day*)

Kramer was a TV news and features reporter in Baltimore, where he became acquainted with Oprah Winfrey, and New York. He has functioned as her "house" TV movie director. He directed the hour-long documentary *Nine* (1994) and the two-hour ABC documentary *Report from Ground Zero* (2002). Kramer was nominated for a Directors Guild of America Award for *The Five People You Meet in Heaven*.

Before Women Had Wings centers on a widowed mother and abuse victim who becomes an alcoholic after her abusive, alcoholic husband commits suicide. Glory Marie Jackson begins visiting abuse on her own daughters. Redemption for the family could lie in a woman (Winfrey) who befriends one of the daughters. Ellen Barkin delivered what may be her finest performance as Glory, battling a number of demons from an emotionally fractured life. She deservedly won an Emmy Award and was nominated for a Golden Globe. Julia Stiles and Tina Majorino were excellent as the kids and the piece co-starred John Savage and Burt Young. *David and Lisa* was the remake of Frank Perry's 1962 film about two withdrawn psychiatric patients who negotiate their own fears to forge a relationship. Kramer retooled Eleanor Perry's screenplay and shares teleplay credit with her. Both films were derived from Theodore Isaac Rubin's book. Lukas Haas and Brittany Murphy were both excellent in the leads as David, a genius who hates to be touched, and Lisa, a split personality. Sidney Poitier played their psychiatrist, and the cast included Allison Janney and Debi Mazar.

Penelope Ann Miller played Mary Kay Latourneau, the infamous, 34-year-old suburban Seattle teacher who slept with one of her 13-year-old students and eventually had two babies by him. *Amy & Isabelle* focused on a mother/daughter relationship in a gossipy Maine town that begins to unravel once the girl begins an affair with her math teacher. The persuasive performances of Elisabeth Shue, Hanna Hall, and Martin Donovan strengthen the drama.

Jon Voight starred as Eddie, an amusement park repairman who is killed on his 83rd birthday while saving a little girl from a falling ride, in *The Five People You Meet in Heaven*. In heaven, he encounters five individuals from his past life who helped him along the way. Ellen Burstyn, Michael Imperioli, and Jeff Daniels co-starred. Kramer Morgenthau's photography, which was nominated for both an Emmy and an American Society of Cinematographers Award, helped Lloyd Kramer visualize the hereafter. Voight received a Screen Actors Guild Award nomination.

STANLEY KRAMER
b. September 29, 1913, Brooklyn, New York; d. February 19, 2001, Woodland Hills, California

***ABC Theatre*:** *Judgment: The Trial of Julius and Ethel Rosenberg* (1974, co-directed with Lee H. Bernhardi), *Judgment: The Court-Martial of the Tiger of Malaya—General Yamashita* (1974, co-directed with Lee H. Bernhardi), *Judgment: The Court-Martial of Lieutenant William Calley* (1975, co-directed with Lee H. Bernhardi)

One of Hollywood's foremost director/producers, Kramer consciously made insistent films about social issues. As a director, his films include *Not as a Stranger* (1955), *The Defiant Ones* (1958), *On the Beach* (1959), *Inherit the Wind* (1960), *Judgment at Nuremburg* (1961), *It's a Mad Mad Mad Mad World* (1963), *Ship of Fools* (1965), *Guess Who's Coming to Dinner* (1967), and *Oklahoma Crude* (1973).

Kramer directed a 1975 pilot for an unsold series called *Guess Who's Coming to Dinner*, starring Leslie Charleson

and William Callaway. The three *Judgment* specials all were courtroom exercises based on famous cases. Kramer introduced each of the *Judgment* programs. Norman Corwin wrote the *Tiger of Malaya* script. *The Court-Martial of Lieutenant William Calley* won an Emmy for videotape editing. Tony Musante played Calley and the supporting cast included Richard Basehart, Harrison Ford, Geoffrey Horne, G. D. Spradlin, and Bo Hopkins.

PAUL KRASNY
b. August 8, 1935, Cleveland, Ohio; d. November 12, 2001, Las Vegas, Nevada

Movies/Miniseries: *The D.A.: Conspiracy to Kill* (1971), *Adventures of Nick Carter* (1972), *The Letters* (1973, co-directed with Gene Nelson), *Big Rose: Double Trouble* (1974, aka *Double Trouble*), *The Islander* (1978), *Centennial* (1978–79, mini, co-directed with Virgil W. Vogel, Harry Falk, Bernard McEveety), *When Hell Was in Session* (1979), *Alcatraz: The Whole Shocking Story* (1980, mini, aka *Alcatraz and Clarence Carnes*), *Fugitive Family* (1980), *Fly Away Home* (1981), *Terror Among Us* (1981), *Time Bomb* (1984), *Still Crazy Like a Fox* (1987, aka *Crazy Like a Fox: The Movie*), *Kojak: Ariana* (1989), *Kojak: Flowers for Matty* (1990), *Back to Hannibal: The Return of Tom Sawyer and Huckleberry Finn* (1990), *Tag Team* (1991), *Drug Wars: The Cocaine Cartel* (1992, mini), *Two Fathers: Justice for the Innocent* (1994), *Search and Rescue* (1994)

Krasny worked as a film editor on *Mission: Impossible* and *Mannix*. He directed episodes of both shows as well as *Hawaii Five-O*, *Switch*, *Bronk*, *The Blue Knight*, *T.J. Hooker*, *Police Squad!*, *Simon & Simon*, *MacGyver*, *Crazy Like a Fox*, *Miami Vice*, *Jake and the Fatman*, and other shows. Krasny directed the features *Christina* (1974) with Barbara Parkins, and *Joe Panther* (1976) with Ray Tracey and Brian Keith, about a modern-day Seminole assimilating out of the Everglades.

Adventures of Nick Carter starred Robert Conrad as a New York private eye at the turn of the twentieth century out to solve the death of his associate, which is linked to the kidnapping of a society philanderer's wife. The old-time look provided a novelty background for the investigative ritual, even though Conrad is doing the snappy asking. Shelley Winters is around, too, along with Broderick Crawford, Neville Brand, Pat O'Brien, Pernell Roberts, Dean Stockwell, Brooke Bundy, Jaye P. Morgan, and Larraine Stephens. Krasny's *Big Rose* is more private eye stuff, and more of Winters, as half of an investigative firm with Barry Primus.

When Hell Was in Session, based on the book by Jeremiah Denton and Eddie Brandt, alternated between the concurrent stories of U.S. Navy Commander Denton, an actual American prisoner of war in North Vietnam, and his wife in the states, where she's trying to bring attention to the POWs. Krasny's collaboration with film editor John Woodcock converted the transitions between stories into dynamic storytelling, earning the latter both Emmy and Eddie nominations. Hal Holbrook and Eva Marie Saint starred as the Dentons. The film won a Peabody Award.

Krasny makes us feel the paranoia of the title brood in *Fugitive Family*, forced into the federal Witness Relocation Program after formerly covert agent Richard Crenna has his cover blown by the mob. *Alcatraz: The Whole Shocking Story* covered the 1962 escape attempt masterminded by Clarence Carnes, played by Michael Beck. The big cast included Peter Coyote, John Amos, Joe Pantoliano, Robert Davi, Alex Karras, and others. Billy Dee Williams and Morgan Fairchild fronted *Time Bomb*, about terrorists hijacking a truckload of plutonium. *Back to Hannibal* proposed that Tom and Huck had grown up to be a lawyer and a reporter, respectively. Jesse "The Body" Ventura and Rowdy Roddy Piper were in Krasny's wrestling movie, *Tag Team*, eight years prior to Ventura becoming governor of Minnesota.

Michael Mann produced Krasny's *Drug Wars* film as a follow-up to Brian Gibson's superb *Drug Wars: The Camarena Story* (1990), which Mann wrote and produced. Krasny's *Drug Wars: The Cocaine Cartel* concerns a federal Drug Enforcement Agency operative assigned to combat the Medellin, Colombia, drug network. Krasny's miniseries featured Dennis Farina, Julie Carmen, John Glover, Karen Young, and Assumpta Serna. Krasny's show was nominated for Emmy Awards for best miniseries and best film editing by Douglas Ibold, and won an American Society of Cinematographers Award for Roy H. Wagner's photography. *Drug Wars* was slick, tough, and compelling, as befits the Mann signature. The most accomplished show with which Krasny was associated, it made his follow-up pursuit of narcotics traffickers, *Two Fathers*, a rather hokey comedown, especially when the dads are played by Conrad and George Hamilton, tracking dealers whose drugs have killed their offspring. The director's final movie was, again, a Conrad vehicle, *Search and Rescue*, a retread of the actor's short-lived 1990 series, *High Mountain Rangers*.

GERALD KRELL

Special: *FDR: That Man in the White House* (1982)

A documentary filmmaker, Krell has been partnered with producer Meyer Odze in Auteur Productions, Ltd., of Washington, D.C. Dore Schary, the playwright who wrote *Sunrise at Campobello* about the lives of Franklin and Eleanor Roosevelt, also created the one-man play, *FDR:*

That Man in the White House. Krell filmed the show at the National Theatre in Washington. It aired on HBO.

SURI KRISHNAMMA
b. May 10, 1961

Movies/Miniseries: *The Place of the Dead* (1997), *A Respectable Trade* (1998, mini), *Wuthering Heights* (2003)

Krishnamma's features include *O Mary This London* (1994), *The Turnaround* (1994) with Clive Owen, *A Man of No Importance* (1994) starring Albert Finney, and *New Year's Day* (2000) with Marianne Jean-Baptiste. Krishnamma co-directed the documentary *The Road to Sundance* (2000) with Claire Bee and Todd Kleparski. Krishnamma directed episodes of *Spender*, *Dalziel and Pascoe*, *Blue Murder*, *Sea of Souls*, and other series. Krishnamma was three times nominated for British Academy of Film and TV Arts Awards, for the shorts *Mohammed's Daughter* (1986) and *Water's Edge* (1988), and with writer Philippa Gregory and producer Ruth Baumgarten for best serial drama for *A Respectable Trade*.

The Place of the Dead is a man-against-nature drama about a British military expedition in Malaysia that ascends a high peak to investigate an unexplored highland valley. The difficulty proves too much for expedition members and the dissention, rationing, rationalizing, and decision making begin. The cast includes Simon Dutton, Greg Wise, Dougray Scott, and Timothy West.

A Respectable Trade was nominated for best serial or special by the British Academy of Film and TV Arts, and won the BAFTA for Frances Tempest's costumes. It's a beautifully acted eighteenth-century romance derived by Philippa Gregory from her novel, starring Emma Fielding, Ariyon Bakare, Anna Massey, Warren Clarke, Jenny Agutter, Simon Williams, and Richard Briers. Max Enscoe and Annie de Young wrote the updated, musical teleplay for Krishnamma's version of Emily Bronte's *Wuthering Heights* for MTV. It's daring, odd, and different, but average overall. Erika Christensen and Mike Vogel co-starred.

ALLAN KROEKER
b. Winnipeg, Manitoba, Canada

Movies: *The Prodigal* (1983), *Tramp at the Door* (1985), *Heaven on Earth* (1987), *Age-Old Friends* (1989, aka *A Month of Sundays*), *Hostile Advances: The Kerry Ellison Story* (1996)

Kroeker made several low-budget independent films, such as *Showdown at Williams Creek* (1991), but has mostly worked as an in-demand series freelancer. His credits include *The Ray Bradbury Theatre*, *Dracula: The Series*, *Road to Avonlea*, *TekWar*, *Lonesome Dove: The Outlaw Years*, *Charmed*, *Supernatural*, *Bones*, the final episodes of three of the *Star Trek* franchises, and many others. Kroeker was nominated for three Gemini Awards for best director, for *Tramp at the Door*, *Heaven and Earth*, and an episode of *Forever Knight* in 1989.

Tramp at the Door co-starred Ed McNamara and August Schellenberg. *Heaven and Earth*, featuring Sarah Polley and Fiona Reid, told the story of teen orphans who are transplanted from Wales to Canada. Rena Sofer played Kerry Ellison in *Hostile Advances*, a sexual harassment piece based on fact about a constantly badgered woman by an office mate. Ellison's labor board won't act on her complaints, so she takes the matter to court. Victor Garber and Karen Allen co-starred.

Both Hume Cronyn and Vincent Gardenia won Emmy Awards for Kroeker's *Age-Old Friends*, the latter in the supporting category. They play best friends in a senior citizen facility, where Cronyn's John tries daily to keep up his mental faculties by flirting with nurses and pushing the envelope in other ways, and especially by trying to keep his friend, Michael (Gardenia), from drifting into senility. A bittersweet drama about aging, it was adapted by Bob Larbey from his play.

WILLIAM KRONICK

Movie: *The 500-Pound Jerk* (1973)

Kronick wrote and directed two 1971 primetime specials featuring George Plimpton, and was second unit director on the John Guillermin films *The Bridge at Remagen* (1969) and *King Kong* (1976). Kronick's only TV movie concerned a Madison Avenue shark whose plan to turn a muscle-bound hayseed into an Olympic weightlifting champion could be foiled when the big guy falls for another athlete, a Russian gymnast. Alex Karras starred.

CRISTOBAL KRUSEN
b. 1952, Tampa, Florida

Movie: *First Landing* (2007)

Krusen wrote and produced *First Landing*, a dramatization of the voyage by the English settlers who founded Jamestown, Virginia. Kruson played Richard Hakluyt and Edward Woodward narrated and played Nathanial Peacock. Krusen's initial film as a director was *Final Solution* (2001).

KEVIN KUHLKE

Special: *O Pioneers!* (1991, co-directed with Kirk Browning)

As an actor, Kuhlke appeared in Ari Gold's *Helicopter* (2000) and Michael Laurence's *The Escape Artists* (2005). *O Pioneers!* was Darrah Cloud's play adaptation of Willa Cather's novel, starring Mary McDonnell as Alexandra Bergson, whose turn-of-the-twentieth-century family is jealous of her success with the family's Nebraska homestead after it is bequeathed to her. The cast includes Jennifer Bohn, John F. Carpenter, Christopher Coucill, and Neil Maffin. This was a theatre piece adapted for PBS, and not the Glenn Jordan–directed TV movie of the same name with Jessica Lange, which aired a year later on *Hallmark Hall of Fame*.

BUZZ KULIK
b. Seymour Kulik, July 23, 1922, Kearney, N.J.; d. January 13, 1999, Los Angeles

***Playhouse 90*:** *Verdict of Three* (1958), *A Trip to Paradise* (1959), *The Killers of Mussolini* (1959), *The Sounds of Eden* (1959), *To the Sound of Trumpets* (1960)
***Kraft Suspense Theatre*:** *The Case Against Paul Ryker* (1963, two parts)
***Hallmark Hall of Fame*:** *A Storm in Summer* (1970, aka *The Merchant of Scarsdale*), *The Man Who Came to Dinner* (1972)
Movies: *Vanished* (1971), *Owen Marshall, Counselor at Law* (1971, aka *A Pattern of Morality*), *Brian's Song* (1971), *Crawlspace* (1972, solely credited to John Newland), *Incident on a Dark Street* (1973), *Pioneer Woman* (1973), *Bad Ronald* (1974), *Remember When* (1974), *Cage Without a Key* (1975), *Matt Helm* (1975), *Babe* (1975), *The Lindbergh Kidnapping Case* (1976), *Corey: For the People* (1977), *Never Con a Killer* (1977, aka *The Feather & Father Gang*), *Kill Me if You Can* (1977, aka *The Caryl Chessman Story*), *Ziegfeld: The Man and His Women* (1978), *From Here to Eternity* (1979, mini), *Rage of Angels* (1983, aka *Sidney Sheldon's Rage of Angels*), *George Washington* (1984, mini), *Kane & Abel* (1985, mini), *Women of Valor* (1986), *Her Secret Life* (1987, aka *One for the Dancer*, aka *Code Name: Dancer*), *Too Young the Hero* (1988), *Around the World in 80 Days* (1989, mini), *Lucky/Chances* (1990, mini, aka *Jackie Collins' Lucky/Chances*), *Miles From Nowhere* (1992, aka *The Long Walk Home*)

Following Army service in World War II, Kulik produced and directed commercials and dozens of live dramas for CBS-TV in the 1950s, including 45 episodes of *Lux Video Theatre* and multiple installments of *Climax!*, *Gunsmoke*, *Have Gun—Will Travel*, *The Twilight Zone* (including the famous episode *A Hundred Yards over the Rim*) and *The Defenders* (including the series debut, *The Quality of Mercy*, featuring a young Gene Hackman). Kulik, who produced many of his shows, received Emmy nominations for the direction of *Doctor Kildaire* in 1962, *A Storm in Summer*, *Brian's Song*, and *Babe*, and for producing the outstanding long-form nominees *The Lindbergh Kidnapping Case* and *George Washington*. Kulik received the DGA award for best direction in movies for TV for *Brian's Song*, and was nominated for *A Storm in Summer* and *Babe*. In his most notable extra-entertainment role, Kulik served as TV advisor to Democratic Senator Edmund Muskie of Maine during the 1971–1972 presidential campaign. Among his more notable hour-long TV shows was *Portrait of a Man Whose Name Was John* (1973), starring Raymond Burr as Pope John XXIII. Kulik directed 10 features including *Villa Rides!* (1968), *Riot!* (1969), *To Find a Man* (1972, a Golden Palm nominee at the Cannes Film Festival), *Shamus* (1973), and *The Hunter* (1980).

Kulik became one of the rotating directors staffing *Playhouse 90* in the third season (1958-59) of its storied four-year run, joining George Roy Hill, John Frankenheimer, Franklin J. Schaffner and others. Among his shows for the program were *The Killers of Mussolini*, about the final three days in the life of the Italian dictator, with Nehemiah Persoff in the title role, and *To the Sound of Trumpets* starring Dan O'Herlihy, Judith Anderson, Boris Karloff, Stephen Boyd, Preston Foster, and Sam Jaffe.

The Case Against Paul Ryker, Kulik's two-part 1963 debut of *Kraft Suspense Theater*, became the basis for the 1966 Bradford Dillman series, *Court-Martial*. About a sergeant suspected of being a traitor in the Korean War, Kulik's two-parter was released theatrically as *Sergeant Ryker* (1968) when Lee Marvin, who played the title character, was amid his run as a big box-office star.

Kulik hit a remarkable stride beginning in 1970 with the acclaimed *Hallmark Hall of Fame* presentation of *A Storm in Summer*, about the cultural gulf and human universals in the tentative relationship between an elderly Jewish man and a black youth in New York City. This Rod Serling–penned show won Emmy Awards for outstanding drama and for Peter Ustinov's inspired performance as the old man. Kulik earned a nomination for his sensitive handling of this at first tenuous, then compelling relationship, which is forged while the boy is waiting inside the old man's store during a rain storm. N'Gai Dixon co-starred as the boy, Herman Washington, and Peter Bonerz and Marilyn Mason played a pair of the

side characters. *A Storm in Summer* was remade with Peter Falk in 2000 as Robert Wise's final project, when its relevance was perhaps not so prescient but its characters just as deeply felt.

Kulik then directed the very first extra-long-form TV movie, *Vanished* (1971), with Richard Widmark leading an all-star cast in his small-screen debut as the U.S. President, whose senior advisor goes missing. At the time, the FBI's knowledge that the advisor was a homosexual was racy stuff for NBC's event-styled programming. James Farentino as the press secretary has to hold the media at bay as it becomes apparent that the President himself knows more than he is saying. Dean Riesner based his teleplay on Fletcher Knebel's best seller. In the mix were E. G. Marshall, Eleanor Parker, Robert Young, Arthur Hill, William Shatner, Jim Davis, Larry Hagman, Skye Aubrey, Robert Hooks, Murray Hamilton, Sheree North, and others. The show received an Emmy nomination as best single program. Also nominated were Riesner for his suspenseful script, Widmark, and Young as a U.S. senator. The four-hour telefilm marked the first time a TV movie was split over two nights, becoming the forerunner of the miniseries form a decade before the term entered the American lexicon.

Kulik's handling of the tragic pro football story, *Brian's Song*, struck a national chord. The friendship between Chicago Bears running backs Gale Sayers and Brian Piccolo was presented with humor, verisimilitude, and assuredness, setting the stage for a leap into sorrow when the latter's cancer is diagnosed, and his life declines. Piccolo died of cancer at age 26 after four years with the Bears. Billy Dee Williams played Sayers and James Caan enacted Piccolo, and both reaped deserved Emmy nominations in career-boosting parts. The telefilm won Emmys for best dramatic program, Jack Warden's performance as Bears Coach George Halas, William Blinn's teleplay, and Joseph Biroc's superb cinematography. Michel Legrand's theme music is among the most memorable scores of the era. Blinn based the script on a portion of Sayers's autobiography written with Al Silverman, *I Am Third*. The supporting cast was first-rate, particularly Judy Pace and Shelley Fabares as the players' wives, David Huddleston as Ed McKaskey, and Bernie Casey as J. C. Caroline. As a cultural benchmark, *Brian's Song* became the epitome of stories about the athlete dying young, and it begat the pejoratively labeled strain of "disease of the week" movies. Like *A Storm in Summer*, *Brian's Song* was at its core the story of a friendship across racial lines at a time when race relations were a raw national issue. In back-to-back years, Kulik's shows about race relations won the top Emmys when America wasn't yet a decade removed from the Civil Rights Act of 1964, and few African Americans were on network TV.

The Man Who Came to Dinner was another all-star affair, fronted by Orson Welles as the acid-tongued and wheelchair-bound critic, Sheridan Whiteside. Moss Hart and George S. Kaufman's enduring play about this curmudgeon's verbal assault on the family who takes him in was peopled by Lee Remick, Joan Collins, Marty Feldman, Don Knotts, Edward Andrews, Mary Wickes, and Michael Gough. Both *Crawlspace* and *Bad Ronald* dealt with the logistical capabilities and sheer creepiness of disturbed individuals living in hiding spaces inside homes. *Bad Ronald* featured a particularly fine performance from Scott Jacoby as a boy who kills a playground mate and is "kept" on the lam yet close by his mother (Pippa Scott). *Owen Marshall, Counselor at Law*, *Matt Helm*, and *Never Con a Killer* were successful pilot films, the last for the very short-lived Stefanie Powers series *The Feather & Father Gang*. One of the best but least known crime dramas of the era was *Incident on a Dark Street*, about attempts to prosecute organized crime, starring James Olson and William Shatner.

Kulik directed Susan Clark to an Emmy-winning performance in another sports biopic, *Babe* (1975), about the mid-century American Olympian and pro golfer Babe Didrikson Zaharias. Joanna Lee based her script on sports pioneer Zaharias's autobiography, *This Life I've Led*. Clark, Lee, and Kulik blended their efforts beyond the portrayal of a life to elucidate the hurdles faced by women athletes before the 1960s, particularly male prejudice. Clark's then husband, former Detroit Lions football star Alex Karras, played George Zaharias, and the cast included Slim Pickens, Ford Rainey, Jeanette Nolan, Arch Johnson, and Ellen Geer. The piece was nominated for eight Emmys in all, and also won for Jerry Goldsmith's marvelous score. *Babe* was nominated for best special as well as Kulik's direction, Lee's script, Charles F. Wheeler's cinematography, and Henry Berman's editing. The film won the Golden Globe for best TV movie, Kulik was nominated for a DGA Award, and Berman won an Eddie for the American Cinema Editors.

The director's fact-faithful biographical dramas continued with great success. Renowned TV drama writer JP Miller sifted the evidence to bring back *The Lindbergh Kidnapping Case* (1976), the so-called "crime of the century," in which the pioneer aviator's infant son was taken. The time/place details for this investigation and trial were evocatively dressed by Kulik's crew, and the performance of Anthony Hopkins as the accused (some say railroaded), Bruno Hauptmann, was riveting. The show was nominated for six Emmys, including outstanding special (Kulik produced), and won the best actor

Emmy for Hopkins. Cliff DeYoung played Lindbergh, and the cast included Martin Balsam, Dean Jagger, Tony Roberts, Sian Barbara Allen, Denise Alexander, and Laurence Luckinbill. For a movie-to-movie comparison of the same events, see Mark Rydell's TV interpretation, *Crime of the Century* (1996).

Kill Me if You Can (1977) was about California's "Red Light Bandit," Caryl Chessman, played by Alan Alda in an Emmy-nominated performance. Chessman was a convicted rapist who spent 12 years on death row at San Quentin before being executed in 1960. The liberal politics of Kulik and Alda considerably informed the piece, which was written by John Gay from an anti-capital-punishment point of view. Assembled for this prison drama were Talia Shire, John Randolph, John Hillerman, Barnard Hughes, James B. Sikking, and Walter McGinn.

Ziegfeld: The Man and His Women (1978) was, like all Kulik period pieces, superbly dressed. It won two Emmys from eight nominations in below-the-line categories, and was nominated for a Golden Globe for best TV movie. Paul Shenar was center-stage as Broadway impresario Florenz Ziegfeld, an ambitious and talented producer who rose to fame in the 1890s and staged revues and shows through the front decades of the twentieth century. The women of the title were Anna Held (Barbara Parkins), Lillian Lorraine (Valerie Perrine), Billie Burke (Samantha Eggar), and Marilyn Miller (Pamela Peadon).

The director became adept at large-budget, event-style miniseries with huge casts and period dress, particularly a six-hour version of James Jones's massive novel of Army life in pre-World War II Hawaii, *From Here to Eternity*, which starred Natalie Wood in one of her last roles as the straying officer's wife falling in love with a hard-headed drill sergeant (William Devane). Also starring in roles for Kulik, which were made famous in Fred Zinnemann's 1953 Academy Award–winning best picture, were Steve Railsback as Prewitt, Joe Pantoliano as Maggio, Kim Basinger, and Peter Boyle, with the participation of Roy Thinnis, Andy Griffith, Salome Jens, and Andy Robinson. Wood won the Golden Globe for best actress.

George Washington was Kulik's true epic, an eight-hour CBS miniseries dramatizing the first U.S. President's life through the French and Indian and the Revolutionary Wars. Washington's adventures in the wilderness, several battles, and his personal qualities and relationships as well as his leadership and statesmanship are all covered on a panoramic canvas. Barry Bostwick stalwartly inhabited the role of his life as the Father of His Country. Patty Duke Astin played Martha Washington with Jaclyn Smith as Sally Fairfax, and the cast included Trevor Howard, James Mason, Lloyd Bridges, Jose Ferrer, Hal Holbrook, Richad Kiley, Robert Stack, Anthony Zerbe, and others. The miniseries was nominated for six Emmys, including for outstanding limited series, Duke Astin's performance as the *first* first lady, and Harry Stradling Jr. for his marvelous cinematography.

Kane & Abel was derived from the Jeffrey Archer novel about an immigrant tycoon and a Boston-born business magnate ruthlessly fighting a war of one-upmanship. It was another stylish and involving Kulik miniseries. Peter Strauss was the upstart Pole whose experience included incarceration in the Gulag. He's pitted against Sam Neill as the New England financier. Strauss received a Golden Globe nomination and the cast included Ron Silver, David Dukes, and Veronica Hamel. *Women of Valour* starred Susan Sarandon and Kristy McNichol as nurses in the Philippines imprisoned during World War II by the Japanese. *Too Young the Hero* was another World War II story about Calvin Graham (Rick Schroeder), who lied about his age and was accepted by the U.S. Navy at the age of 12, was awarded the Purple Heart for injuries on Guadalcanal, then was considered a deserter through a misunderstanding.

Kulik remade the 1956 Michael Anderson/Mike Todd spectacular that won the best picture Oscar, *Around the World in 80 Days* by placing Pierce Brosnan in the lead as Phileas Fogg and a lesser but no less game galaxy than followed David Niven's Fogg in the original: Lee Remick, Jill St. John, John Mills, Christopher Lee, Rick Jason, Patrick Macnee, Robert Wagner, Roddy McDowall, Peter Ustinov, Darren McGavin, Robert Morley, Henry Gibson, Jack Klugman, et al. *Lucky/Chances* was the combining of two Jackie Collins novels about Las Vegas, with an early showcase role for Sandra Bullock as a casino owner's daughter.

Kulik was a leading director of both the movie-of-the-week and miniseries eras, leaving an outstanding legacy of first-rate programs, most of them based on actual stories. His storytelling skills, especially with suspense, often converted standard material into compelling drama.

JACK KUNEY
b. July 14, 1919, Chicago, Illinois; d. November 7, 2007, Bradenton, Florida

Play of the Week (New York)**:** *New York Scrapbook* (1959)

Mostly known as a producer, Kuney functioned in that capacity on the inspirational series *Look Up and Live*. Kuney produced on *Play of the Week* Gene Frankel and J. Robert Blum's version of Ben Jonson's *Volpone* (1960) with Jo Van Fleet and Evans Evans, and Alan Schneider's version of *Waiting for Godot* (1961) with

Burgess Meredith and Zero Mostel. Kuney also produced Woody Allen's half-hour mock-umentary, *Men of Crisis: The Harvey Wallinger Story* (1971), featuring Allen and Diane Keaton, and narration by Reed Hadley. *New York Scrapbook* was a compendium of musical numbers and vignettes by Tom Jones and Harvey Schmidt for a cast including Kaye Ballard and Orson Bean.

KOREYOSHI KURAHARA
b. May 31, 1927, Kuching, Sarawak (Malaysia); d. December 28, 2002, Yokohama, Japan

Movie: *Hiroshima* (1995, co-directed with Roger Spottiswoode)

Kurahara's Japanese features include *Black Sun* (1964), *The Heart of Hiroshima* (1966), *Sunset, Sunrise* (1973), *The Glacier Fox* (1978), *The Gate of Youth* (1981), *Antarctica* (1983), and *Strawberry Road* (1981).

Blending actual documentary footage with the drama shot by both directors, and interviews with witnesses and participants, *Hiroshima* is an extraordinary achievement and a sobering examination of the deathly power of the atomic bombs that were dropped on Nagasaki and Hiroshima, Japan, to end World War II. *Hiroshima* was nominated for Emmy Awards for outstanding movie or miniseries and for its editing team, which won an Eddie from the American Cinema Editors. In a low-key cast, Jeffrey DeMunn played Los Alamos scientist J. Robert Oppenheimer and Wesley Addy enacted U.S. Secretary of War Henry L. Stimson. Kurahara directed the Japanese scenes. President Harry Truman's decision to use the bomb, to force death and destruction on the Japanese to end the war, pervades the entire program's events.

KEN KWAPIS
b. August 17, 1958, Belleville, Illinois

Movies: *Noah* (1998), *Border Line* (1999)

Kwapis directed episodes of *ABC Afternoon Specials*, *Amazing Stories*, *Eerie, Indiana*, *The Larry Sanders Show*, *ER*, *Grounded for Life*, *The Bernie Mac Show*, *The Office*, and others. His features include *Sesame Street Presents: Follow That Bird!* (1985), *Vibes* (1988), *He Said, She Said* (1991), *Dunston Checks In* (1996), and *Sexual Life* (2005). He was nominated for an Emmy Award in 2001 as one of the producers of the outstanding comedy series, *Malcolm in the Middle*.

In *Noah*, Disney gave Kwapis the assignment of an updated version of Noah and the Ark, featuring Tony Danza as the angel-inspired builder of a big boat. Everyone thinks he's crazy, of course, until the rains start. *Border Line* involved Sherry Stringfield and Elizabeth Pena in the investigation of a corrupt international adoption agency that has stooped to murder and kidnapping.

L

MORT LACHMAN

ABC Afternoon Playbreak*: *The Girl Who Couldn't Lose (1975)

A writer and producer, Lachman's series work in the latter discipline included for *All in the Family* and *Kate & Allie*, and both the 1968 and 2005 feature versions of *Yours, Mine and Ours*. Julie Kavner and Jack Carter starred in *The Girl Who Couldn't Lose*, about her addiction to a TV game show called *Lucky 13*, and then her longtime dominance on it as an undefeated champion. For his only screen work as a director, Lachman won the daytime Emmy Award. The show won for best special and both Kavner and Carter were nominated.

DIANE LADD
b. November 29, 1932, Meridian, Mississippi

Movie: *Mrs. Munck* (1996)

Ladd was nominated for Academy Awards for her performances in *Alice Doesn't Live Here Anymore* (1974), *Wild at Heart* (1990), and *Rambling Rose* (1991), and for Emmy Awards for roles on *Dr. Quinn, Medicine Woman* (1993), *Grace Under Fire* (1993), and *Touched by an Angel* (1994).

Ladd's film for Showtime was equipped with layers of creepiness, starting with the fact that she plays the title character, who agrees to care for her sour, wheelchair-bound, stroke-victim husband, whose sordid past includes impregnating her daughter, whose child died needlessly after he refused to pay for the little girl's care. Ladd also adapted Ella Leffland's novel, *Mrs. Munck*, cast her ex-husband, Bruce Dern, as the nasty stroke victim, and has a nice time planning his just desserts. Kelly Preston and Shelley Winters co-starred in this family vengeance piece, which would seem to have taken some nerve on Dern's part to just participate.

JOHN LAFIA

Movies: *Monster!* (1999), *Chameleon 3: Dark Angel* (2000), *The Rats* (2002), *10.5* (2004), *10.5: Apocalypse* (2005)

Lafia's features include *The Blue Iguana* (1988) and *Child's Play 2: Chucky's Back* (1990). In TV movies, Lafia made his bones with *Monster!*, in which the title movie ghoul comes off the screen to haunt "reality" in the Wes Craven vein. Lafia then let seemingly thousands of rodents loose in *The Rats*, in which the beasties overrun a Manhattan department store. The *10.5* movies were about devastating earthquakes, with Beau Bridges taking his turns as the U.S. President, and squadrons of stunt performers and special effects technicians showing their stuff.

RON LAGOMARSINO

Hallmark Hall of Fame*: *My Sister's Keeper (2002)
Movies: *Dinner at Eight* (1989), *The Counterfeit Contessa* (1994), *Sweet Temptation* (1996), *Blue Moon* (1999), *Sealed with a Kiss* (1999, aka *First Comes Love*), *Running Mates* (2000), *The Way She Moves* (2001), *The One* (2003), *Pop Rocks* (2004), *The Madam's Family: The Truth About the Canal Street Brothel* (2004), *Snowglobe* (2007)

Lagomarsino directed episodes of *thirtysomething*, *The Trials of Rosie O'Neill*, *My So-Called Life*, *Once and Again*, *Ally McBeal*, *The Brotherhood of Poland, New Hampshire*, *Joan of Arcadia*, *Ghost Whisperer*, *What About Brian*, *Shark*, and other series. Lagomarsino won an Emmy Award for directing *Picket Fences* in 1993 and a Directors Guild of America Award for that series in 1992. Lagomarsino was nominated for an Emmy for directing *Homefront* in 1992, and a Daytime Emmy for directing *One Life to Live* in 1985.

Lagomarsino's *Dinner at Eight* for TNT updated the lavish meal to contemporary times, losing the Great

Depression foundation of George S. Kaufman and Edna Ferber's original play, and substituting modern problems. Harry Hamlin played a TV series star on cocaine, for instance. The cast included Lauren Bacall, Ellen Greene, Marsha Mason, Charles Durning, and John Mahoney.

The Counterfeit Contessa is Tea Leoni, a clerk who poses as an Italian socialite to win the charms of a well-heeled swain. Jenny Lewis plays a teen who is attracted to her divorced mother's new live-in boyfriend in *Sweet Temptation*. *Blue Moon*, based on Luanne Rice's book, was an engrossing drama about a commercial fishing family in New England facing several crises. Richard Kiley, Kim Hunter, Jeffrey Nordling, and Sharon Lawrence led the ensemble. In *Sealed with a Kiss*, the return of a misdirected letter by the Post Office leads John Stamos toward a new love and away from a situation in which he's romantically linked to his boss's daughter. Annabeth Gish, Robert Stack, Angie Dickinson, Nell Carter, and Barry Corbin co-starred.

In *Running Mates*, a governor sets his sights on the presidency, and the campaign trail contains some mud-slinging passages. Tom Selleck fills the bill with Laura Linney as his campaign manager, with a big cast playing politicos: Faye Dunaway, Robert Culp, Bob Gunton, Nancy Travis, Teri Hatcher, Bruce McGill, et al. Claudia Salter wrote the script and Dunaway received a Golden Globe nomination. *The Way She Moves* stars Annabeth Gish learning salsa dancing in Houston, and falling for her teacher, changing both of their love relationships.

My Sister's Keeper examined adult sisters, one of whom (Kathy Bates) is severely bipolar, as the other (Elizabeth Perkins) tries to balance out her care for her sibling with an everyday lifestyle. The performances of both leads and the common-sense grounding of Susan Tarr's adaptation of Margaret Moorman's book makes for a story that is unfettered by melodrama. Bates received a best actress nomination from the Screen Actors Guild. In *The One*, Richard Ruccolo plays a chef whose secret love for a hockey player's fiancée is severely taxed when he's asked to cater their wedding. In *Pop Rocks*, dad Gary Cole returns to his rock 'n' roll roots

The Madam's Family was based on an actual story of three generations of prostitutes in New Orleans: Ellen Burstyn, Annabella Sciorra, and Dominique Swain. While they squabble, the FBI looks for a way to shut down their cathouse activities. Vincent Patrick wrote the script.

BOB LaHENDRO

Special: *Three for the Girls* (1973)

LaHendro was an assistant director to John Rich on *All in the Family*, and then directed episodes of that sitcom as well as *Good Times*, *Welcome Back, Kotter*, and others. *Three for the Girls* was a special to showcase Carroll O'Connor's talents in three one-act plays written by John Kander and Fred Ebb, including *Clothes Make the Girl*. Nancy Walker co-starred.

HARVEY S. LAIDMAN
b. February 22, 1942, Cleveland, Ohio

Movies: *Steel Cowboy* (1978), *Chicago Story* (1981, co-directed with Jerry London), *Matlock: The Thief* (1989), *Matlock: Nowhere to Run* (1990), *Matlock: The Suspect* (1991)

Laidman split his time as a series director in the early 1970s with duty as an assistant director on big features, including George Seaton's *Airport* (1970), Paul Newman's *Sometimes a Great Notion* (1972), and George Roy Hill's *Slaughterhouse Five* (1972). Laidman directed episodes of *Hawaii Five-O*, *The Waltons*, *Kojak*, *Family*, *Lou Grant*, *The Dukes of Hazzard*, *Magnum, P.I.*, and others.

James Brolin tries to make ends meet as an independent trucker by hauling contraband in *Steel Cowboy*, with Jennifer Warren and Melanie Griffith around for diversion and Rip Torn and Strother Martin for flavor. *Steel Cowboy* evinced an aired-out, open-road feeling, even with shenanigans such as Torn's battle cry, "Let 'em hear Mary!" but without the barbequed brainlessness of many such good ol' boy items.

MARLENA LAIRD

Movie: *Friendships, Secrets, and Lies* (1979, co-directed with Ann Zane Shanks)

Laird directed episodes of *Archie Bunker's Place*, *Bustin' Loose*, and other series. She shared the 1978 Directors Guild of America Award for comedy series directing with Paul Bogart for *All in the Family*, See ANN ZANE SHANKS for movie information.

ELEANOR LAMBERT

Special: *The Adventures of Marco Polo* (1956, co-directed with Lester Gaba)

Marco Polo was a musical co-written by William Friedberg and Neil Simon, employed the musical themes of Rimsky-Korsikov, and starred Alfred Drake, Doretta Morrow, and Beatrice Kraft.

MARY LAMBERT
b. 1951, Helena, Arkansas

Movies: *Dragstrip Girl* (1994), *Face of Evil* (1996), *My Stepson, My Lover* (1997), *Strange Frequency* (2001,

co-directed with Bryan Spicer), *Halloweentown II: Kalabar's Revenge* (2002)

The sister of U.S. Senator Blanche Lambert Lincoln of Arkansas, Lambert made her mark in music videos for Madonna, Janet Jackson, Bobby Brown, and others. Her eclectic international adventure film *Siesta* (1987), with Jodie Foster and Madonna, led to a string of movies that were interesting subject-wise, cast-wise, and through the storytelling, but not always cohesive, including *Pet Semetery* (1989), *Grand Isle* (1991), *Clubland* (1999), and *The In Crowd* (2000).

Lambert's TV movies stretch women's roles into dangerous areas: Natasha Gregson Wagner shifting to the wild side after dark in *Dragstrip Girl* (a remake of Edward L. Cahn's same-name 1957 B picture with Fay Spain), Tracey Gold playing a disguised campus murderer in *Face of Evil*, and Rachel Ward seducing her new husband's teen son in the bluntly titled *My Stepson, My Lover*. Lambert directed two of the four stories in *Strange Frequency*, a funny horror-genre riff on *The Twilight Zone* omnibus theme, with definite jabs at the entertainment industry.

JACK LANDAU
b. 1924; d. March 16, 1966, Boston, Massachusetts

NET Playhouse: *Ten Blocks on the Camino Real* (1966)

Landau was a New England theatrical impresario who produced Arthur Miller's *An Enemy of the People* (1966) for *NET Playhouse*. His directorial assignments during the fledgling years of *NET Playhouse* included the debut installment: Tennessee Williams's *Ten Blocks on the Camino Real*, starring Martin Sheen as Kilroy, the generic American serviceman in an ethereal Latin American city encountering the spiritual versions of Latino stereotypes, including the macho male and earthy beauty. As a piece to inaugurate the groundbreaking series, it was heady stuff for 1966, with an ensemble featuring Janet Margolin, Lotte Lenya, and Carrie Nye. Landau also co-directed with Joe Layton the one-act Thornton Wilder plays *Infancy* and *Childhood* in a one-hour format in 1968 for *NET Playhouse*.

LES LANDAU

Movie: *The Last Man on Planet Earth* (1999)

Landau directed mostly action/adventure and sci-fi series including *MacGyver*, *Star Trek: The Next Generation*, *SeaQuest DSV*, *Star Trek Voyager*, *Sliders*, *JAG*, *The Net*, *Dark Angel*, *Charmed*, and others.

The movie presents a future in which 97 percent of all men have been eliminated and the rest outlawed. The surviving women feel that it's better without any males left to become war-mongers. After 20 years, a scientist builds a supposedly peaceful male for procreation, but he ends up banished, and links up with the existing bands of outlaw males. Julie Bowen, Paul Francis, and Tamlyn Tomita starred.

NATHANIEL LANDE

Movie: *Don't Push, I'll Charge When I'm Ready* (1977)

Lande produced this movie and Jack Starrett's TV movie *Night Chase* (1970) with David Janessen. *Don't Push* was even dated when it aired on NBC, because it was filmed in 1969, then shelved. It starred Enzo Cerusico as an Italian prisoner-of-war during World War II who accidentally finds himself drafted into the U.S. Army. It's both an odd curio and a standard service comedy, with good humor and a cast including Sue Lyon, Dwayne Hickman, Cesar Romero with a raft of mugs, including Jerry Colonna, Soupy Sales, and Avery Schreiber.

MICHAEL LANDON
b. October 31, 1936, Forest Hills, Queens, New York; d. July 1, 1991, Malibu, California

Movies: *It's Good to Be Alive* (1974), *Little House on the Prairie* (1974), *The Loneliest Runner* (1976), *Killing Stone* (1978), *Little House Years* (1979), *Where Have All the Children Gone?* (1980), *Little House: The Last Farewell* (1984), *Where Pigeons Go to Die* (1990), *Us* (1991)

Landon was the enduring star of three successful series: *Bonanza*, *Little House on the Prairie*, and *Highway to Heaven*. He began directing on episodes of *Bonanza*, and wrote and directed the autobiographical feature *Sam's Son* (1984), in which he co-starred with Eli Wallach and Anne Jackson.

It's Good to Be Alive charted the tragic yet inspirational life of Brooklyn Dodgers catcher Roy Campanella, who lost the use of his legs in a 1959 auto accident. Landon's handling of the public nature of the event and its aftermath, family rallying, and personal loss was enhanced by the exceptional performances of Paul Winfield and Ruby Dee as Roy and Ruth Campanella.

Landon wrote as well as directed four of his non–*Little House* TV movies. *The Loneliest Runner* was about a bedwetter (Lance Kerwin). *Where Pigeons Go to Die* starred Landon as a middle-aged Midwesterner in the 1950s with fond remembrances of his grandfather (Art Carney).

Two of the writer/director's TV movies were about wrongfully convicted felons released from prison: *Killing Stone*, starring Gil Gerard getting out of prison after a decade, and *Us*, starring Landon as a convicted murderer who's released after 18 years when new evidence exonerates him.

MICHAEL LANDON JR.
b. June 20, 1964, Encino, California

Movies: *Michael Landon: The Father I Knew* (1999), *Love Comes Softly* (2003), *Love's Enduring Promise* (2004), *Love's Long Journey* (2005)

Landon Jr. wrote as well as directed these four TV movies, the first of which concentrates on the elder Landon's separation from the family to live with another woman. John Schneider impersonated the original as best he could, with Cheryl Ladd as Junior's mother, and Joel Berti as himself. The film remains an odd bit of fractured-home therapy that has few other distinctions. The three *Love/Love's* movies are all of a piece as they portray family life through generations in the 1800s, not unlike the more wholesomely contained family in dad's *Little House on the Prairie*, and depart rather far from Janette Oke's original novel, *Love Comes Softly*. The first film of the trio benefits from Katharine Heigl's toughness.

ALAN LANDSBURG
b. 1933

Movie: *Black Water Gold* (1970)

Landsburg has been ubiquitous as a TV producer since the early 1960s, when he concentrated on documentary shows. He won an Emmy Award for producing the outstanding program of the year with *A Storm in Summer* (1970) for *Hallmark Hall of Fame*. He was nominated for Emmys for *Fear on Trial* (1975), *Between the Wars* (1978), *Bill* (1981), and *Adam* (1983).

Black Water Gold was a rather crisply constructed adventure off the Central American coast as scientific/historic and mercenary scuba teams race to find a sunken Spanish galleon and its supposed riches. Landsburg's underwater work with his original story was exceptional, as befits a man who once produced *The Undersea World of Jacques Cousteau*. The fine cast included Bradford Dillman, France Nuyen, Lana Wood, Keir Dullea, and Ricardo Montalban.

ANDREW LANE
b. 1951, Miami, Florida

Movies: *The Secretary* (1995), *The Trade-Off* (1996)

Lane directed the adventure *Jake Speed* (1985), then several independent thrillers, a genre he continued to mine in TV movies. Sheila Kelley starred as *The Secretary*, who doesn't take being overlooked for job promotions lightly, resorting to murder and blackmail. *The Trade-Off* is another tracing around the *Strangers on a Train* stencil, as Theresa Russell and Adam Baldwin meet in a bar and decide to dispose of each other's bothersome spouses.

ERIC LANEUVILLE
b. July 14, 1952, New Orleans, Louisiana

Movies: *The George McKenna Story* (1986, aka *Hard Lessons*), *Secret Witness* (1988), *The Ernest Green Story* (1992), *Stolen Babies* (1993), *Staying Afloat* (1993), *MANTIS* (1994), *Someone She Knows* (1994), *If Someone Had Known* (1995), *A Case for Life* (1996), *Pandora's Clock* (1996, aka *Doomsday Virus*), *Born into Exile* (1997), *Trapped in a Purple Haze* (2000), *America's Prince: The John F. Kennedy Jr. Story* (2003), *Critical Assembly* (2003, aka *Ground Zero*), *Naughty or Nice* (2004)

Laneuville won both Emmy and DGA Awards for a 1991 episode of *I'll Fly Away*, called *All God's Children*. He also won a DGA Award for *L.A. Law*. Laneuville has also received Emmy nominations for *L.A. Law*, *Dream On*, and another episode of *I'll Fly Away*. His series work includes *St. Elsewhere*, *Quantum Leap*, *My Wife and Kids*, *Gilmore Girls*, and *Lost*. As an actor, Laneuville was a regular on the series *Room 222* and *St. Elsewhere*.

Laneuville directed two stories of African Americans successfully bucking systems with the namesake films about McKenna and Green. McKenna was a Los Angeles high school principal trying to right an out-of-control campus. Denzel Washington applied the force of personality to carry that film. The Green story, about one of the first black teenagers to integrate Central High School in Little Rock, Arkansas, was a strong period piece about courage during a particularly dangerous and stressful actual flashpoint in the Southern race relations struggle.

Mary Tyler Moore won an Emmy for supporting actress in *Stolen Babies*, cast against type as an actual 1940s Tennessee adoption agency director who was selling infants out the back alley. The actress's charms were for once turned inside-out in another of Laneuville's fine recreations of the mid-century American South. *Staying Afloat* used Larry Hagman as a disenfranchised millionaire-turned-crook who's coerced into turning into a snitch for the FBI. *MANTIS* has the distinction of presenting the first black superhero (Carl Lumbly) in primetime.

Laneuville explored women's themes with *Someone She Knows* starring Markie Post turning detective to solve her preschool daughter's mysterious death, *If Someone Had Known* with Kellie Martin battling spousal abuse, and *A Case of Life* with Valerie Bertinelli choosing to carry her baby to term. As a former teen actor whose sensibility has been acute at delineating young adult issues, Laneuville used this particular gift to craft

Secret Witness, *Born into Exile*, *Trapped in a Purple Haze*, and *Critical Assembly*. *Pandora's Clock* was an airliner suspense film with a passenger aboard harboring the "doomsday virus." *America's Prince* was another TV movie giving another Kennedy another interpretation.

RICHARD LANG
b. Memphis, Tennessee

Movies/Miniseries: *Force of Evil* (1977), *Fantasy Island* (1977), *The Hunted Lady* (1977), *Nowhere to Run* (1978, aka *Winner Take All*), *Night Cries* (1978), *Dr. Scorpion* (1978), *Vega$* (1978, aka *The High Roller*), *The Word* (1978, mini), *Don't Go to Sleep* (1982), *Shooting Stars* (1993), *Dark Mirror* (1994), *Velvet* (1984), *Obsessed with a Married Woman* (1985), *In Like Flynn* (1985), *Kung Fu: The Movie* (1986), *Perry Mason: The Case of the Sinister Spirits* (1987), *Christmas Comes to Willow Creek* (1987), *The Road Raiders* (1989)

Lang is the son of Walter Lang, who directed 60-plus films in the sound era, many of them light comedies and musicals, including *The Little Princess* (1939), *State Fair* (1945), *Sitting Pretty* (1948), and *The King and I* (1956). Richard Lang became an assistant director on several Frank Sinatra pictures and 1960s musicals, including Gene Kelly's *Hello, Dolly!* (1969). Lang began directing TV in the 1960s, including episodes of *Julia*, *The Streets of San Francisco*, and *King Fu*.

Lang's TV-movie career is semi-book-ended by two successful pilots (*Fantasy Island* and *Vega$)* and two reunion movies (*Kung Fu* and *Perry Mason*). His writers have included Stephen J. Cannell and Michael Mann, and he made more than one David Janssen vehicle as well as a miniseries, a Christmas picture, and some effectively suspenseful psychological horror entries in *Night Cries*, *Don't Go to Sleep*, and *Dark Mirror*. *Christmas Comes to Willow Creek* put the *Dukes of Hazzard* boys, Tom Wopat and John Schneider, in Alaska. And *The Road Raiders* put a *Rat Patrol*/*A Team* type of resourceful crew in the Philippines during World War II. Lang plumbed the story of Christ in *The Word*. He sent very fit female do-gooders into action in *Velvet* and *In Like Flynn*. In essence, Lang managed a pan-TV-movie career during a short list of titles. Much of his work was exceptional for the time.

Force of Evil starred Lloyd Bridges as a family man caught in a *Cape Fear*–like retribution plot by an ex-con. *Nowhere to Run* was a clever piece with Janssen disillusioned in his marriage and hatching a plot that includes the ruse of his own demise and a sure-shot scam in Las Vegas. *The Hunted Lady* was Donna Mills as an undercover cop framed for a murder by racketeers and left to fend for herself between the law and outlaws. All three of these smartly turned out thrillers reflected the best attributes of the movie-of-the-week era.

MICHAEL LANGE

Movies: *Pier 66* (1996), *Jumping Ship* (2002)

Lange has directed on at least 70 TV series since the 1970s, including *The Fall Guy*, *Northern Exposure*, *Picket Fences*, *The X Files*, *Dawson's Creek*, and *One Tree Hill*. Ostensibly a Florida-based crime piece, *Pier 66* exposed a lot of the lovely Meredith Salenger and Denise Richards for the camera to appreciate, but very little plot sense. *Jumping Ship* starred the Lawrence brothers—Matthew, Joseph, and Andrew—stranded on a tropical island.

MICHAEL LANGHAM
b. August 22, 1919, Bridgewater, Somerset, England

Theatre in America*: *The School for Scandal (1975, co-directed with Nick Havinga)
Specials: *Henry V* (1966, co-directed with Lorne Freed and, uncredited, George Bloomfield), *Julius Caesar* (1979)

Langham was nominated for a Tony Award for best director for Shakespeare's rarely staged *Timon of Athens* (1994). Langham directed on TV as early as 1956 for Tyrone Guthrie's Canadian-aired *Approach to Theatre*. *The School for Scandal* was nicely done Sheridan with a cast including Larry Gates and Blair Brown. Langham's *Julius Caesar* was a TV staging of the contemporary New York Shakespeare Festival production by Joe Papp, starring Sonny Jim Gaines as Caesar, Jaime Sanchez as Marc Antony, and Morgan Freeman as Casca.

SIMON LANGTON
b. November 5, 1941, Amersham, England

Movies/Miniseries: *The Duchess of Duke Street* (1978, mini, co-directed with Bill Bain, Cyril Coke, Raymond Menmuir), *Love for Lydia* (1979, mini, co-directed with John Glenister, Piers Haggard, Christopher Hodson, Michael Simpson, Tony Wharmby), *Danger UXB* (1979, mini, co-directed with Roy Ward Baker, Douglas Camfield, Ferdinand Fairfax, Henry Herbert, Jeremy Summers), *Rebecca* (1980, mini), *Therese Raquin* (1981, mini), *I Remember Nelson* (1982, mini), *Smiley's People*

(1982, mini), *The Lost Honor of Kathryn Beck* (1984), *Anna Karenina* (1985), *Casanova* (1987), *Laguna Heat* (1987), *Mother Love* (1989, mini), *Headhunters* (1994, mini), *The Cinder Path* (1994), *Pride and Prejudice* (1995, mini), *Forbidden Territory: Stanley's Search for Livingstone* (1997), *The Scarlet Pimpernel* (1999, mini, co-directed with Patrick Lau, Graham Theakston), *Nancherrow* (1999), *Murder Rooms: The Kingdom of Bones* (2001), *Poirot: The Hollow* (2004)

Langton is the son of David Langton, who played Richard Bellamy throughout the run of *Upstairs, Downstairs*. Simon directed on such series as *Public Eye*, *Paul Temple*, *Dead of Night*, and *The Supernatural*. His collaborative style fit right in with the British tradition of multiple directors handling big miniseries. He directed the first episode of *Danger UXB*, and with Daphne Du Maurier's *Rebecca*, he was on his own. Hugh Whitemore wrote the adaptation, and Jeremy Brett took a turn as Maxim de Winter, with Joanna David as Rebecca and Anna Massey as Mrs. Danvers. For the adulterous doings in *Therese Raquin*, Langton and star Kate Nelligan received two of six British Academy of Film and Television Arts Awards. For another go at a big affair, Whitmore also adapted *I Remember Nelson*, with Kenneth Colley as the vice admiral and Geraldine James as Lady Hamilton.

Smiley's People is certainly Langton's masterpiece. Alec Guinness delivers one of his best performances as George Smiley, who returns from retirement to the espionage "circus," which has become engulfed in politics, to settle the estate of an old friend. This reinvolvement leads to embroilment with the KGB, and Smiley must operate once again by his wits. John Hopkins adapted John Le Carre's novel, but this entire six-part masterpiece operates on two mutually excelling levels, through Langton's command of suspense and character, and Guinness's fully engaged representation of Smiley, as well as both parties' practically unsurpassed understanding of genre. Both were nominated for Emmy Awards as well as the show, and it was nominated for 10 BAFTA Awards, winning for Guinness and Beryl Reid as Connie Sachs. Also starring were Eileen Atkins, Bill Paterson, Barry Foster, Sian Phillips, Patrick Stewart, Michael Lonsdale, Rosalie Crutchley, and Anthony Bate.

Volker Schlondorf's *The Lost Honor of Katharina Blum* (1975) received a Langton remake and name change to Kathryn Beck as Hollywood came calling in the form of a Marlo Thomas vehicle. Langton next tried starry versions of *Anna Karenina* with the troika of Jacqueline Bissett, Christopher Reeve, and Paul Scofield, and *Casanova*, with Richard Chamberlain, Faye Dunaway, Ornella Muti, et al. *Laguna Heat* was the adaptation of T. Jefferson Parker's mystery novel with Harry Hamlin, Jason Robards, Catherine Hicks, and Rip Torn.

Mother Love was a return to both Britain and high-quality suspense. James Wilby and Isla Blair seemed like the perfect couple, except his mother becomes more eccentric and dangerous as the show progresses. Diana Rigg delivered one of her finest performances as the deranged woman, and both her and Langton earned BAFTA Awards for this hell-bent harridan show.

The Cinder Path was a Catherine Cookson period piece steeped in murder, but interesting in retrospect for starring Catherine Zeta-Jones as the promiscuous Victoria Chapman. *Pride and Prejudice* received four Emmy nominations as Colin Firth starred as Darcy and Jennifer Ehle as Elizabeth. In the turn-of-the-twenty-first-century's Jane Austen fad, this five-hour rendition holds a high place. Better still was *Forbidden Territory*, an old-fashioned, character-driven adventure in darkest Africa, with Aidan Quinn as H. M. Stanley, Nigel Hawthorne as Dr. David Livingstone, and Edward Fox, Fay Masterson, Dylan Baker, and Kabir Bedi. In *Murder Rooms*, based on a Stephen Gallagher screenplay, Miles Richardson starred as Iverard F. Im Thurn, the great traveling investigator of South America's Guianas, and Charles Edwards played Sir Arthur Conan Doyle.

LARRY LANSBAUGH
b. 1911, San Francisco, California;
d. March 25, 2001, Burbank, California

Movie: *Hacksaw* (1971, two parts, Disney)

Lansbaugh worked on productions involving horses as a writer, director, producer, second unit director, and cinematographer. Most of his work was in the Disney camp. His features include *Stormy, the Thoroughbread* (1954), *The Horse with the Flying Tail* (1960), and *Run, Appaloosa, Run* (1966). For TV, he also directed the hour-long *Runaway on Rogue Rover* (1974). *Hacksaw* was another horse escapade starring Tab Hunter and Ray Teal.

YELENA LANSKAYA

Movies: *The Colt* (2005), *Hidden Places* (2006), *Hybrid* (2007), *Primal Doubt* (2007)

Lanskaya worked as an editor or assistant editor on five productions directed by Glenn Jordan, and others directed by Caroline Thompson, Karen Arthur, and Harry Winer. *The Colt* was an unusual Civil War drama. In *Primal Doubt*, Janine Turner plays a romance novelist who strays from her husband with an Internet pickup and becomes embroiled in a murder mystery.

JAMES LAPINE
b. January 10, 1949, Mansfield, Ohio

American Playhouse*: Into the Woods* (1991), *Passion* (1996)
Movie: *Earthly Possessions* (1999)

Lapine was mainly a stage director who also directed his own musicals for TV. He directed the features *Impromptu* (1991) and *Life with Mikey* (1993). Terry Hughes directed Lapine's *Sunday in the Park with George* (1986) for Showtime.

Both *Into the Woods* and *Passion* were collaborations with Stephen Sondheim, the former a reworking of fairy tale themes, the latter a stage musical remake of an Ettore Scola film about the quashed affair of an Italian soldier (Jere Shea) that cannot be extinguished by distance. *Earthly Possessions* starred Susan Sarandon on HBO in the adaptation of an Anne Tyler novel as a restless housewife who finds all the excitement she can stand when Stephen Dorff takes her hostage.

JOHN LARROQUETTE
b. November 5, 1947, New Orleans, Louisiana

Movies: *McBride: The Doctor Is Out . . . Really Out* (2005), *McBride: Fallen Idol* (2006), *McBride: Semper Fi* (2007), *McBride: Dogged* (2007)

Larroquette was a recurring player or star of the series *Baa Baa Black Sheep*, *Night Court*, *The John Larroquette Show*, *The Practice*, and *Boston Legal*. He took over the directing reins on his series of *McBride* movies, about a policeman who became a defense lawyer.

SHELDON LARRY
b. October 3, 1949, Toronto, Ontario, Canada

American Playhouse**:** *Popular Neurotics* (1984), *Long Shadows* (1994)
Movies: *First Steps* (1985), *Behind Enemy Lines* (1985, aka *92 Grosvenor Street*), *Hot Paint* (1988), *Burning Bridges* (1990), *First Circle* (1991), *Split Images* (1992), *Quiet Killer* (1992), *Family of Strangers* (1993), *A Christmas Romance* (1994), *If Looks Could Kill* (1996, aka *If Looks Could Kill: The John Hawkins Story*), *Keeping the Promise* (1997), *At the End of the Day: The Sue Rodriguez Story* (1998), *Family of Cops III: Under Suspicion* (1999), *The Color of Love: Jacey's Story* (2000), *An American Daughter* (2000), *Children of Fortune* (2000), *I Want to Marry Ryan Banks* (2004), *Revenge of the Middle-Aged Woman* (2004), *Recipe for a Perfect Christmas* (2004), *Christmas in Paradise* (2007)

Larry directed episodes of *Remington Steele*, *Knots Landing*, *Boston Public*, *State of Grace*, *Jack & Bobby*, and other series. He directed the hour-long *The Rocking Chair Rebellion* (1979) for NBC with Teresa Wright. His features include *Terminal Choice* (1985) starring Diane Venora.

Popular Neurotics, written by Audrey Wertheim, starred Mimi Kennedy as an anesthesiologist and Jeff Goldblum as a museum curator during a deepening love affair that brings their best and worst traits to the surface. *Behind Enemy Lines* was an espionage caper with Hal Holbrook. The consequences for Meredith Baxter's extramarital affair in *Burning Bridges* is a nervous breakdown. *First Circle* was an ambitious adaptation of Aleksandr Solzhenitsyn's novel about Soviet scientists working in cramped conditions under Stalin. F. Murray Abraham played the Soviet premiere, co-starring with Victor Garber and Robert Powell.

Split Images starred Rebecca Jenkins as a reporter who suspects a tycoon (Gregory Harrison) of murder in Pete Hamill's adaptation of an Elmore Leonard novel. In *Quiet Killer*, Kate Jackson detects that a plague may wipe out New York City. Melissa Gilbert learns that she was adopted in *Family of Strangers*, Olivia Newton-John and Harrison play out *A Christmas Romance*, and Antonio Sabato Jr. played one of America's most wanted criminals in *If Looks Could Kill*.

Keeping the Promise was one of Larry's best efforts, a 1700s wilderness piece about a family's relocation from Massachusetts to Maine, starring Keith Carradine, Annette O'Toole, and Brendan Fletcher as their son. Wendy Crewson played Sue Rodriguez, whose advancing terminal illness has her holding off on suicide at her son's request, then him giving in at her suffering. In *The Color of Love*, Gena Rowlands starred in an Emmy Award-nominated performance as a Southern grandmother whose daughter is killed, leaving her to raise her little girl by a black man. Louis Gossett Jr. co-starred in this treatise on race relations.

An American Daughter is the adaptation of Wendy Wasserstein's play about the daughter of a U.S. senator who seems to be a shoo-in to fill the position of U.S. Surgeon General until the media investigates her past. Christine Lahti was sharp in the title role, receiving a Golden Globe nomination. *Revenge of a Middle-Aged Woman* is another dose of Lahti, with a script that tramples her (her husband is leaving her for her beautiful assistant), then fulfills the title. *I Want to Marry Ryan Banks* played lively with crosscurrents of love on a reality dating show.

GLEN A. LARSEN
b. 1937

Movies: *NightMan* (1987), *Chameleons* (1989)

Primarily a series writer and producer, Larson started writing in the 1960s for such series as *The Fugitive* and *Twelve O'Clock High*. He produced *Alias Smith and Jones*, *McCloud*, *Magnum, P.I.*, *The Fall Guy*, *Night Rider*, *Manimal*, *One West Waikiki*, and other series and TV movies. Larsen also composed the music for several of his shows. He directed episodes of the Robert Wagner series *It Takes a Thief* and *Switch*, as well as *Get Christie Love*.

In the failed pilot *Chameleons*, heiress Crystal Bernard, helped by her uncle, played by Stewart Granger, discovers that dear old dad was a caped crime-fighter calling himself Captain Chameleon. *NightMan* was a superhero adventure starring Matt McColm with Earl Holliman and Patrick Macnee. This one eventually became a short-lived syndicated series.

LORRAINE LARSON

Drama: *The Far-Off Hills* (1946)

The Lennox Robinson play was enacted by the Northwestern University Players for this experimental feature-length TV presentation aired on WBKB in Chicago.

ERIQ LaSALLE
b. July 23, 1962, Hartford, Connecticut

Movie: *Rebound: The Legend of Earl "The Goat" Manigault* (1996)

LaSalle, who's best known for playing Dr. Benton on *ER*, directed episodes of *Soul Food* and *The Twilight Zone* as well as the feature *Crazy as Hell* (2002), starring himself. He also produced two films by D. J. Caruso, the TV movie *Mind Prey* (1999) and the feature *The Salton Sea* (2002). In *Rebound*, Don Cheadle played the title character, a great New York City basketball player who ruined his career through drug addiction, then came back from a prison term to help Harlem kids make the best of themselves. The film works on several levels, including in the hoop scenes. James Earl Jones co-starred with Ronny Cox, Michael Beach, and Glyn Turman.

STUART LATHAM
b. July 11, 1912, Kingston upon Thames, Surrey, England; d. August 31, 1993

***ITV Play of the Week*:** *Hobson's Choice* (1962)
Miniseries: *Kipps* (1960, mini), *The Victorians* (1963, mini, co-directed with Herbert Wise), *Victoria Regina* (1966, mini)

Latham was an actor and producer in pioneering British TV of the 1930s and some features, including *Blackout* (1940), *The Ghost Train* (1941), and *The Man in the White Suit* (1951). He directed hour-long dramas on ITV's *TV Playhouse* in the 1950s and his series work in the 1960s includes *The Biggles* and *The Villains*.

Latham's *Hobson's Choice* starred John Barrie as Henry Hobson with Michael Caine in one of his early roles. *The Victorians* was a series of eight plays about different aspects of Victorian life. Laurence Houseman's play, *Victoria Regina*, starred Patricia Routeledge as the queen with Joachim Hansen as Prince Albert along with Max Adrian. Both *The Victorians* and *Victoria Regina* aired in America in the late 1960s on *NET Playhouse*.

STAN LATHAN
b. July 8, 1945

***Great Performances*:** *The Trial of the Moke* (1978)
***American Playhouse*:** *Go Tell It on the Mountain* (1985)
Special: *A House Divided: Denmark Vescey's Rebellion* (1982)
Movies: *Uncle Tom's Cabin* (1987), *The Child Saver* (1988), *An Eight Is Enough Wedding* (1989)

Lathan directed episodes of *Sesame Street*, *Sanford and Son*, *Barney Miller*, *The Righteous Apples*, *Hill Street Blues*, *Miami Vice*, *1st & Ten*, *Crazy Like a Fox*, *It's Garry Shandling's Show*, and others. He has also directed comedy, musical, variety, commemorative specials, and award specials. Lathan directed documentaries, and his features include *Amazing Grace* (1974) with Moms Mabley and *Beat Street* (1984) with Rae Dawn Chong. For PBS's *American Short Story*, Lathan directed Richard Wright's *Almos' a Man* (1976) and Ernest J. Gaines's *The Sky Is Gray* (1980). He also directed the 40-minute *Booker* (1984) featuring Shavar Ross as Booker T. Washington Jr. supported by Shelley Duvall and CCH Pounder. Lathan has been one of the most attentive African American directors to his racial heritage.

The Trial of the Moke starred Franklyn Seales as Lt. Henry Ossian Flipper, the first black graduate of West Point, whose initial posting at Fort Davis, Texas, was met with white hatred and a conspiracy to get rid of him. He was accused of embezzling federal money, and was court-martialed. Lathan's PBS production co-starred Samuel L. Jackson, Alfre Woodard, and Howard E. Rollins Jr.

Among Lathan's obscure shows with the passage of time concerns a fact-based incident of way-back antebellum history. *Denmark Vescey's Rebellion* told the story of the actual former slave of the title, played by Yaphet Kotto, who bought his freedom in the early 1800s in Charleston, South Carolina, but resented the fact that his wife and other blacks were not free. He secretly or-

ganized a revolt against the local slave-owners in 1822, but the plot was betrayed and all of the conspirators were caught and hanged. Under the auspices of PBS station WPBT-TV in Miami, this deeply researched piece, written by William Hauptman and shot in Charleston, aired on PBS and featured impressive work by Brock Peters, Cleavon Little, Antonio Fargas, Ned Beatty, Bernie Casey, and Donald Moffat as Captain Vescey.

The adaptation of James Baldwin's *Go Tell It on the Mountain* related the story of a boy's efforts to understand his overly stern stepfather. Lathan's direction accommodated the family universals in the story, the African American specifics, and the literary underpinnings. Paul Winfield played Gabriel Grimes supported by James Bond III, Rosalind Cash, Ruby Dee, Alfre Woodard, Douglas Turner Ward, CCH Pounder, Ving Rhames, Kadeem Hardison, and others.

John Gay adapted Harriet Beecher Stowe's 1852 abolitionist novel *Uncle Tom's Cabin* to reverse the stigma that had been attached to the "Uncle Tom" label for generations. Through the performance of Avery Brooks, the Uncle Tom character was returned to the intelligent, resourceful man of his slavery-afflicted times, the character that Stowe had intended in her drama about the "Underground Railroad." This Showtime production co-starred Edward Woodward as Simon Legree as well as Phylicia Rashad, Jenny Lewis, Kate Burton, Troy Beyer, Bruce Dern, Albert Hall, and Samuel L. Jackson.

Martin Balsam starred in *The Child Saver*, about a business executive whose values change when he decides to help a street kid out of drug addiction. Alfre Woodard, Mike Warren, and Mario Van Peebles co-starred.

ALBERTO LATTUADA
b. November 13, 1913, Milan, Lombardy, Italy; d. July 3, 2005, Rome, Italy

Miniseries: *Christopher Columbus* (1985, mini)

Lattuada had worked in Italian films since the 1930s, and became a writer and director. His features in the latter capacity include *The Tempest* (1958), *Sweet Deceptions* (1960), and *Fraulein Doktor* (1969).

Lattuada's miniseries told the life story of Diego de Geona Taino, better known as Christopher Columbus. This epic follows him through his formative years as a navigator, family man, and political dodger who eventually discovered the New World in 1492. Gabriel Byrne starred, and it's one of his best efforts. Faye Dunaway played Queen Isabella with Nicol Williamson as King Ferdinand, and Lattuada had fine success with a truly international mix: Eli Wallach, Oliver Reed, Rossano Brazzi, Raf Vallone, Max von Sydow, Elpidia Carillo, and Virna Lisi.

PATRICK LAU

Movies/Miniseries: *Countdown to War* (1989), *Dead Romantic* (1992), *The Fragile Heart* (1996), *Invasion: Earth* (1998, mini, co-directed with Richard Laxton), *Trial by Fire* (1999), *Anchor Me* (2000), *The Glass* (2001, mini, co-directed with Nicholas Laughland, Philippa Langdale), *The Deputy* (2004)

Countdown to War looks in on Adolf Hitler and Herman Goering just prior to the Panzer invasion of Poland in 1939, beginning the land war in Europe. Ian McKellan enacted the fuehrer with Peter Vaughan as Goering. *Dead Romantic* was a thriller that starred Janet McTeer, Clive Owen, and Jonny Lee Miller. *The Fragile Heart*, about heart surgeons and their lives, received a British Academy of Film and TV Arts Award nomination for best single drama and won the BAFTA for Nigel Hawthorne's performance as Dr. Edward Pascoe. Juliet Stevenson starred in *Trial by Fire*.

DIARMUID LAWRENCE

Movies/Miniseries: *The Witches and the Grinnygog* (1983, mini), *By the Sword Divided* (1983, mini, co-directed with Michael Custance, Brian Farnham, Henry Herbert), *Exploits at West Poley* (1985), *Vanity Fair* (1987, mini, co-directed with Michael Owen Morris), *The Land of Dreams* (1990), *Anglo Saxon Attitudes* (1992, mini), *Comics* (1994, mini), *A Breed of Heroes* (1994), *Loving* (1995), *Deep Secrets* (1996), *Emma* (1996), *The Beggar Bride* (1997), *Heat of the Sun* (1998, mini, co-directed with Paul Seed, Adrian Shergold), *Messiah* (2001), *Carla* (2003), *The Murder Room* (2004)

Lawrence directed on the series *Brookside*, *Grange Hill*, *Rockliffe's Babies*, and other series. *By the Sword Divided* dramatized the English Civil War through the depictions of two families, one with allegiance to King Charles I, the other to Cromwell. *Exploits at West Poley* dramatized Thomas Hardy's fiction with an ensemble including Brenda Fricker and Sean Bean.

Eve Matheson played Becky Sharpe in Lawrence's *Vanity Fair*, which was impeccably turned out in 16 35-minute episodes. Andrew Davies's adaptation of Angus Wilson's novel *Anglo Saxon Attitudes* was interpreted by Richard Johnson, Elizabeth Spriggs, Dorothy Tutin, Helen Cherry, and a young Kate Winslet. It won the British Academy of Film and Television Arts Award for best drama serial. *A Breed of Heroes* received a BAFTA nomination for best single drama. *Loving* starred Mark Rylance in the adaptation of a Henry Green novel.

Kate Beckinsale made for a fetching *Emma* in Lawrence's deeply felt rendition of Jane Austen's novel, which won Emmy Awards for the art direction and Jenny

Beavens's costumes. *Messiah*, starring Kieran O'Brien, took Lawrence into the new century with a crime story. *Carla* was a contemplation on impromptu murder within sight of the Aegean Sea. *The Murder Room* was Lawrence's stab at P. D. James, with Martin Shaw as Dalgliesh, Kerry Fox, and Sian Phillips.

JOE LAYTON
b. May 3, 1931, Brooklyn, New York;
d. May 5, 1994, Key West, Florida

***Hallmark Hall of Fame*:** *The Littlest Angel* (1969)
Specials: *Once Upon a Mattress* (1964, co-directed with Dave Geisel), *Androcles and the Lion* (1967)

Layton won Tony Awards as best choreographer for *No Strings* (1962) and *George M!* (1969). He was nominated for four other Tonys, including as best director for *No Strings* and *Barnum* (1980). Layton produced or directed variety specials featuring Barbra Streisand, Diana Ross, Hal Linden, and others. *Infancy* and *Childhood* were one-act plays by Thornton Wilder that Layton co-directed on *NET Playhouse* with Jack Landau and a cast including Fred Gwynn.

Once Upon a Mattress helped establish Carol Burnett as a TV star in the musical adaptation of *The Princess and the Pea* with a cast including Elliott Gould, Jack Gilford, Shani Wallis, and Jane White. NBC presented George Bernard Shaw's *Androcles and the Lion* starring Norman Wisdom and Geoffrey Holder, respectively, in the title roles with Noel Coward as Caesar and the eclectic support of William Hickey, Ed Ames, Brian Bedford, and Inga Swenson.

The Littlest Angel was the adaptation of Charles Tazewell's novel about a shepherd boy who goes to heaven. Johnny Whittaker played the eight-year-old who's introduced around up there by Fred Gwynn as Patience. Layton's show allowed E. G. Marshall to play God, supported by Tony Randall, Connie Stevens, George Rose, Cab Calloway, John McGiver, and James Coco.

PHILIP LEACOCK
b. October 8, 1917, London, England;
d. July 14, 1990, London

***American Playhouse*:** *Three Sovereigns for Sarah* (1985, mini)
Movies: *The Birdmen* (1971), *When Michael Calls* (1972), *The Great Man's Whiskers* (1972), *The Daughters of Joshua Cabe* (1972), *The Thanksgiving Story* (1973), *Baffled* (1973), *Dying Room Only* (1973), *Key West* (1973), *Killer on Board* (1977), *Wild and Wooly* (1978), *The Curse of King Tut's Tomb* (1980), *Angel City* (1980), *The Two Lives of Carol Letner* (1981), *The Wild Women of Chastity Gulch* (1982)

Leacock's early features include *The Spanish Gardener* (1957) with Dirk Bogarde, *Take a Giant Step* (1959) with Johnny Nash and Ruby Dee, *Let No Man Write My Epitaph* (1960) with Shelley Winters, and *The War Lover* (1962) with Steve McQueen. Leacock was nominated for a Directors Guild of America Award for the modest little film *Hand in Hand* (1960), about the friendship between a Roman Catholic boy and a Jewish girl. Leacock directed on *Route 66*, *Gunsmoke*, *The Waltons*, *Eight Is Enough*, *Fantasy Island*, and other series.

The Birdmen was a compelling item from the beginnings of the movie-of-the-week era that combined John Sturges's *The Great Escape* (1963) with Robert Aldrich's *The Flight of the Phoenix* (1965). The Allies incarcerated in a World War II–era German prisoner-of-war camp on the Swiss frontier secretly construct a shaky glider in a chateau to spirit out from behind enemy lines a scientist necessary to the war effort. Richard Basehart and Doug McClure led Leacock's motley crew including Chuck Connors, Rene Auberjonois, Max Baer Jr., and Tom Skerritt.

When Michael Calls was a minor model of chilly suspense, as Elizabeth Ashley played a woman who keeps receiving telephone calls from her title nephew, who has been dead for 15 years. Dennis Weaver starred as Abraham Lincoln in *The Great Man's Whiskers*, in which a little girl writes him, urging him to grow a beard. Buddy Ebsen intends to take advantage of a homesteading loophole by having three women of ill repute (Karen Valentine, Sandra Dee, Lesley Ann Warren) pose as his offspring in *The Daughters of Joshua Cabe*.

Leonard Nimoy was a race-car driver with extrasensory perception in *Baffled!* Cloris Leachman's husband disappears after entering a diner bathroom along a lonely highway in *Dying Room Only* (which was remade by Jonathan Mostow as the Kurt Russell thriller *Breakdown*, 1997). Stephen Boyd and Woody Strode operate a boating service in *Key West* and get embroiled in a nefarious tycoon's plot. *Killer on Board* had a deadly virus loosed on a cruise ship laden with familiar actors (Claude Akins, George Hamilton, Patty Duke, et al.). *Wild and Wooly* has been called *Charlie's Angels* on horseback. *Angel City* is an odd piece, about the exploitation of migrant workers who are kept against their will, and a father (Ralph Waite) whose daughter (Jennifer Jason Leigh) is kidnapped by the big honcho (Mitchell Ryan).

Three Sovreigns for Sarah was another examination of the Salem Witchcraft Trials starring Vanessa Redgrave, Kim Hunter, Patrick McGoohan, Phyllis Thaxter, Will Lyman, and Donald Symington.

ANTON M. LEADER
b. December 23, 1913, Boston, Massachusetts; d. July 1, 1988, Los Angeles

Playhouse 90*: *Confession (1956)

"Tony" Leader produced James Wong Howe's feature *Go, Man, Go* (1953), about the Harlem Globetrotters, and Joseph Pevney's *It Happens Every Thursday* (1954), a small-town newspaper comedy with Loretta Young. Leader directed one feature solo, *Children of the Damned* (1963), the sequel to Wolf Rilla's cult film, *Village of the Damned* (1960). Leader also directed many series episodes, including on *Rawhide*, *The Twilight Zone*, *Lost in Space*, and *Nichols*.

Confession aired during the prestigious first few months of *Playhouse 90*. Written by Hollywood union activist Devery Freeman, it dramatized the story of a politico's death and a newspaper reporter's coverage of same, leading to the possible discovery of a hushed-up transgression in the dead man's past. Dennis O'Keefe, June Lockhart, and Paul Stewart starred.

PAUL LEAF

Movies: *Top Secret* (1978), *Sergeant Matlovich vs. the U.S. Air Force* (1978)

Leaf produced three fact-based TV movies in a row with outstanding period flavor and performances: Fielder Cook's *Judge Horton and the Scottsboro Boys* (1976), Anthony Harvey's *The Disappearance of Aimee* (1976), and Robert Collins's *The Life and Assassination of the Kingfish* (1977). It was a short, sweet run. *Top Secret* reunited *I Spy* collaborators Bill Cosby and actor/producer Sheldon Leonard in an espionage imbroglio, with Cosby saving the world from plutonium annihilation—and it's not a comedy, or at least it can't quite qualify.

Sergeant Matlovich ran more to Leaf's strengths as a docudrama producer, and his direction gave wing to a first-rate military saga. Brad Dourif played the actual title serviceman, who fought through channels to retain his position in the Air Force despite his honesty about his homosexuality. The conviction of John McGreevey's script could be felt all the way through the show and in the performances of Frank Converse, William Prince, Mitchell Ryan, Donald Moffat, and others.

DON LEAVER

Thriller*: *Where the Action Is (1975), ***A Midsummer Nightmare*** (1975)

Movies/Miniseries: *Napoleon and Love* (1972, mini, co-directed with Jonathan Alwyn, Derek Bennett, Reginald Collin), *The Detective* (1985, mini), *Shake Hands Forever* (1988, mini)

Leaver directed on *Dimensions of Fear*, *The Avengers*, *The Rivals of Sherlock Holmes*, *Special Branch*, *Lovejoy*, *A Touch of Frost*, and other series. *Napoleon and Love*, which aired on PBS in America, starred Ian Holm in the title role and Billie Whitelaw as Josephine. Brian Clemens wrote both *Where the Action Is* with Edd Byrnes and Ingrid Pitt, and *A Midsummer Nightmare* with Joanna Pettit and Brian Blessed. *The Detective* was an inventive thriller and an anomaly for the times, as Tom Bell portrayed the title policeman in sympathetic terms, even as he is politically incorrect and reactionary. *Shake Hands Forever* was another policier, this time from a Ruth Rendell novel, and starring George Baker.

MIMI LEDER
b. 1957

Movies: *Nightingales* (1988), *A Little Piece of Heaven* (1991), *Woman with a Past* (1992), *Marked for Murder* (1993, aka *The Sandman*), *There Was a Little Boy* (1993), *Rio Shannon* (1993), *House of Secrets* (1993, aka *Conspiracy of Terror*), *Baby Brokers* (1994), *The Innocent* (1994), *Vanished* (2006, co-directed with Antoine Fuqua)

Leder's series include *L.A. Law*, *China Beach*, *ER*, and *Jonny Zero*. Leder directed the high-profile features *The Peacemaker* (1997), *Deep Impact* (1998), and *Pay It Forward* (2000).

Nightingales were beautiful nurses in an Aaron Spelling–style pilot, meaning with lingerie; Kristy Swanson was among them. In *A Little Piece of Heaven*, Kirk Cameron plays the brother of mentally challenged Jenny Robertson, and is willing to kidnap playmates for her. Pamela Reed is a wife and mother who is exposed as a *Woman with a Past*, a very checkered past, and has some explaining to do. In *Marked for Murder*, Powers Boothe is an inmate who agrees to help the cops, then goes after the bad guys himself when the authorities prove impotent.

Cybill Shepherd starred in *There Was a Little Boy* and *Baby Brokers*, Blair Brown in *Rio Shannon*, and Melissa Gilbert in *House of Secrets*. An autistic boy who was the sole witness to a robbery and murder may be targeted by killers as Kelsey Grammer's detective works with his memory in *The Innocent*.

JOANNA LEE
b. 1931, Newark, New Jersey; d. October 24, 2003, Santa Monica, California

Movies: *Mirror, Mirror* (1979), *Children of Divorce* (1980)

Lee played Tanna in Edward Wood Jr.'s legendarily inglorious *Plan 9 from Outer Space* (1959). She became a writer for *My Three Sons*, *The Flintstones*, *Gilligan's Island*, *Bewitched*, *Gidget*, *Julia*, and *The Waltons*. Among her TV movies as a writer were Buzz Kulik's *Babe* (1975), for which she received an Emmy Award nomination, Allen Reisner's *Mary Jane Harper Cried Last Night* (1977), and Kulik's multi-Emmy-winning *Ziegfeld: The Man and His Women* (1978).

Mirror, Mirror retains interest as one of Hollywood's early examinations of face-lift culture, with Janet Leigh, Loretta Swit, and Lee Meriwether as women reaching that nip-tuck age. *Children of Divorce* follows several kids whose parents have split up. Consequences for the teens include having sex, overeating, drinking, etc. Kim Fields and Lance Kerwin play two of the teens, and Billy Dee Williams, Stella Stevens, and Barbara Feldon are among the parents.

MICHELE LEE
b. Michele Lee Dusick, June 24, 1942, Los Angeles

Movie: *Color Me Perfect* (1996)

Lee was nominated for an Emmy Award in 1982 for her continuing role on *Knots Landing*. She starred in several TV movies, including as the title characters in Bill D'Elia's *Big Dreams & Broken Hearts: The Dottie West Story* (1995) and Bruce McDonald's *Scandalous Me: The Jacqueline Susann Story* (1998). Lee directed seven episodes of *Knots Landing*. Lee co-wrote, directed, and starred in *Color Me Perfect*, which won a Christopher Award for its portrayal of the female version of *Flowers for Algernon*, which was adapted into Ralph Nelson's *Charly* (1968), for which Cliff Robertson won the Academy Award.

SPIKE LEE
b. Shelton Lee, March 20, 1957, Atlanta, Georgia

Movies/Miniseries: *Sucker Free City* (2004), *Miracle's Boys* (2005, mini, directed with Neema Barnette, LeVar Burton, Ernest Dickerson, Bill Duke), *All the Invisible Children* (2005, directed with Mehdi Charef, Emir Kusturica, Katia Lund, Jordan Scott, Ridley Scott, Stefano Veneruso, John Woo), *M.O.N.Y.* (2008)
Special: *A Huey P. Newton Story* (2001)

One of the most notable independent filmmakers of the 1980s, Lee has since managed to make films on his own terms for studios and cable companies. He also makes provocative documentaries on such subjects as the crimes of civil rights opponents in the 1960s South and former football star Jim Brown. Lee's most notable films are *She's Gotta Have It* (1986), *Do the Right Thing* (1989), and *Malcolm X* (1992).

A Huey P. Newton Story was a one-man show written and performed by Roger Guenveur Smith as the title 1960s radical. This production directed for PBS won a Peabody Award for excellence. *Sucker Free City* concerned a mix of Asian, Latino, black, and white street gangs in San Francisco.

ROBERT M. LEEDS
b. October 10, 1920, New York City; d. October 8, 2000, Hemet, California

Movie: *The Return of the Beverly Hillbillies* (1981)

Leeds was a film editor on B Westerns from at least 1948, and edited all five features directed by Jack Webb, including *Pete Kelly's Blues* (1952) and *The Last Time I Saw Archie* (1962). Leeds also directed episodic TV including *77 Sunset Strip*, *The Beverly Hillbillies*, and *Adam 12*. In Leeds's one TV movie, Jed Clampett and the brood, sans Granny—replaced by Imogene Coca as another cranky relative—returned for an attempt to solve the energy crisis. However, the "bubblin' crude" this time offered little comedic energy.

TOM LEETCH

Movies: *The Whiz Kid and the Mystery of Riverton* (1974, two parts, Disney), *Return of the Big Cat* (1974, two parts, Disney), *The Whiz Kid and the Carnival Caper* (1976, two parts, Disney)

Leetch's career was in the Disney camp, as a writer, assistant director, second unit director, unit production manager, and producer. He worked on movies directed by Jerry Paris, Norman Tokar, Robert Stevenson, Andrew V. McLaglen, Bernard McEveety, Robert Butler, and Tim Burton (*Frankenweenie*, 1984).

The *Whiz Kid* movies were Disney standard views of small-town America, featuring Eric Shea, Kim Richards, and Clay O'Brien. *Return of the Big Cat* was about a ranch family in Northern California discovering that the cougar that supposedly frightened the daughter into a mute is back on the prowl. Jeremy Slate starred with Pat Crowley, David Wayne, Jeff East, and Kim Richards.

MIKE LEIGH
b. February 20, 1943, Salford, Greater Manchester, England

***Play for Today*:** *Hard Labour* (1973), *Nuts in May* (1976), *The Kiss of Death* (1977), *Abigail's Party* (1977), *Who's Who* (1979), *Home Sweet Home* (1982)

BBC2 Playhouse*: *The Grown-Ups (1980)
Movies/Miniseries: *Meantime* (1984), *Four Days in July* (1985)

Leigh's international success as a filmmaker of challenging interpersonal features about the British working class and their everyday lives rests on the reputations of *Bleak Moments* (1971): *High Hopes* (1988), *Life Is Sweet* (1990), *Naked* (1993), *Secrets & Lies* (1996), *Career Girls* (1997), *Topsy-Turvy* (1999), *All or Nothing* (2002), and *Vera Drake* (2004). Leigh was nominated for Academy Awards for writing and directing *Secrets & Lies* and *Vera Drake*, and for writing *Topsy-Turvy*. Leigh won British Academy of Film and TV Arts Awards for writing and producing the best British film, *Secrets & Lies*, and for directing *Vera Drake*. Leigh was nominated for BAFTA Awards for best short film for *The Short and Curlies* (1987) and *A Sense of History* (1992), for producing *Naked*, directing *Secrets & Lies*, and writing and producing both *Topsy-Turvy* and *Vera Drake*. Leigh was nominated for Directors Guild of America and Writers Guild of America Awards for *Secrets & Lies* and his many international honors include both the National Society of Film Critics and New York Film Critics Circle Awards for best director for *Topsy-Turvy*.

Leigh's work on *Play for Today* anticipated his films about British working-class people, emphasizing character and slice-of-life reality over plot points. Liz Smith starred in *Hard Labour* as Mrs. Thornley, whose seemingly quiet life includes keeping house for her family, cleaning other people's homes, and a dutiful conjugal liaison with her husband every Saturday night. This minor classic of British TV concluded with Mrs. Thornley's visit to a Catholic confessional. Bernard Hill, Alison Steadman, and Ben Kingsley co-starred.

In *Nuts in May*, a quiet camping trip in the country for a young couple becomes anything but; Roger Sloman and Alison Steadman co-starred. *The Kiss of Death* finds a young couple trying to get a nerdy pal, Trevor (David Threlfall), an undertaker's assistant, to loosen up. *Abigail's Party* is a get-together in honor of new neighbors, but the drinking and sniping lead to bigger issues. Steadman and Tim Stern participate. *Who's Who* works like a window onto any office, this one a brokerage. The ensemble includes Leigh favorites Steadman, Kelly, Philip Davis, and Angela Curran along with Felicity Dean, Simon Chandler, and Geraldine James.

Family life, Leigh-style, is portrayed in *Home Sweet Home* as three dysfunctional broods headed by postal breadwinners share a Sunday dinner. Timothy Spall, Frances Barber, and Su Elliott are among the cast. *The Grown-Ups*, which Leigh also wrote, featured a Canterbury couple (Philip Davis, Lesley Manville) coping with a new apartment next to one of their former teachers (Sam Kelly) and the ceaseless intrusions by her busybody sister (Brenda Blethyn).

Meantime looks at a lower-middle-class family living in the tenements with late-teen brothers at odds. Colin might be called mentally slow, but he's given a job by his well-to-do aunt, inciting his sarcastic brother to protest. Tim Roth starred as Colin with Gary Oldman as his skinhead pal, with Alfred Molina, Tilly Vosburgh, Hepburn Graham, Jeff Robert, and Phil Daniels. *Four Days in July* concerned the Irish troubles and starred Stephen Rea and Shane Connaughton.

CHRISTOPHER LEITCH

Movies: *Moment of Truth: Murder or Memory?* (1994, aka *Murder or Memory?*), *She Fought Alone* (1995, aka *Scared by Love*), *A Friend's Betrayal* (1996, aka *Stolen Youth*), *Little Girls in Pretty Boxes* (1997), *A Nightmare Come True* (1997, aka *A Dream of Murder*), *Crowned and Dangerous* (1997), *I've Been Waiting for You* (1998), *Cab to Canada* (1998), *The Patty Duke Show: Still Rockin' in Brooklyn Heights* (1999), *Satan's School for Girls* (2000), *The Wednesday Woman* (2000), *A Family in Crisis: The Elian Gonzales Story* (2000), *Three Blind Mice* (2001, aka *Ed McBain's Three Blind Mice*), *A Christmas Visitor* (2002), *The Survivors Club* (2004), *Black Widower* (2006), *Mind over Murder* (2006), *Housesitter* (2007)

Leitch directed the low-budget crime films *The Border* (1979) and *The Hitter* (1979), as well as *Teen Wolf Too* (1987), and *Courage Mountain* (1990) and episodes of *The Hitchhiker*, *Moonlighting*, *Misfits of Science*, *Alfred Hitchcock Presents*, *Beauty and the Beast*, *China Beach*, *South Beach*, *Malibu Shores*, *Charmed*, *CSI: Crime Scene Investigation*, and others.

Murder or Memory features a teenage boy under hypnosis confessing to a murder as others doubt the veracity of the claim. In *She Fought Alone*, Tiffani-Amber Thiessen played a high school rape victim by a blue-chip football player; she then becomes ostracized, even by her girlfriends, after she tries to blow the whistle on him. *A Friend's Betrayal* starred Brian Austin Green and Sarah Lawrence in a younger man/older woman scenario, with Harley Jane Kozak on the side. *Little Girls in Pretty Boxes* concerned an Olympic-hopeful gymnast (Courtney Peldon). Leitch's direction was supplemented by the superb film editing of Martin Nicholson, who won the Eddie from the American Cinema Editors for his great inter-cutting.

A Nightmare Come True has daughter Katy Boyer dreaming that her mother's disappearance might be a death, possibly attributable to her abusive father (Gerald McRaney). *Crowned and Dangerous* is a beauty pageant

murder mystery with Yasmine Bleeth, and *I'll Be Waiting for You* isn't much different or better, except the beauty queen is replaced by a supposed teen witch.

Cab to Canada co-starred Maureen O'Hara and Jason Beghe. She's a taxi rider and he's the driver who, after contretemps, agrees to take her from Los Angeles to Vancouver. The Patty Duke reunion seemed to have impressed Bill Schallert, who perks up for this retread. Shannen Doherty top-lined *Satan's School for Girls*, which doesn't bear resemblance to David Lowell Rich's 1973 *ABC Movie of the Week* of the same name. Leitch helmed a pair of Meredith Baxter vehicles, the torn-from-the-headlines Elian Gonzales saga about the Cuban refugee boy, a Brian Dennehy crime melodrama, and the tough *The Survivors Club*, starring Jacqueline Bisset, Roma Downey, and Lauren Lee Smith as victims of the same rapist. Kelly McGillis takes on a serial wife-murderer in *Black Widower*, and Leitch was in charge of two Tori Spelling candy-coated limousines with Tijuana taxi engines—*Mind over Matter* and *Housesitter*.

JOSEPH LEJTES
b. November 22, 1901, Russia; d. May 27, 1983, Santa Monica, California

***Bob Hope Presents the Chrysler Theater*:** *A Slow Fade to Black* (1964, aka *The Movie Maker*, co-directed with Ron Winston)
Movie: *Valley of Mystery* (1967)

A writer and director in Poland before World War II, then in Israel after the war, Lejtes began directing episodes of American TV series in the late 1950s, including *The Alaskans*, *Sugarfoot*, and *Adventures in Paradise*. Lejtes directed one feature in America, *The Counterfeit Killer* (1968), a thriller written by Steven Bochco and Harold Clemens and starring Jack Lord and Shirley Knight. Both of Lejtes's movie-length TV shows began as hour-long programs.

Rod Serling wrote *A Slow Fade to Black* for Bob Hope's hour-long dramatic forum, for which Ron Winston directed Rod Steiger, Robert Culp, Sally Kellerman, Sharon Farrell, and Dabney Coleman. About a hostile business takeover that ousts a Hollywood studio founder/owner, the film was expanded by Universal Pictures with flashbacks set in the 1920s, when the story's studio was founded. These scenes were written by Bochco and directed by Lejtes. As *The Movie Maker* this expanded film enjoyed a lively repeat TV life.

Valley of Mystery was shot as an hour-long pilot for a series to be called *Stranded*, about the survivors of a crash-landed plane in South America. The piece was supplemented by added material to make it feature-length and to pad Lois Nettleton's part in anticipation of the series that never materialized. Richard Egan and Peter Graves led a cast including Harry Guardino, Julia Adams, Leonard Nimoy, Fernando Lamas, Joby Baker, and Rodolfo Acosta.

MARK L. LESTER
b. November 26, 1946, Cleveland, Ohio

Movies: *Gold of the Amazon Women* (1979), *Sacrifice* (2000), *Guilty as Charged* (2000, aka *The Base II*)

Lester's long career in low-budget films includes *Truck Stop Women* (1974) with Claudia Jennings, *Roller Boogie* (1981) with Linda Blair, and *Blowback* (2000) with Mario van Peebles. He also made the original *Firestarter* (1984) and an Arnold Schwarzenegger film, *Commando* (1985).

Gold of the Amazon Women, about the search for El Dorado, had Bo Svenson chewing the scenery with Anita Ekberg and some minor starlets in network-tame leather bikinis. Both *Sacrifice* and *Guilty as Charged* were substandard action pictures, the former about an escaped bank robber (Michael Madsen) after the killer of his daughter, the latter concerning a special paramilitary agent (Antonio Sabato Jr.) infiltrating a secretly vigilante Army unit.

ALAN J. LEVI

Movies/Miniseries: *Riding with Death* (1976, co-directed with Don McDougall), *Gemini Man* (1976, aka *Code Name: Minus One*), *The Incredible Hulk: Death in the Family* (1977, aka *Return of the Incredible Hulk*), *Go West, Young Girl* (1978), *Battlestar Gallactica* (1978, credited solely to Richard A. Colla), *The Immigrants* (1978, mini), *The Legend of the Golden Gun* (1979), *Scruples* (1980, mini), *The Last Song* (1980), *The Invisible Woman* (1983), *The Stepford Children* (1987), *Island Sons* (1987), *Bionic Showdown: The Six Million Dollar Man and the Bionic Woman* (1989), *The Return of Sam McCloud* (1989), *Columbo: Uneasy Lies the Crown* (1990), *Columbo: Columbo and the Murder of the Rock Star* (1991), *Knight Rider 2000* (1991), *Columbo: No Time to Die* (1992), *Without Warning: Terror in the Towers* (1993), *Dead Man's Revenge* (1994), *Daytona Beach* (1996)

Levi was a hired gun whose TV movies are mostly derivative of established titles in the invisible or bionic superhero and action/adventure genres. He co-directed with Robert Angus one feature, *Blood Song* (1982),

about an escaped maniac pursuing a handicapped girl. Levi directed episodes of *The Invisible Man, The Bionic Woman, Simon & Simon, Airwolf, Miami Vice, Magnum, P.I., The Cosby Mysteries, Dr. Quinn, Medicine Woman, JAG, ER*, and others.

Karen Valentine and Sandra Will starred as plucky young women in one of Levi's Westerns, *Go West, Young Girl*. Another, *The Legend of the Golden Gun*, featured an escaped slave (Carl Weathers) and young farmer (Jeff Osterhage) who get a few pointers from a mysterious character to pursue the brutal William Quantrill (Robert Davi) during the Civil War. When Levi returned to the genre for *Dead Man's Revenge*, starring Bruce Dern and Michael Ironside, his proficiency and authority with the storytelling makes you believe he should have been making Westerns all along.

Unique and somewhat daring for the 1970s was *The Immigrants*. It remains Levi's best production, about an interracial romance set against the canvas of a young entrepreneur's rebuilding of his fortune after the 1906 San Francisco earthquake. He becomes financially successful yet unfulfilled—until he falls in love with a Chinese girl. Stephen Macht and Aimee Eccles co-starred as the principals, with Sharon Gless, Roddy McDowall, Barry Sullivan, and Susan Strasberg.

Scruples was a less interesting miniseries, yet much more extravagant. It converted a Judith Krantz novel into a Lindsay Wagner vehicle. *The Last Song* was a Lynda Carter vehicle. *Island Sons* are the four Bottoms brothers (Tim, Joe, Ben, Sam) on Hawaii. Levi helmed retread appearances for Lee Majors, Peter Falk, Dennis Weaver, David Hasselhoff, and others. *Without Warning* was shot on videotape to inter-cut TV news footage of the actual terrorist bombing of New York's World Trade Center in February 1993, which killed six people and injured 1,042. George Clooney, Andre Braugher, and Fran Drescher were among Levi's ensemble.

HENRY LEVIN
b. June 9, 1909, Trenton, New Jersey; d. May 1, 1980, Los Angeles

Movie: *Scout's Honor* (1980)

Levin directed more than 50 features beginning with *Cry of the Werewolf* (1944) and including two of Dean Martin's Matt Helm movies, *Murderers' Row* (1966) and *The Ambushers* (1967). *Scout's Honor* featured Gary Coleman as an orphan yearning to become a Boy Scout. Former child stars Jay North and Paul Peterson were in the cast. Levin died on the last day of production of his only TV movie.

MARC LEVIN

***The Kennedy Center Presents*:** *Speak Truth to Power* (2000)
Special: *Twilight: Los Angeles* (2000)

An accomplished documentary filmmaker, Levin's work includes *The Execution Machine: Texas Death Row* (1997), *Gladiator Days: Anatomy of a Prison Murder* (2002), *The Blues* (2003, co-directed with Charles Burnett, Clint Eastwood, Martin Scorsese, Mike Figgis, and others), and others. Some of Levin's works mix documentary and drama elements, including *Twilight: Los Angeles*, the filming of a largely one-woman show by and starring Anne Deveare Smith, poring over the issues surrounding the Rodney King riots in L.A.

PETER LEVIN

Theatre in America: *Zalman or the Madness of God* (1974, co-directed with Alan Schneider), *Monkey, Monkey, Bottle of Beer, How Many Monkeys Have We Here?* (1974, co-directed with Harold Scott)
***ABC Afternoon Playbreak*:** *The Other Woman* (1973), *Heart in Hiding* (1974)
***Hollywood Television Theatre*:** *The Ashes of Mrs. Reasoner* (1976)
***Hallmark Hall of Fame*:** *The Marva Collins Story* (1981), *In from the Night* (2005)
Specials: *Secret Service* (1977, co-directed with Daniel Freudenberger), *Sojourner* (1975)
Movies/Miniseries: *The Best of Families* (1977, mini, co-directed with Jack Hofsiss, Glenn Jordon, Seymour Robbie, Robert Stevens), *The Comeback Kid* (1980), *Rape and Marriage: The Rideout Case* (1980), *Washington Mistress* (1981), *The Royal Romance of Charles and Diana* (1982), *A Doctor's Story* (1983), *A Reason to Live* (1984), *Between the Darkness and Dawn* (1985), *Northstar* (1986), *"Popeye" Doyle* (1986), *Houston: The Legend of Texas* (1987, aka *Gone to Texas*), *Sworn to Silence* (1987), *Hostage* (1988, aka *Against Her Will*), *The Littlest Victims* (1989), *Lady in a Corner* (1989), *A Killer Among Us* (1990), *My Son Johnny* (1991), *Overkill: The Aileen Wuornos Story* (1992), *Deliver Them from Evil: The Taking of Alta View* (1992, aka *Take Down*), *The Man with Three Wives* (1993), *Precious Victims* (1993), *Fighting for My Daughter* (1995), *A Stranger in Town* (1995), *A Stranger to Love* (1996), *The Perfect Mother* (1997), *Two Voices* (1997), *Little Girl Fly Away* (1998), *My Father's Shadow: The Sam Sheppard Story* (1998), *To Love, Honor & Betray* (1999), *In the Name of the People* (2000), *Never Let Her Go* (2001, mini), *Homeless to Harvard: The Liz Murray Story* (2003)

After duty on daytime dramas and some impressive shows on PBS, Levin has forged a career alternating TV series with movies. He directed episodes of *Beacon Hill*, *Cagney & Lacey*, *Fame*, *Call to Glory*, *Family*, *Hell Town*, *Law & Order*, *Judging Amy*, etc. Levin received Emmy Award nominations for directing episodes of *Lou Grant* and *Love Is a Many-Splendored Thing*.

The Comeback Kid cast John Ritter as a washed up minor leaguer in need of a ragtag sandlot bunch to bolster his spirits. Linda Hamilton starred in *The Rideout Case*, which followed the 1977 Oregon law-overhauling episode that allowed women to charge husbands with rape. Catherine Oxenberg impersonated Princess Diana for Levin, and it seemed a good fit. Lucie Arnaz was *Washington Mistress*. Cicely Tyson earned an Emmy Award nomination under his direction as a persevering Midwestern teacher in *The Marva Collins Story*. Roward E. Rollins Jr. went out of his way to prove Art Carney wasn't senile in *A Doctor's Story*. Suddenly separated Peter Fonda's suicidal tendencies were assuaged by *A Reason to Live*.

Levin flourished dead-center in movie-of-the-week-land: Elizabeth Montgomery with amnesia, Greg Evigan as a superhuman astronaut, Sam Elliott in a western, Ed O'Neill with the temerity to try *"Popeye" Doyle*, Carol Burnett kidnapped, Tim Matheson treating child AIDS victims, Loretta Young returning to TV, Jasmine Guy the odd woman out on a jury, Mary McDonnell surviving breast cancer, Mare Winningham stalked, a pair of Beau Bridges movies, a resurrection of the Dr. Sam Sheppard murder case in 1954 Cleveland, Crystal Bernard finding her mom murdered, *A Stranger in Town* followed by *A Stranger to Love*, etc.

Dabney Coleman won an Emmy Award in a tale of lawyers defending an accused serial killer who suddenly confesses to them in *Sworn to Silence*. Levin's astute sense of casting of *Overkill* included Jean Smart as actual prostitute-turned-murderer Aileen Wuornos (later portrayed by Charlize Theron in an Oscar-winning role in Patty Jenkins's *Monster*, 2003). The director made the most of another actual murder case, the Anne Marie Fahey affair in Delaware in the miniseries *Never Let Her Go*; Mark Harmon played attorney Thomas Capano, married with four children, who couldn't fathom the notion that one of his mistresses actually wanted out of their affair, and simplified the issue, much to her demise.

Among Levin's best TV movies was *Homeless to Harvard: The Liz Murray Story*, about an actual 15-year-old girl who crawls out from under the stifling existence of her drug-rife household, cares for her AIDS-afflicted father, and gets by on a scholarship that barely covers her tuition. Levin's handling of this story gave Thora Birch the latitude to create a character of great vulnerability and strength in the title role. Both the show and Birch received Emmy nominations.

GENE LEVITT
b. May 28, 1920, New York City; d. November 15, 1999, Los Angeles

Movies: *Any Second Now* (1969), *Run a Crooked Mile* (1969), *Alias Smith and Jones* (1971), *Cool Million* (1972, aka *Mask of Marcella*), *The Phantom of Hollywood* (1974), *Magee and the Lady* (1987, aka *Hell Fight*)

Levitt was a writer for *Climax!*, *Highway Patrol*, *Maverick*, *Sea Hunt*, and other series, and contributed to the screenplays for *Foreign Intrigue* (1955), *Beyond Mombasa* (1956), and *Underwater Warrior* (1958). He produced series including *Adventures in Paradise*, *Combat!*, and *Barnaby Jones*.

Any Second Now had Stewart Granger plotting the demise of his rich wife (Lois Nettleton) in an auto accident after she catches him cheating; but the crash only erases her memory, which could return at any moment. Better was *Run a Crooked Mile* with Louis Jourdan a murder witness whose report to the police is met with no evidence that such a killing actually occurred.

Alias Smith and Jones and *Cool Million* were the pilot films establishing the series team of Peter Duel and Ben Murphy in the former, and James Farentino in the latter, playing an investigator whose work brings him the title amount every time. A few old studio hands—John Ireland, Broderick Crawford, Jackie Coogan, Billy Halop—gathered for *The Phantom of Hollywood*, about a masked character living on a film studio back-lot who starts bumping off the surveyors when the studio goes up for sale. *Magee and the Lady* was old-style adventure stuff, with Tony LoBianco as a skipper whose jungle riverboat is to be repossessed in two days, driving him to kidnap the forecloser's daughter (Sally Kellerman).

EDMOND A. LEVY
b. September 26, 1929, Toronto, Ontario, Canada; d. October 10, 1998, Manhattan, New York

Movie: *Mom, the Wolfman and Me* (1980)

Levy was a documentary filmmaker whose works include the Academy Award nominee *Beyond Silence* (1960). He directed an episode of *The Farmer's Daughter*. The TV movie, a romantic comedy told from the perspective of an 11-year-old girl (Danielle Brisbois), was made for Operation Prime Time and starred Patty Duke wooed by both John Lithgow and David Birney.

EUGENE LEVY
b. December 17, 1946, Hamilton, Ontario, Canada

Movies: *Partners 'n Love* (1992), *Sodbusters* (1994)

A regular on *Second City TV*, Levy has since been one of the hardest working actors and writers in films and TV for a quarter century. He received a Writers Guild of America nomination for *Best in Show* (2000), shared with Christopher Guest. Levy won a New York Film Critics Circle Award for best supporting actor for *A Mighty Wind* (2003). Levy, Guest, and Michael McKean shared in the Grammy Award for best movie/TV song for *A Mighty Wind*. Levy has won two Emmy Awards from 10 nominations for writing *SCTV Network 90*. He was nominated for a CableACE for best performance in a comedy special for John Blanchard's *The Last Polka* (1985). Levy has won three Canadian Comedy Awards. His films as an actor include *Club Paradise* (1986), *Father of the Bride* (1991), and *American Pie* (1999).

Levy directed and acted in *Partners 'n Love*, paired Levy and Linda Kash as a divorced couple who find out that the split wasn't registered due to a technicality, so they get to discover whether they really want to go through with it again. Levy wrote with John Hemphill and directed *Sodbusters*, a comic Canadian western starring Kris Kristofferson, Maxwell Gail, Fred Willard, John Vernon, and Hemphill.

JEFERY LEVY
b. May 21, 1958, New York City

Movie: *Invincible* (2001)

Levy directed the features *Drive* (1991), *Inside Monkey Zetterland* (1992), which was nominated for the Grand Jury Prize at the Sundance Film Festival, and *S.F.W.* (1994, aka *So Fucking What?*). Levy has directed episodes of *Sliders*, *Profiler*, *Night Visions*, *Monk*, *Las Vegas*, and others. *Invincible* starred Billy Zane as "Os" in a martial arts adventure.

RALPH LEVY
b. December 18, 1919, Philadelphia, Pennsylvania; d. October 15, 2001, Santa Fe, New Mexico

Playhouse 90*: *Lone Woman (1957)

Levy directed episodes of *I Love Lucy*, *The George Burns and Gracie Allen Show*, *The Jack Benny Program*, and *Shower of Stars*, including the 1954 hour-long presentation of *A Christmas Carol* starring Fredric March with Basil Rathbone, Queenie Leonard, and 10-year-old Bonnie Franklin. Levy's features include *Bedtime Story* (1964) with Marlon Brando. *Lone Woman*, based on an Al C. Ward script, starred Kathryn Grayson, Vincent Price, Jack Lord, Raymond Burr, and Scott Brady.

LEONARD LEWIS
b. November 29, 1927, Tottenham, London, England; d. December 2, 2005, Somerset, England

Movies/Miniseries: *Jack the Ripper* (1973, mini, co-directed with Gilchrist Calder, David Wickes), *Flambards* (1979, mini, co-directed with Lawrence Gordon Clark, Peter Duffell, Michael Ferguson), *The Good Companions* (1980, co-directed with Bill Hayes), *The Prisoner of Zenda* (1984, mini), *Brat Farrar* (1986, mini), *The Franchise Affair* (1988)

BBC2 Play of the Week*: *The Sinking of HMS Victoria (1977)

Lewis was nominated for British Academy of Film and TV Arts Awards for best specialized film for *Don't Go Down the . . .* (1971), best TV drama serial for *When the Boat Comes In* (1976), and best short film for *The Safety Net* (1978). Lewis directed episodes of *Adam Adamant Lives!*, *Softly*, *Softly*, *The Wide Alliance*, *The Chinese Detective*, *Roald Dahl's Tales of the Unexpected*, *Juliet Bravo*, and others.

The Sinking of HMS Victoria used a script co-written by Donald MacIntyre and the American screenwriter of westerns, James Warner Bellah. John Standing and Frederick Teves co-starred in the drama about questioning command orders during events that sunk the title ship off Tripoli in 1893.

Lewis's most available work in America has been *Flambards*, the adaptation of K. M. Peyton's novel by Alan Plater and others, which aired on *Masterpiece Theatre*. It's the epic about an orphaned girl and her awakening to life with horses on her uncle's country estate in the early 1900s. Christine McKenna starred with a terrific ensemble: Edward Judd, Anton Diffring, Peter Copley, et al. *The Good Companions* visualized Plater's adaptation of the J. B. Priestley novel. Occasionally pointed out as the best TV version of Anthony Hope's novel, Lewis's *The Prisoner of Zenda* starred Malcolm Sinclair as Rudolf. *Brat Farrar* is James Andrew Hall's adaptation of Josephine Tey's novel about a twin switching his identity to his brother's for low purposes. Hall adapted another Tey novel for Lewis's final long-form program, *The Franchise Affair*, featuring Patrick Malahide and Joanna McCallum.

ROBERT MICHAEL LEWIS
b. New York City

Movies: *The Astronaut* (1971), *The Alpha Caper* (1973), *Money to Burn* (1973), *Message to My Daughter* (1973), *Pray for the Wildcats* (1974), *The Day the Earth Moved* (1974), *Guilty or Innocent: The Sam Sheppard Murder Case* (1975), *The Night They Took Miss Beautiful* (1977), *No Room to Run* (1978) *Ring of Passion* (1978, aka *Countdown to the Big One*), *If Things Were Different* (1980), *Escape* (1980), *S+H+E: Security Hazards Expert* (1980), *A Private Battle* (1980), *Fallen Angel* (1981), *The Miracle of Kathy Miller* (1981), *Child Bride of Short Creek* (1981), *Desperate Lives* (1982), *Between Two Brothers* (1982), *Computercide* (1982, aka *The Final Eye*), *Summer Girl* (1983, aka *The Hands That Rob the Cradle*), *A Caribbean Mystery* (1983, aka *Agatha Christie's Caribbean Mystery*), *Sparkling Cyanide* (1983, aka *Agatha Christie's Sparkling Cyanide*), *Flight 90: Disaster on the Potomac* (1984, aka *Flight No. 90*), *City Killer* (1984), *A Summer to Remember* (1985), *Embassy* (1985), *Lost in London* (1985), *Firefighter* (1986, aka *Greater Alarm*), *A Stranger Waits* (1987), *Deep Dark Secrets* (1987, aka *Intimate Betrayal*), *The Secret Life of Kathy McCormick* (1988), *Ladykillers* (1988), *Dead Reckoning* (1990), *Memories of Murder* (1990), *Don't Talk to Strangers* (1994, aka *Dangerous Pursuit*), *Circumstances Unknown* (1995), *The Crying Child* (1996), *Perfect Crime* (1997)

Lewis directed episodes of *Mod Squad*, *Kung Fu*, *Griff*, and *The Invisible Man*. He managed to be successful in the early movie-of-the-week era early in his career and never looked back. Lewis's is a strong, workmanlike career with a wide variety of subjects, genres, and collaborators, and a few genuine diamonds in the rough that made a mark on the TV movie landscape.

Whatever embers gleam from the urban legend that says NASA faked the moon landing were fanned by *The Astronaut*, a fake space rider who was created because the lunar landing was a disaster and the actual astronaut killed in the process. The world hoax perpetrated by American officials gets unwieldy to handle in Lewis's first *ABC Movie of the Week*, written by a team including Gerald Di Pego and Harve Bennett. Jackie Cooper, Monte Markham, and Susan Clark starred.

The Alpha Caper was a $30 million heist conceived by a parole officer who didn't want forced retirement, so he collected three of the former cons over whom he watched and used their outlaw expertise. In terms of actors, Henry Fonda rounded up Larry Hagman, James McEachin, and Leonard Nimoy. The object of their greed was an armored car. Lewis's interpretation achieved a Don Siegel–like visualization of the robbery, methodology, and time/place logistics. *Money to Burn* is another caper, with counterfeiter E. G. Marshall looking to swap his freshly printed bills for the real thing. *Message to My Daughter* concerned tape recordings that were made by a now deceased mother for her daughter that the younger woman finally hears after mom's death. The tapes, which explain the mother's relationship with her parents, comfort the younger woman, who may have an abortion. This well-acted piece starred Kitty Winn, Bonnie Bedelia, and Martin Sheen.

Pray for the Wildcats sat Andy Griffith atop a dirt bike in wilderness Mexico in the kind of evil-king role he could percolate to life like few other actors. He's an industrialist putting three ad men and their families through a rugged trial for his business during this, at first, friendly off-road trip. William Shatner, Marjoe Gortner, and Robert Reed are the ad executives, and the cast includes Janet Margolin, Angie Dickinson, and Lorraine Gary as their significant others.

Guilty or Innocent: The Sam Sheppard Murder Case resurrected an infamous killing, that of the wife of a Cleveland, Ohio, osteopath, who was convicted in 1954 for the crime, but always maintained that the killer was a "bushy-haired" intruder. Flamboyant attorney F. Lee Bailey eventually got Sheppard acquitted after the doctor spent years in prison. This three-hour TV event with a sharp feel for the 1950s and 1960s starred George Peppard as the brooding Sheppard with Walter McGinn as Bailey, and Barnard Hughes, Nina van Pallandt, William Windom, and John Crawford. Peppard's performance brings out the man's gnawing bitterness, but the actor walks a fine line in never quite letting us know whether the indignation is because Sheppard was innocent, or because it's a veneer to hide the guilt. Lewis's well-observed film received a Golden Globe nomination for best TV movie.

The Night They Took Miss Beautiful was another excuse for a TV movie to both hijack an airliner and display both perennial and new starlets, including Stella Stevens, Victoria Principal, Roseanne Katon, and Sheree North. *No Room to Run* involves Richard Benjamin, playing a concert promoter, with espionage in Australia. *Ring of Passion* was Lewis's boxing movie, but one with a purpose to recreate the political forces swirling around the Joe Louis/Max Schmeling heavyweight title fight in 1938. Bernie Casey and Stephen Macht played the famous pugilists, with Allen Garfield a nice fit as Damon Runyon, and Britt Ekland, Al Lewis, Denise Nicholas, Joe Campanella, and Beah Richards. *If Things Were Different* presented Suzanne Pleshette as a coping mother and wife. *Escape* was the true story of Dwight Worker (Timothy Bottoms), who escaped a Mexican penitentiary disguised as a woman. *A Private Battle* was the adaptation of Cornelius and Kathryn Ryan's book about his

fight with cancer while he completed *A Bridge Too Far*. *The Longest Day* author and his wife were portrayed by Jack Warden and Anne Jackson.

Fallen Angel was a tough film about a 13-year-old girl whose alienation from her newly romantically involved mother leads her into a friendship with an adult male, a circumstance that becomes defined as pedophilia as Lewis's film advances. Dana Hill played the girl and Richard Masur played the photographer and softball team coach whose snapshots of her lead to pornography sessions. Ronny Cox and Melinda Dillon co-starred in this huge ratings earner. Written by Lew Hunter, this was the only Lewis film to earn an Emmy Award nomination for best drama special. Curiously, that was the program's lone nomination.

Lewis helmed three movies in a row with the teen Helen Hunt. She enacted *The Miracle of Kathy Miller*, playing the title character recovering from a severe accident with the support of her parents (Sharon Gless, Frank Converse) to run in a 10K event. Lewis oversaw the travails inherent in *Child Bride of Short Creek*, a rather sanitized indictment of religious cults in which girls in rural Arizona are resigned to participate in a polygamist cult in the 1950s. Christopher Atkins starred as a Korean War veteran who arrives back in the cult and stops his father's plan to add his girlfriend, played by Diane Lane, to the older man's stable of wives. Conrad Bain played the intractable father with Hunt as Lane's friend. And Hunt and Doug McKeon played siblings affected by drug abuse in *Desperate Lives*.

Dramas about adult brothers aren't exactly rare, but usually not very good. *Between Two Brothers* is no Earth-shaker, but Michael Brandon and Pat Harrington Jr., of all people, do a good job of delineating a tale of extreme guilt over their father's death. *Computercide* was a futuristic fountain-of-youth try, and *Summer Girl* was an evil-babysitter number starring Diane Franklin.

Lewis took a step up to better locations and casts in tried-and-true stories with a pair of Agatha Christie whodunits adapted by Sue Grafton and Steve Humphrey. *A Caribbean Mystery* starred Helen Hayes as Miss Marple, who's told that a serial killer is among the isle's hotel guests by a fellow guest who is poisoned before he can point out the killer. Lewis assembled familiar faces: Brock Peters, Season Hubley, Barnard Hughes, Maurice Evans, Swoosie Kurtz, Zakes Mokae, Jameson Parker, Stephen Macht, et al. *Sparkling Cyanide* had a younger cast going through a similar poison plot: Anthony Andrews, Pamela Bellwood, Deborah Raffin.

Flight 90 was a group-jeopardy airliner disaster. Heather Locklear was stalked in *City Killer*, a title that Charles Bronson would have thrown in the wastebasket. *A Summer to Remember* is something odd, a story of friendship between an escaped orangutan and a mute boy (Sean Gerlis) that has ridiculous plot points but a rather highly developed emotional core in the boy/beast friendship. *Embassy* looked at daily life in the U.S. embassy in Rome, where the problems are many and varied for the vice consul (Nick Mancuso). The cast included Mimi Rogers, Kim Darby, George Grizzard, Eli Wallach, Sam Wanamaker, and Richard Masur. *Firefighter* starred Nancy McKeon as Los Angeles's first female firefighter.

Lewis became the sage chaperone for murder mysteries and general film noir mixing column A and B sauces, endangering Suzanne Pleshette, Cliff Robertson, Marilu Henner, Nancy Allen, Pierce Brosnan, Mariel Hemingway, and others.

LESLIE LIBMAN

Movies: *Path to Paradise* (1997, aka *Path to Paradise: The Untold Story of the World Trade Center Bombing*, co-directed with Larry Williams), *Brave New World* (1998, co-directed with Larry Williams)

Libman has directed episodes of *Homicide: Life on the Street*, *Gideon's Crossing*, *The Shield*, *Crossing Jordan*, *Without a Trace*, *Sleeper Cell*, *Medium*, and others. (For more on the movies, see LARRY WILLIAMS.)

JEFF LIEBERMAN
b. Stony Brook, Long Island, New York

Movie: *Doctor Franken* (1980, aka *Dr. Franken*, co-directed with Marvin J. Chomsky)

Lieberman dabbles in unique, low-budget oddities: LSD relapse zombies in *Blue Sunshine* (1976), killer worms in *Squirm* (1976), camping with a machete maniac in *Just Before Dawn* (1981), and humans brainwashed by 1950s sci-fi films in *Remote Control* (1987). He also made the absorbing documentary, *Sonny Liston: The Mysterious Life & Death of a Champion* (1995).

Doctor Franken was another oddity, about a New York surgeon (Robert Vaughn) who reconstructs a mangled torso with parts he brings home from the office. Marvin J. Chomsky, fresh from his eventual Emmy Award–winning work on *Holocaust* (1978) and *Attica* (1980), threw in with Lieberman on this straight-laced modern take on the Frankenstein theme.

ROBERT LIEBERMAN

Movies/Miniseries: *Fighting Back* (1980, aka *Fighting Back: The Story of Rocky Bleier*), *Will: The Autobiography*

of G. Gordon Liddy (1982), *To Save a Child* (1991, aka *The Craft*), *Titanic* (1996), *Rag & Bone* (1997), *NetForce* (1999), *Red Skies* (2002, co-directed with Larry Carroll), *Second String* (2002), *The Legend of EarthSea* (2004, mini), *Final Days of Planet Earth* (2006, mini)

Lieberman's two football movies rely on their stars for practically all of their interest: Robert Urich in *Fighting Back*, about Pittsburgh Steelers running back Rocky Bleier, who survived a potentially crippling injury in the Vietnam War to play for the Super Bowl champions, and Jon Voight in the ragtag-bunch-to-glory number, *Second String*. Robert Conrad played Watergate burglar G. Gordon Liddy for Lieberman, who then didn't make a TV movie for practically a decade. Instead, he directed *The X Files*, *Gabriel's Fire*, *thirtysomething*, and other series.

NetForce had dire consequences for the cyberspace generation, and *Red Skies* had the great advantage of Vivian Wu as a detective busting a kidnap ring. Lieberman holds the distinction of directing the pre-*Titanic* (1997) *Titanic* movie, which didn't undercut ticket sales to James Cameron's Oscar-winning best picture. Lieberman had a better cast: George C. Scott, Catherine Zeta-Jones, Harley Jane Kozak, Eva Marie Saint, Peter Gallagher, Marilu Henner, and Tim Curry.

MAX LIEBMAN
b. August 2, 1902, Vienna, Austria-Hungary (now Austria); d. July 21, 1981, New York City

***Max Liebman Presents*:** *Naughty Marietta* (1955), *Dearest Enemy* (1955)
Specials: *Satins and Spurs* (1954, co-directed with Charles O'Curran), *Lady in the Dark* (1954), *Babes in Toyland* (1954), *Sunday in Town* (1954), *Best Foot Forward* (1954), *The Great Waltz* (1955), *The Merry Widow* (1955), *A Connecticut Yankee in King Arthur's Court* (1955, co-directed with Bill Hobin), *Desert Song* (1955), *Heidi* (1955), *Holiday* (1956, co-directed with Charles S. Dubin), *Paris in Springtime* (1956), *The Adventures of Marco Polo* (1956)

Max Liebman, who had gained TV experience as the producer of Sid Caesar's *Your Show of Shows*, staged musical spectaculars for NBC during the mid-1950s, usually of tried-and-true Broadway shows that had already been adapted by the movies. He either directed or produced these color "spectaculars" with such musical stars as Betty Hutton, Nelson Eddy, Ann Sothern, Eddie Albert, Janet Blair, Gale Sherwood, Cyril Ritchard, Cornelia Otis Skinner, and others.

Occasionally, the producer's name entered the title in umbrella form: *Max Liebman Presents*. The producer/director interspersed these adaptations of plays with variety programs, such as *Max Liebman Presents: Spotlight* (1954), a variety special with Jimmy Durante and Jack Buchanan, and *Max Liebman Presents: Kaleidoscope* (1955) with Frank Sinatra, Peggy Castle, and a young Beatrice Arthur. Liebman borrowed the writing stable from *Your Show of Shows*, and Neil Simon, Billy Friedberg, and Will Glickman often re-tooled the Broadway chestnuts for a living room audience. Invariably, the performers maintained the integrity of the stagy pieces through sheer talent, and belted out the numbers hung on the usually romantic plot points. In the 1960s, Liebman became a creative supervisor for Jackie Gleason's shows.

BRIAN LIGHTHILL

Miniseries: *The Pickwick Papers* (1984, mini)

Lighthill directed episodes of *Blakes 7*, *The Chinese Detective*, *Brookside*, *The Campbells*, and *Wail of the Banshee*, among others. Nigel Stock and Clive Swift starred in Jack Davies's 12-part adaptation of Charles Dickens's *The Pickwick Papers*.

KEVIN LIMA
b. 1962

Movies: *Eloise at the Plaza* (2003), *Eloise at Christmastime* (2003)

For the Disney camp, Lima directed the animated features *A Goofy Movie* (1995), *Tarzan* (1999), and *102 Dalmatians* (2000). As a writer and animator and in other capacities, Lima contributed to *Oliver & Company* (1988), *The Little Mermaid* (1989), *Rover Dangerfield* (1991), *Beauty and the Beast* (1991), *Aladdin* (1992), and Spaz Williams's *The Wild* (2006).

The Eloise movies are based on the children's books by Kay Thompson and Hilary Knight. Sofie Vassilieva enlivened the proceedings with her performances as the precocious and charming Eloise. Lima won a Directors Guild of America Award for achievement in children's programming for the former, and Bruce Broughton's scores for both movies won Emmy Awards. Julie Andrews, who also co-starred in both, was nominated for an Emmy for best supporting actress in the latter.

JOHN LINCOLN

Special: *Our Town* (1959, co-directed with Jose Quintero)

Lincoln handled the technical aspects of this adaptation of Thornton Wilder's great small-town portrait, starring Art Carney as the Stage Manager.

ELEANOR LINDO

Movies: *Life in a Day* (1999), *Drive Time Murders* (2001, aka *Breakfast with Dick and Dorothy*), *Crazy for Christmas* (2005), *Me and Luke* (2006, aka *A Dad for Christmas*), *She Drives Me Crazy* (2007), *Roxy Hunter and the Mystery of the Moody Ghost* (2007), *Roxy Hunter and the Secret of the Shaman* (2008), *Roxy Hunter and the Myth of the Mermaid* (2008), *Roxy Hunter and the Horrific Halloween* (2008)

Lindo directed episodes of *Catwalk*, *Street Legal*, *Road to Avonlea*, *The Hardy Boys*, *Radio Free Roscoe*, and other series. Her features include *Touching Wild Horses* (2002) starring Jane Seymour.

A lab assistant played by Michael Goorjian injects his pregnant girlfriend with a rapid-growth serum in the science-fiction exercise *Life in a Day*. A married pair of morning radio hosts track down a murderer in a mildly amusing attempt toward a Nick and Nora Charles-like adventure called *Drive Time Murders*. Lindo's Christmas movies and Roxy Hunter movies, about a nine-year-old girl, provided more agreeable light fare.

ALAN LINDSAY

Miniseries: *Air Australia* (2007, mini)

A writer and producer as well as a director, Lindsay directed the feature *Savage Play* (1995) starring Ian Richardson. *Air Australia* was about aviation pioneers Down Under.

MICHAEL LINDSAY-HOGG
b. May 5, 1940, New York City

***Play for Today*:** *Skin Deep* (1971), *Mrs. Palfrey at the Claremont* (1973), *All Good Men* (1974), *Plaintiffs and Defendants* (1975), *Two Sundays* (1975), *Through the Night* (1975)
***Play of the Month*:** *Electra* (1974), *The Seagull* (1978)
***BBC2 Play of the Week*:** *Professional Foul* (1976)
***Visions*:** *Ladies in Waiting* (1979)
***Screenworks*:** *The Habitation of Dragons* (1992)
Movies/Miniseries: *Fall of Eagles* (1974, mini, co-directed with Stuart Burge, David Cunliffe, Gareth Davies, James Ferman, Bill Hays, Donald McWhinnie, David Sullivan Proudfoot, Rudolph Cartier), *Brideshead Revisited* (1981, mini, co-directed with Charles Sturridge), *Dr. Fischer of Geneva* (1985, aka *The Bomb Party*), *The Importance of Being Earnest* (1985, co-directed with Richard Attenborough), *"Master Harold" . . . and the Boys* (1985), *As Is* (1986), *Nazi Hunter: The Beate Klarsfeld Story* (1986), *The Little Match Girl* (1987), *Murder by Moonlight* (1990, aka *Murder on the Moon*, aka *Murder in Space*), *Running Mates* (1992, aka *Dirty Tricks*), *Alone* (1997, aka *Horton Foote's Alone*), *For Love Alone: The Ivana Trump Story* (1998, aka *Ivana Trump's For Love Alone*), *Two of Us* (2000)

The son of actress Geraldine Fitzgerald and Sir Edward Lindsay-Hogg, Michael Lindsay-Hogg was nominated for the Tony Award for best director for Brian Clark's play *Whose Life Is It Anyway?* (1979). Michael Lindsay-Hogg won a British Academy of Film and TV Arts Award for best serial for *Brideshead Revisited*, sharing the honor with co-director Charles Sturridge and producer Derek Granger. Linday-Hogg also was nominated for best single drama or play for *Mrs. Palfrey at the Claremont*, *Professional Foul*, and *Dr. Fischer of Geneva*. He was nominated for Emmy Awards for directing *Brideshead Revisited* and the Wynton Marsalis-fronted *Marsalis on Music* series segment entitled *From Sousa to Satchmo* in 1995. On British TV, Lindsay-Hogg directed episodes of *A Man of Our Times*, *The Informer*, *Half Hour Story*, *The Ronnie Barker Playhouse*, *Journey to the Unknown*, *W. Somerset Maugham*, *Budgie*, *The Protectors*, *Bill Brand*, *Faerie Tale Theatre*, *Nightmare Classics*, and others. Lindsay-Hogg also directed music videos and documentaries. The director's features are a truly eclectic mix including the Beatles' *Let It Be* (1970) and other concert films as well as *Nasty Habits* (1977), *The Sound of Murder* (1982), *The Object of Beauty* (1991), *Frankie Starlight* (1995), *Guy* (1997), and *Waiting for Godot* (2001).

On *Play for Today*, *Through the Night* and *All Good Men* were Trevor Griffiths plays, the former with Alison Steadman and Jack Shepard, the latter with Frances de la Tour, Bill Fraser, and Shepard. *Two Sundays* and *Plaintiffs and Defendants* were both Simon Gray pieces with Alan Bates and Dinsdale Landen. Bates received a single BAFTA nomination for best actor for both shows, in which he traded roles with Landen. *Skin Deep* starred Donald Pleasance and Jean Marsh. *Mrs. Palfrey at the Claremont* starred Celia Johnson in the title role of Ray Lawler's dramatization of Elizabeth Taylor's novel about an elderly woman who feels abandoned by her family at a retirement hotel, where she strikes up a friendship with a young writer (Joseph Blatchley). This show earned Lindsay-Hogg his first BAFTA nomination for best single play, in which he directed Johnson to her second BAFTA Award for best actress.

Lindsay-Hogg cast Eileen Atkins as Sophocles's *Electra* with support from Rosalie Crutchley, Georgina Hale, and Derek Godfrey. Also on *Play of the Month*, the director tackled Chekhov with Anthony Bate, Michael Gambon, Zoe Caldwell, Stephen Rea, Alan Webb, and Hale

in *The Seagull*. Tom Stoppard penned *Professional Foul*, a Cold War drama concerning professors traveling to Prague for a conference as one begins to rethink his own ideas on morality when one of his students is arrested by Czech authorities for publishing personal expressions. Peter Barkworth starred as the professor, and won the BAFTA Award for best actor as Lindsay-Hogg received a nomination for best single play. The cast included Rea, Bernard Hill, Shane Rimmer, John Shrapnel, and Richard O'Callaghan.

Brideshead Revisited remains one of the great presentations of TV history, a virtual tour through ideas about British traditions regarding class, religion, success, and family across generations. As the young men who meet at Oxford to set the groundwork for this brilliant miniseries, Jeremy Irons plays Charles Ryder, the orphan of no status, and Anthony Andrews is Sebastian Flyte, a son of landed gentry. It's a testament to both Lindsay-Hogg and Charles Sturridge—who co-directed this masterpiece—that it flows with such grace. John Mortimer adapted Evelyn Waugh's epic novel into this 11-part drama, breaking down the dismantling of the Marchmain dynasty. Laurence Olivier offered one of his mini-masterpieces as Lord Marchmain, winning the Emmy Award for best supporting actor. The miniseries's total of 11 Emmy nominations included those for outstanding limited series, Lindsay-Hogg and Sturridge, Mortimer, Irons, Andrews, John Gielgud as Edward Ryder, Claire Bloom as Lady Marchmain, Peter Phillips's art direction, Jane Robinson's costume design, and Valerie Pye's graphic design and title sequences. *Brideshead Revisited* captured seven BAFTA Awards from 13 total nominations. It won for best drama series/serial, an honor shared by producer Derek Granger and the two directors. As well, it won for Andrews, Phillips, Robinson, film editor Anthony Ham, the sound and makeup. Nominated for BAFTA honors were Irons, Diana Quick as Julia Flyte, Bloom, Gielgud, cinematographer Ray Goode, and composer Geoffrey Burgon. The piece won Golden Globes for best miniseries and Andrews's performance, and Irons was nominated. This landmark of the medium also co-starred Nikolas Grace, Phoebe Nicholls, Stephane Audran, Mona Wasbourne, Kenneth Cranham, Michael Gough, and Jenny Runacre.

Ladies in Waiting was the dramatization of Patricia Resnick's play about waitresses at a Los Angeles supper club vying for the shift being vacated by the retiring and most senior of them. This PBS production's ensemble included Annie Potts, Annette O'Toole, Elizabeth Wilson, Susan Tyrrell, and Ronee Blakley. It marked Lindsay-Hogg's first American-made production. *The Sound of Murder* was the adaptation of a William Fairchild play for upstart HBO starring Michael Moriarty, Joanna Miles, Pippa Scott, David Aykroyd, and Leonard Frey. Moriarty earned a CableACE nomination for his performance as Charles Norberry. *"Master Harold" . . . and the Boys* was a straightforward adaptation of Athol Fugard's play about racism in South Africa, with a young tea-room heir frustrated over his father's misfortune, taking out his anger on two black employees. Matthew Broderick, Zakes Mokae, and John Kani starred. Broderick received a CableACE nomination for his performance.

Dr. Fischer of Geneva brought one of Graham Greene's last novels to the screen in superb form. Richard Broke adapted the novel, about the title doctor, who is always eager to investigate the extents of people's greed. James Mason held forth as Dr. Fischer, using his magnificent voice to fully imbue Greene's sardonic tones, openly calling his "bomb party" guests sycophants or, merely, "toads," for their cloying fakery. This is a minor masterpiece, co-starring Alan Bates, Greta Scacchi, and Cyril Cusack, all of whom are excellent. BAFTA nominations went to Lindsay-Hogg for best single drama, Ken Westbury's cinematography, and Austin Spriggs's design. This one belongs with the best screen adaptations of Greene.

The question of there being some need for another version of Oscar Wilde's *The Importance of Being Earnest* is easily overridden by this production, which Lindsay-Hogg co-directed with Richard Attenborough. The dialogue was unfiltered Wilde, and Wendy Hiller inhabited Lady Bracknell. One of TV's first investigations of the AIDS crisis, *As Is*, starred Robert Carradine in probably his finest hours as a gay man who is diagnosed with the disease and watches how his family and friends react. Written by William M. Hoffman, *As Is* co-starred Colleen Dewhurst, Joanna Miles, Jonathan Hadary, and Doug Annear. Both Carradine and Hadary received CableACE nominations for their performances as a gay couple.

Nazi Hunter: The Beate Klarsfeld Story follows this actual German housewife who, after World War II with her husband, Serge Klarsfeld, tracked down at-large Nazi war criminals in Europe and South America, braving a few assassination attempts, jail time, and other methods to discourage her. The Klarsfelds helped pursue charges against Klaus Barbie, the "Butcher of Lyons," among others. Farah Fawcett starred with Tom Conti as Serge, and Geraldine Page in support. All three of these principals received Golden Globe nominations.

The Little Match Girl was an adaptation of Hans Christian Andersen's fiction, starring Keisha Knight-Pulliam, Hallie Foote, William Daniels, and Rue McClanahan. *Murder on the Moon* is one of those very odd items that seem to have been inserted into an otherwise ultra-sane career. A futuristic investigation of the title act by both Russians and Americans, it starred Brigitte Nielsen, Julian

Sands, Jane Lapotaire, Brian Cox, and Gerald McRaney. The gender issues that Carla Jean Wagner inserted in her script gave the piece another dimension. *Running Mates* is one of those political dramas in which muckraking will bring out the secrets during a campaign. Ed Harris is the bachelor candidate, and Diane Keaton is the woman who comes into his life, a writer with a dark past. Ed Begley Jr. co-starred with Ben Masters, Robert Harper, Stacy Keach Sr., Carrie Snow, and Russ Tamblyn.

Lindsay-Hogg's sensitivity to the delicacies of Horton Foote's writing created two of the playwright's better interpretations. *The Habitation of Dragons* realized the playwright's small-town East Texas world with ample period flavor and as fine an ensemble as has ever interpreted the master: Hallie Foote, Frederic Forrest, Brad Davis, Hawthorne James, Jean Stapleton, Maureen O'Sullivan, Elias Koteas, Pat Hingle, Roberts Blossom, Joanna Miles, et al. Foote, who adapted his play, delineated issues between adult brothers with a dexterity rarely seen onscreen. As usual in Foote's world, forgiveness and grace rise to the surface in a beautifully performed family drama. Lindsay-Hogg's discreet direction and Paul Laufer's cinematography add to the mood and ambiance of a terrific production, filmed for TNT.

Alone was another wonderful study of family relationships that change when an elderly Texas farmer's wife of 52 years dies. The next generation grieves and frets as some of them want to sell the land. A former tenant farmer returns to pay his respects and is the only one who asks the old man what he wants to do. Hume Cronyn is superb as the widower, John Webb, and Foote favorite James Earl Jones is in his element, with the history of hardscrabble black Texas in his manner and voice, playing the tenant farmer, Grey. Lindsay-Hogg again rounded up wonderful support for this Foote valedictory piece, including Frederic Forrest, Joanna Miles, Chris Cooper, Hallie Foote, Piper Laurie, Starletta DuPois, Priscilla Pointer, Shelley Duvall, Ed Begley Jr., Betty Murphy, Roxanne Hart, and David Selby.

Lindsay-Hogg guided a couple of biopics about Ivana Trump and the Beatles. The casting was interesting in *Two of Us*, a final effort by the director of *Let It Be* for airing on VH1 as Aidan Quinn played Paul McCartney and Jared Harris enacted John Lennon. The movie is set during one day in 1976 and the big discussion centers on whether the Beatles will get back together.

AARON LIPSTADT
b. November 12, 1952, Southington, Connecticut

Movies: *Nasty Boys, Part 2: Lone Justice* (1990), *Pair of Aces* (1990), *Blood Money* (1999)

Lipstadt directed episodes of *Miami Vice*, *Wiseguy*, *Tour of Duty*, *Law & Order*, *Quantum Leap*, *I'll Fly Away*, *The Division*, *Crossing Jordan*, *Medium*, and others. *Pair of Aces* was a modern-day Texas Rangers Western with Kris Kristofferson and Willie Nelson as the title duo after a killer of cheerleaders. Rip Torn and Weasel Forshaw co-starred. In *Blood Money*, a Wall Street stockbroker and his wife attend his brother's funeral in San Diego, then decide to solve his murder and run into local racketeers. Brian Bloom starred.

DEREK LISTER
b. August 1, 1948, Birmingham, England

***Play for Today*:** *The Network* (1979), *The Cause* (1981), *Baby Talk* (1981)
***BBC2 Playhouse*:** *An Affinity with Dr. Still* (1979), *Happy* (1980), *The Best of Friends* (1980)
Movies/Miniseries: *Heydays Hotel* (1977), *Tights* (1978), *Connie* (1979), *Beech Is Back* (2001, mini, co-directed with Justin Hardy)

Lister directed episodes of *Juliet Bravo*, *Big Deal*, *Rockliffe's Babies*, *Eskimos Do It*, *Doctor Finlay*, and 40-plus episodes of *The Bill*. *Heydays Hotel* starred Nigel Havers and Paul Seed. *An Affinity with Dr. Still* was based on a Frederic Raphael screenplay, and starred Keith Barron and Ann Bell. Beech is a corrupt cop who narrowly escapes his just desserts in Australia to make it back to England. Billy Murray starred with Miles Paras and Clara Salaman.

DWIGHT H. LITTLE

Movies: *Papa's Angels* (2000), *Boss of Bosses* (2001)

Little made his mark in low-budget action films, including *Getting Even* (1986) and *Marked for Death* (1990), then studio films such as *Rapid Fire* (1992), *Free Willy 2: The Adventure Home* (1995), and *Murder at 1600* (1996). Little directed episodes of *The Practice*, *24*, *Bones*, *Prison Break*, and others.

In *Papa's Angels* Scott Bakula plays a Southern family man who despairs at the loss of his wife, and relies on the love of his children to keep him going. Cynthia Nixon and Eva Marie Saint co-starred, and Velton Ray Bunch's flavorful score won an Emmy Award. *Boss of Bosses* starred Chazz Palminteri as New York crime lord Paul Castellano, the insistently low-key heir to the Gambino crime family, whose indiscretions catch up with him. Steven Bauer put in an appearance as Vito Genovese. Both of Little's TV movies were photographed by Brian J. Reynolds, who earned American Society of Cinematographers Award nominations for them.

LYNNE LITTMAN
b. June 26, 1941, New York City

Movies: *Cagney & Lacey: True Convictions* (1996), *Rescuers: Stories of Courage: Two Couples* (1998, co-directed with Tim Hunter), *Freak City* (1999), *Having Our Say: The Delany Sisters' First 100 Years* (1999)

Littman won the Academy Award for best documentary short film for *Number Our Days* (1976), about a community of elderly Jews in Venice, California, and also directed the documentary *In Her Own Time* (1985), about Dr. Barbara Myerhoff, whose life's work was studying the Jewish community in Los Angeles' Fairfax District. Littman's other early independent films include *In the Matter of Kenneth* (1973) and *Once a Daughter* (1980). Littman's enduring claim to fame is *Testament* (1983), an *American Playhouse* theatrical release about a family coping with nuclear fallout, which won a Christopher Award as well as nominations for an Academy Award and Golden Globe for actress Jane Alexander. Littman's hallmark has been choosing sharply written material: Three of her four TV movies have been nominated for Writers Guild of America Awards. Inveterate documentary filmmaker Littman even made the half-hour look back at the picture, *Testament at 20* (2003).

Littman's half of *Rescuers: Stories of Courage* concerned the efforts by a childless couple, Emile and Marie Taquet, in Jamoigne, Belgium, during World War II to keep and raise 80 Jewish boys temporarily orphaned by the war who are then reclaimed by relatives or sent to Palestine after the war. Alfred Molina and Linda Hamilton were excellent as the Taquets, and Cy Chermak and Francine Carroll received a WGA Award nomination for their script.

Freak City examined a rebellious young woman's life and friendships in a nursing home after she's stricken with multiple sclerosis. Samantha Mathis delivers a superb early-career performance that carries the themes in Jane Shepard's script, which also received a WGA Award nomination. The excellent cast includes Marlee Matlin, Natalie Cole, Estelle Parsons, and Jonathan Silverman.

Having Our Say: The Delany Sisters' First 100 Years was based by playwright Emily Mann on the book that Amy Hill Hearth wrote with Sarah L. Delany and A. Elizabeth Delany. The comedy/drama, which received three Tony Award nominations, including for best play, was adapted into Littman's sweet, soulful, bittersweet, and life-affirming movie, which starred Diahann Carroll and Ruby Dee as the sisters, who lived a century of history from the perspectives of African Americans, women, sisters, Americans, and just plain folks. The film encompasses a big canvas using flashbacks and flash-forwards. The cast included Amy Madigan, Richard Roundtree, Mykelti Williamson, and Lonette McKee. The film won both Christopher and Peabody Awards and Mann earned a WGA Award nomination.

ANATOLE LITVAK
b. May 10, 1902, Kiev, Russian Empire (now Ukraine); d. December 15, 1974, Neuilly-sur-Seine, France

***Producers Showcase*:** *Mayerling* (1957)

Litvak was nominated for Academy Awards for directing and producing *The Snake Pit* (1949) and for producing *Decision Before Dawn* (1951). He was nominated for Directors Guild of America Awards for both films. Litvak's prominent features include *Tovarich* (1937), *Confessions of a Nazi Spy* (1939), *All This, and Heaven Too* (1940), and *Sorry, Wrong Number* (1948). He directed Ingrid Bergman to an Academy Award for Best Actress in *Anastasia* (1956), and used the star again in *Goodbye Again* (1961). He directed several of the *Why We Fight* documentaries during World War II, including *The Battle of Russia* (1943).

Litvak's only TV show was a reconstitution of his first international hit, the French-made *Mayerling* (1936), which starred Charles Boyer and Danielle Darrieux in the romantic tragedy named for the Austrian village where the Crown Prince Rudolf shot and killed his teenage baroness mistress, then himself. Litvak was able to take advantage of this big-style foray into the young medium by employing Hollywood royalty—Mel Ferrer and Audrey Hepburn, then in their third year of marriage. Litvak's elaborate costumer, one of the TV events of the year, co-starred Raymond Massey, Diana Wynyard, Lorne Greene, Basil Sydney, Nancy Marchand, and Monique van Vooren.

ROBERT H. (BOB) LIVINGSTON

***NET Playhouse* [*Theatre America*]:** *A Nice Place to Visit* (1970)
***Great Performances*:** *Taking My Turn* (1984)

Livingston was nominated for Tony Awards in 1971 for directing and co-writing *The Me Nobody Knows*. He directed newscasts as well as episodes of *All in the Family* and *Maude*. *A Nice Place to Visit* was a satire of New York life starring Marian Mercer, Barbara Dana, Paul Dooley, and Christopher Guest. *Taking My Turn* was the video capturing of an Off-Broadway musical starring Marni Nixon.

NORMAN LLOYD
b. November 8, 1914, Jersey City, New Jersey

***Omnibus*:** *Mr. Lincoln* (1952, mini)
***Hollywood Television Theatre**: Awake and Sing!* (1972, co-directed with Robert Hopkins), *Carola* (1973), *Nourish the Beast* (1974), *Knuckle* (1975), *Philemon* (1976), *The Fatal Weakness* (1976), *Actor: The Paul Muni Story* (1978), *The Ascent of Mount Fuji* (1978)
Movies: *Companions in Nightmare* (1968), *The Smugglers* (1968), *Columbo: Lady in Waiting* (1971), *Tales of the Unexpected* (1979, co-directed with Paul Annett, Ray Danton, Gordon Hessler)

Lloyd was a man for all seasons in the performing arts as an actor, director, and producer in the theatre, films, and TV, cultivating all disciplines, especially in TV. Lloyd began in the theatre as a member of Eva LaGallienne's Civic Repertory, then John Houseman and Orson Welles's Mercury Theatre. His first TV part was in the experimental short, *The Streets of New York* (1939). He was brought to Hollywood by Alfred Hitchcock to play in *Saboteur* (1942). Lloyd subsequently produced and directed for *Alfred Hitchcock Presents*. Lloyd also directed episodes of *Gruen Guild Theatre*, *Omnibus*, *Alcoa Premiere*, and others.

He was nominated for Emmy Awards as a producer on best show nominees *The Name of the Game* in 1968 and the controversial *Steambath* (1973) on *Hollywood Television Theatre*, the PBS series on which he was executive producer. As that anthology's producer in the early 1970s, Lloyd brought more than 50 stage pieces to TV, based at KCET in Los Angeles, and occasionally directed them. As the series producer, he hired such directors for *Hollywood Television Theatre* as Daniel Petrie, George C. Scott, Daniel Mann, Lee Grant, Joseph Hardy, and Stacy Keach. As an actor, Lloyd played in films directed by Charles Chaplin, Jean Renoir, Lewis Milestone, Victor Saville, Jules Dassin, H. Bruce Humberstone, Norman Taurog, Roy Rowland, Anthony Mann, Jacques Tourneur, Joseph Losey, Richard Brooks, Robert Wise, Curtis Hansen, and others. Lloyd directed the occasional episodes on *Omnibus* known by the umbrella title of *Mr. Lincoln*. These installments were written for the show by James Agee, and starred Royal Dano as Abe with Joanne Woodward in some of them. Among Lloyd's hour-long *Hollywood Television Theatre* installments was *Gondola* (1974) starring Sondra Locke, Bo Hopkins, and the director.

Companions in Nightmare portrays a group-therapy experiment by a renowned psychologist who invites select professionals to his estate for a session where one turns out to be a murderer. This Agatha Christie–style whodunit had the gimmick of a contemporary trend, plus Melvyn Douglas as the doc, and familiar faces: Anne Baxter, Leslie Nielsen, Gig Young, Dana Wynter, and Patrick O'Neal. *The Smuggler* starred Shirley Booth and Carol Lynley as travelers abroad who are duped into smuggling and murder. This film was interrupted in primetime by Apollo 8's arrival near the Moon on Christmas Eve, and was never repeated.

Awake and Sing! is one of Clifford Odets's plays about upper-class Jewish families falling on tough times during the Great Depression. This production, one of those to establish *Hollywood Television Theatre* as a PBS mainstay, featured Walter Matthau, fitting into the ensemble despite his star status, as the sardonic Moe Axelrod, afflicted with gloom and ennui. The entire cast performed beautifully, including Felicia Farr, director Martin Ritt in a rare acting appearance, Ron Rifkin, Leo Fuchs, and Milton Seltzer. Producer Lloyd stepped into the breach when the originally hired director, Alex Segal, quit two weeks before the airing.

In *Carola*, Leslie Caron inhabited a very old-Hollywood type of role, that of the pretty actress with a theatre company in wartime France who is advised by her manager-lover to play up to a visiting officer of occupying Nazi Germany—only he turns out to obviously have had a previous relationship with her. Mel Ferrer co-stared with Michael Sacks, Anthony Zerbe, and Carmen Zapata.

Lloyd oversaw the adaptations of two Steve Tesich plays for *Hollywood Television Theatre*, the hour-long *The Carpenters* with Vincent Gardenia and Kitty Winn, and the batty *Nourish the Beast*. In the latter production, Eileen Brennan stars as Goya, an outlandish woman who has buried three husbands and is standing by as the fourth fades while she conducts interviews for the fifth. Her loony family passes to and fro, each occasionally suggesting the title phrase—feed the off-camera canine—who howls quite a bit. John Randolph and Pamela Bellwood co-starred.

Knuckle was the hard-boiled David Hare play starring playwright Michael Cristofer with Gretchen Corbett, Eileen Brennan, and Jack Cassidy. *The Fatal Weakness* was the George Kelly chestnut about marital discord in two generations of a well-to-do family. Lloyd cast Eva Marie Saint and Corbett as the women discussing straying husbands. *The Ascent of Mount Fuji* was a contemporary drama starring Joe Campanella, Jeanette Nolan, Andrea Marcovicci, and Avery Schreiber.

Actor was the musical adaptation of Jerome Lawrence and Robert E. Lee Jr.'s biography of Paul Muni. Using Michael Kidd as the reminiscing older Muni, the play uses flashbacks to dramatize two generations of performers in

the Yiddish Theatre in both Eastern Europe and New York. Herschel Bernardi and Georgia Brown played Muni's father and mother, Yiddish performers. Muni is portrayed as a child (Jeff Lynas) and a teen (Barry Robins), and the cast includes Hildy Brooks, Howard Duff, Harold Gould, and Walter Matthau as Boris Thomashevsky. Lloyd's presentation won the Emmy Award for Noel Taylor's costumes and was nominated for Billy Goldenberg's score and Lawrence and Lee's teleplay.

KEN LOACH
b. June 17, 1936, Nuneaton, Warwickshire, England

***Wednesday Play*:** *A Tap on the Shoulder* (1965), *Wear a Very Big Hat* (1965), *Three Clear Sundays* (1965), *Up the Junction* (1965), *The End of Arthur's Marriage* (1965), *The Coming Out Party* (1965), *Cathy Come Home* (1966), *In Two Minds* (1967), *The Golden Vision* (1968), *The Big Flame* (1969)
***Play for Today*:** *The Rank and File* (1971), *The Price of Coal: Meet the People* (1977), *The Price of Coal: Back to Reality* (1977)
Movies/Miniseries: *Diary of a Young Man* (1964, mini), *After a Lifetime* (1971), *Family Life* (1971, aka *Wednesday's Child*), *A Misfortune* (1973), *Days of Hope* (1975, mini)

Very few filmmakers have remained as committed to tales of the underclass and the disenfranchised as Ken Loach. His portrayals of working-class and unemployed England, and his grappling with big legal issues in his films, such as capital punishment and the freedom of the press, have made big impacts on world cineastes through the powerful resonance of his work. Loach directed episodes of *Z Cars* and his features include *Poor Cow* (1967), *Kes* (1969), *Black Jack* (1979), *The Gamekeeper* (1980), *Looks and Smiles* (1981), *Fatherland* (1986), *Riff-Raff* (1990), *Hidden Agenda* (1990), *Raining Stones* (1993), *Ladybird Ladybird* (1994), *Land and Freedom* (1995), *Carla's Song* (1996), *The Flickering Flame* (1997), *My Names Is Joe* (1998), *Bread and Roses* (2000), *The Navigators* (2001), *Sweet Sixteen* (2002), *11'09"01: September 11* (2002, aka *September 11*), *Fond Kiss . . ., Ae* (2004, aka *A Fond Kiss*), *Tickets* (2005), *The Wind That Shakes the Barley* (2006), *To Each His Cinema* (2007, co-directed with 35 others), *It's a Free World . . .* (2007). Loach has been nominated for eight British Academy of Film and TV Arts Awards and won 11 honors through the years at the Cannes Film Festival. His dozens of international honors for his independent films include seven pieces of hardware collected at various versions of the Venice Film Festival.

A Tap on the Shoulder, *Three Clear Sundays*, and *The Coming Out Party* were all written for *Wednesday Play* by ex-con Jimmy O'Connor. The last was a treatise on capital punishment, as a plot by prison inmates to get two of them spring early for aiding a guard "attacked" by the third leads to unexpected dire consequences and a huge debate of the death penalty in the United Kingdom. It was aired during the final debates in Parliament on the issue. Tony Selby starred. *Up the Junction* was the first BBC production to deal with abortion, portraying it as a largely unspoken but prevalent part of working-class British life. The ensemble included Selby, Geraldine Sherman, and Carol White. *The End of Arthur's Marriage* starred Ken Jones.

Cathy Come Home, which aired in the United States on *NET Playhouse* in 1969, made an international impact as a powerful tale of the underclass. Its criticism of the British welfare system was inherent and emblematic of Loach's realistic and nonpolemic yet political films. And it remains one of Loach's most significant productions. Carol White starred in the title role of a woman who loses her home, then her husband, and eventually her baby through the unwavering rules of British social services in the 1960s. Jeremy Sandford's original story was retooled by Loach and shot in flat TV-news style. The show actually instigated the upstart of the homeless charity Shelter in the UK. Ray Brooks played the husband, and the supporting cast included Barry Jackson, Wally Patch, Emmett Hennessy, and Winnifred Dennis. Produced by Tony Garnett, this grim docudrama has been called the greatest highlight of the prestigious *Wednesday Play* series, which aired on the BBC from 1964 to 1970.

The Golden Vision was a slice of life about Liverpool football fans. *The Big Flame* was written by Jim Allen and starred Norman Rossington and Godfrey Quigley, with Jones in a supporting part. Allen also was the source writer for *Rank and File*, a portrayal of British labor relations. *After a Lifetime* was written by one of Loach's favorite actors, Neville Smith, and featured another, Bill Dean. *A Misfortune* was Loach's try with an Anton Chekhov play starring Ben Kingsley.

Family Life was the study of a dysfunctional family with parents who can't control their 19-year-old daughter, Janice, who appears schizophrenic and wants to break out of her life as it is and express herself. Her actions are pigeonholed as a problem that needs to be carefully watched. Sandy Ratcliff delivers a strong performance as Janice, with Bill Dean and Grace Cave as the parents. *Family Life* was a reconsideration and retooling of David Mercer's *In Two Minds*, which Loach had directed on *Wednesday Play* with Anna Cropper in the lead role.

Days of Hope was another of Loach's acclaimed yet controversial dramas, a four-part miniseries about the

near-poverty class set on a northern British farm from 1916 to 1926. The farmer, his sister, and her husband are socialists and pacifists who work to help the Labour Party make gains. The socialist program touched off a vicious attack from British conservatives. Paul Copley starred with Pamela Brighton and Nickolas Simmonds, with small roles played by Alun Armstrong, Stephen Rea, and Edward Underdown. The miniseries received BAFTA nominations for Martin Johnson's design and for best drama serial.

The Price of Coal companion pieces on *Play for Today* were written by Barry Hines, who had written *Kes* for Loach, and aired a week apart in 1977. They starred Bobby Knutt and Stan Richards in the brand of grimy, working-class exercises that brought their director to world attention.

VICTOR LOBL

Movie: *Braker* (1985)

Lobl directed episodes of *The White Shadow*, *Knots Landing*, *Tucker's Witch*, *St. Elsewhere*, *Little House on the Prairie*, *Max Headroom*, *Gabriel's Fire*, *L.A. Law*, *Northern Exposure*, *Beverly Hills 90210*, and *Star Trek: Voyager*. He directed Amy Madigan in Cynthia A. Cherbak's adaptation of Mary Eleanor Freeman's *The Revolt of Mother* (1986) on PBS's *American Short Story*.

Braker was the pilot film for an unsold series about a pair of Los Angeles detectives, veteran Carl Weathers and new man Joseph Bottoms. Alex Rocco, Ed O'Neill, Randall "Tex" Cobb, and Ian McShane co-starred.

SONDRA LOCKE
b. May 28, 1947, Shelbyville, Tennessee

Movie: *Death in Small Doses* (1995)

Locke was nominated for an Academy Award for best supporting actress for her first film, the adaptation of Carson McCullers's *The Heart Is a Lonely Hunter* (1968). Her films as an actress include *Willard* (1971) and *The Outlaw Josey Wales* (1976), the first of her six co-starring roles with 15-year lover Clint Eastwood. She also directed the features *Ratboy* (1986), *Impulse* (1990) with Theresa Russell, and *Do Me a Favor* (1997, aka *Trading Favors*) with Rosanna Arquette.

Death in Small Doses was a mystery about a woman's fatal arsenic poisoning, for which her husband becomes the prime suspect. Richard Thomas starred as the grieving suspect, Glynnis O'Connor as the victim, and Tess Harper as the assistant district attorney trying to solve the case.

KENNETH LOCKER

***Visions*:** *Pleasantville* (1978, co-directed with Vicki Polon)

Locker produced the ballet documentary *Backstage at the Kirov* (1984). He wrote as well as co-directed *Pleasantville* for PBS's *Visions*. It starred John Bottoms, Gale Sondergaard, and William Hitt.

CAMPBELL LOGAN
b. April 24, 1910, Scotland

Movies/Miniseries: *Pride and Prejudice* (1952, mini), *Jane Eyre* (1956), *Maigret and the Lost Life* (1959), *Emma* (1960), *Persuasion* (1960, mini), *The Queen's Traitor* (1967)

A TV producer since 1939 and throughout the 1950s and 1960s, Logan occasionally directed, predisposed to adaptations of Jane Austen. His *Pride and Prejudice* starred Richard Johnson, Prunella Scales, Peter Cushing, and Lockwood West. *Jane Eyre* starred Stanley Baker and Daphne Slater. *The Queen's Traitor* starred Nigel Green, with Susan Engel as Queen Elizabeth I.

RICHARD LONCRAINE
b. October 20, 1946, Cheltenham, Gloucestershire, England

***Play for Today*:** *Oy Vay Maria* (1977), *The Vanishing Army* (1980)

Movies/Miniseries: *Secret Orchards* (1979), *Blade on the Feather* (1980, aka *Deep Cover*), *Wide-Eyed and Legless* (1993, aka *The Wedding Gift*), *Band of Brothers* (1994, mini, co-directed with David Frankel, Tom Hanks, Richard Leland, David Nutter, Phil Alden Robinson, Mikael Salomon, Tony To), *The Gathering Storm* (2002), *My House in Umbria* (2003)

Loncraine directed the features *Full Circle* (1977), *The Missionary* (1982), *Brimstone & Treacle* (1992), *Bellman and True* (1987), *Richard III* with Ian McKellan (1995), *Wimbledon* (2004) starring Kirsten Dunst, and *Firewall* (2006) with Harrison Ford. Loncraine wrote three films, acted in John Schlesinger's *Sunday, Bloody Sunday* (1971) and was second unit director on Jim Clark's *Rentadick* (1972). Loncraine won an Emmy Award for direction and a Christopher Award for *Band of Brothers*, both shared with other creative forces on that miniseries. Loncraine also received Emmy and Directors Guild of America Award nominations for *The Gathering Storm* and *My House in Umbria*. Loncraine has been nominated for four British Academy of Film and TV Arts

Awards, and won the Silver Bear for best direction at the Berlin International Film Festival for *Richard III*. This is a high percentage of accolades for a director who has made eight features and eight feature-length TV shows.

Secret Orchards tells the family story of Edwardian Era businessman and philanderer Roger Ackerley, his hidden family of three daughters by a secret lover, and the closeted homosexuality of his son, Joe. William Trevor based his script on two family memoirs, and Loncraine directed a superb ensemble headed by Freddie Jones, Judy Parfitt, and Phoebe Nicholls. *The Vanishing Army* starred Ian McKellan and Timothy Spall. *Day of Days*, Part 2 of *Band of Brothers*, was Loncraine's part of the World War II epic about U.S. Rangers in the European Theatre.

Blade on the Feather, written by Dennis Potter, is at first a meeting between an aging, reclusive author and young acolyte, but the relationship turns when each begins to understand that the other has a secret espionage allegiance. The piece received five BAFTA nominations including for Loncraine for best single play, and it won for Denholm Elliott's performance. The cast was impeccable: Tom Conti, Donald Pleasance, and Kika Markham. *Wide-Eyed and Legless* brings a happy middle-aged couple coping with her atrophied leg use together with a blind author in a unique triangle. Jack Rosenthal concocted this scenario, which relies on the spirited interpretations of Julie Walters, Jim Broadbent, and Sian Thomas. The piece received BAFTA nominations for best single play and Walters as best actress.

The Gathering Storm, Winston Churchill's book about his thoughts on the menace of the Nazis on the eve of World War II, while the rest of Britain was tacit on the subject, was adapted by Colin Morris for Herbert Wise's 1974 *Hallmark Hall of Fame* presentation starring Richard Burton and Virginia McKenna as the Churchills. Loncraine's script is by Hugh Whitemore, and Albert Finney and Vanessa Redgrave stand in rather superbly for Winston and Clementine. Finney, an immense talent, certainly found a life of stature worthy of all his resources. He won the Emmy, the BAFTA, and the Golden Globe, and conjured a Churchill both off the history pages and out of legend that's tempered by the actor's ballast and force. It is nothing less than a great portrayal of a great Brit by a great Brit. The production received six BAFTA nominations in all, including for Redgrave and costumer Jenny Beavan. The piece also won Emmys for best TV movie and Whitemore's script, and was nominated for nine in all, including for Loncraine, Redgrave, Beavan, and Jim Broadbent as Desmond Morton. Co-starring were Derek Jacobi, Tom Wilkinson, Ronnie Barker, Edward Hardwicke, Linus Roache, and Lena Headley.

My House in Umbria was adapted by Loncraine favorite Whitemore from the novel by another Loncraine favorite, William Trevor. Maggie Smith plays an expatriate Brit living in a villa in the Italian countryside, where she invites some of the survivors of a nearby terrorist train bombing, including a traumatized young girl whose mother was killed in the attack. This thrown together group gets along just fine until the uncle (Chris Cooper) of the young girl comes to fetch her back. Smith won the Emmy Award from nine nominations, including for the movie, Loncraine, Cooper, and Whitemore. Barker, Spall, Emily Clarke, and Giancarlo Giannini co-starred.

JERRY LONDON

Movies/Miniseries: *Killdozer* (1974), *McNaughton's Daughter* (1976, co-directed with Jack Arnold, Daniel Haller, Gene Nelson), *Cover Girls* (1977), *Wheels* (1978, mini, aka *Arthur Hailey's Wheels*), *Evening in Byzantium* (1978, mini), *Women in White* (1979, mini), *Swan Song* (1980), *Shogun* (1980, mini, aka *James Clavell's Shogun*), *Father Figure* (1980), *Chicago Story* (1981, co-directed with Harvey S. Laidman), *The Ordeal of Bill Carney* (1981), *The Gift of Life* (1982), *The Scarlet and the Black* (1983, aka *The Vatican Pimpernel*), *Hotel* (1983), *Chiefs* (1983, mini, aka *Once Upon a Murder*), *Ellis Island* (1984, mini), *MacGruder and Loud* (1985), *If Tomorrow Comes* (1986, mini), *Dark Mansions* (1986), *Manhunt for Claude Dallas* (1986), *Harry's Hong Kong* (1987, aka *China Hand*), *Dadah Is Death* (1988, aka *Barlow and Chambers: A Long Way from Home*), *Kiss Shot* (1989), *The Haunting of Sarah Hardy* (1989), *Vestige of Honor* (1990), *A Season of Giants* (1991, aka *Michaelangelo: The Last Giant*), *Victim of Love* (1991, aka *Raw Heat*), *Grass Roots* (1992), *Calendar Girl, Cop, Killer? The Bambi Bembenek Story* (1992, aka *The Heart of the Lie*), *A Twist of the Knife* (1993), *Labor of Love: The Arlette Schweitzer Story* (1993), *The Cosby Mysteries* (1994, aka *Guy Hanks I*), *I Spy Returns* (1994), *A Mother's Gift* (1995, aka *A Lantern in Her Hand*), *A Promise to Carolyn* (1996), *Christmas in My Hometown* (1996, aka *Holiday of Love*), *Stolen Women: Captured Hearts* (1997), *Get to the Heart: The Barbara Mandrell Story* (1997), *I'll Be Home for Christmas* (1997), *Beauty* (1998), *As Time Runs Out* (1999), *Take Me Home: The John Denver Story* (2000), *Dr. Quinn, Medicine Woman: The Heart Within* (2001), *Counterstrike* (2003)

A greatly in-demand generalist in episodic TV since the 1960s, London directed episodes of *Hogan's Heroes*, *Marcus Welby, M.D.*, *The Partridge Family*, *The Paul Lynde Show*, *The Brady Bunch*, *Kojak*, *Love, American Style*, *The Bob Newhart Show*, *The Mary Tyler Moore*

Show, *The Six Million Dollar Man*, *Joe Forrester*, *Harry O*, *City of Angels*, *Police Woman*, *Hawaii Five-O*, *The Rockford Files*, *Police Story*, *Chicago Hope*, *Strong Medicine*, and others. London directed the Burt Reynolds/Liza Minnelli feature, *Rent-a-Cop* (1987). London was nominated for Emmy Awards for best direction for *Shogun*, *Chiefs*, and *Ellis Island*. He won a Directors Guild of America Award for the spectacular *Shogun*.

Killdozer is one of those coughing-carburetor career-starters: Clint Walker facing a haunted bulldozer on a Pacific atoll. The fumes faintly suggested a crack at regassing Steven Spielberg's *Duel* (1971). *Cover Girls* paired Cornelia Sharpe with Jayne Kennedy as espionage agents under cover as fashion models, while the loiterers include Don Johnson, Vince Edwards, and George Lazenby.

London carefully crafted his first miniseries, *Wheels*, the story of a 1960s car designer and manufacturer and their families that supposedly had some basis in the career of Lee Iacocca. Rock Hudson and Lee Remick were excellent as Adam and Erica Trenton, leading a cast including Anthony Franciosa, Blair Brown, Lisa Eilbacher, Adele Mara, John Beck, Fred Williamson, Jessica Walter, Scott Brady, et al. Emmy nominations went to Remick and composer Morton Stevens, and the actress also received a Golden Globe nomination.

Evening in Byzantium was an attempt by Operation Prime Time to exploit an Irwin Shaw novel in the manner of ABC's great success with *Rich Man, Poor Man*. An international espionage thriller, it turned on a strong theme for 1978, developing a scheme to keep rogue states from attacking the United States. Glenn Ford played the lead, a screenwriter turned spy to thwart terrorists at the Cannes Film Festival. Also starring were Shirley Jones, Vince Edwards, Eddie Albert, Patrick Macnee, Harry Guardino, Gloria DeHaven, and Edward James Olmos. *Women in White* was another vigorous miniseries, with Susan Flannery running a hospital amid all sorts of problems. Coping are Patty Duke, Aldo Ray, Stuart Whitman, Kathryn Harriold, et al. *Swan Song* starred David Soul with ski-bum dilemmas.

The network miniseries had few high points like *Shogun*, a classic of the form and the medium, about feudal Japan in the sixteenth century. Richard Chamberlain starred as Blackthorn, a British seaman who finds himself amid a bid by a Japanese nobleman (Toshiro Mifune) to become the emperor's man in charge. The epic sweep of London's canvas is impressive, with Andrew Laszlo's cinematography on actual Japanese locations a captivating factor. *Shogun* received the Emmy Award for outstanding limited series, and Shin Nishida's costumes also won. The 14 nominations included those for London and Eric Bercovicci, who adapted James Clavell's novel, as well as actors Mifune, Chamberlain, Yoko Shimada, Yuki Meguro, and John Rhys-Davies. London received the DGA Award for coordinating and executing this miniseries. The terrific cast included Michael Hordern, Vladek Sheybal, and Alan Badel. The narration was by Orson Welles (by Anne Bancroft in home-viewing versions). The show won a Peabody Award. Chamberlain and Shimada, who has acted in only a handful of productions since *Shogun*, were awarded Golden Globes.

Father Figure was a strong drama, based on Richard Peck's novel, about a returning black-sheep dad whose abandonment of his family precipitated his wife's suicide. Now the kids are back in his hands and justifiably resentful. Hal Linden and Timothy Hutton play the father and son at loggerheads. *Chicago Story* followed the effects of a child's shooting on the police, physicians, and attorneys involved. Craig T. Nelson and Dennis Franz starred. Ray Sharkey received a Golden Globe nomination for his performance in the title role of *The Ordeal of Bill Carney*, about a quadriplegic man about to lose the custody of his kids because of his condition, and the paraplegic lawyer (Richard Crenna) who defends him. Susan Dey plays a surrogate mom who faces the gamut of opinions over her endeavor in *The Gift of Life*.

The Scarlet and the Black was based by scenarist David Butler on the book by J. P. Gallagher about Father Hugh O'Flaherty, a Vatican official during World War II whose underground activities against Italian troops and Nazis marked him for assassination. Instead, he donned a variety of disguises to continue to help downed Allied flyboys, resistance fighters, and the like. London's big production starred Gregory Peck as O'Flaherty, with John Gielgud as Pope Pius XII, Christopher Plummer as the Nazi opposition, and Raf Vallone, Walter Gotell, and T. P. McKenna as Heinrich Himmler. The show received three Emmy nominations.

Hotel was London's second spin with an Arthur Hailey novel after *Wheels*, and the second time around for the novel's adaptation. Richard Quine directed Wendell Mayes's adaptation, *Hotel* (1967), for an all-star version fronted by Rod Taylor. In the third time around, *Hotel* (2003) found Greg Yaitanes directing Lance Krall. London's version was produced, like the 2003 version, by Aaron Spelling, once again banking on tried-and-true material. James Brolin was in charge and the clientele included Bette Davis, Connie Selleca, Morgan Fairchild, Shirley Jones, Bill Macy, Shari Belafonte, Pernell Roberts, Lainie Kazan, et al.

One of London's best efforts was *Chiefs*, based on a Stuart Woods novel about three generations of police chiefs in a small Southern town who can't pin down a long at-large serial killer. The three actors playing the law in the fictional Delano over four decades are played by Wayne Rogers, Brad Davis, and Billy Dee Williams.

London's miniseries progresses with time as the mystery deepens in this absorbing presentation, which was written by Robert W. Lenski, photographed by Michel Hugo, and produced by London and Martin Manulis. Charlton Heston top-lined the production as Hugh Holmes and the excellent cast included Keith Carradine, Paul Sorvino, Stephen Collins, Tess Harper, Danny Glover, Victoria Tennant, Paula Kelly, John Goodman, Leo Burmeister, Lane Smith, and Cary Guffey. The piece received Emmy nominations for outstanding limited series, art direction, and Carradine's performance. London filmed *Chiefs* in and around Chester and Columbia, South Carolina. A decade later, London filmed another Woods novel, *Grass Roots*, starring Rod Taylor.

Ellis Island was a big, broad-canvassed miniseries about nothing less than the American immigrant experience from 1900 through World War I, charting the lives of a variety of arrivals. A 420-minute CBS extravaganza, *Ellis Island* was a TV event top-lined by Richard Burton and his daughter, Kate Burton, and featuring Claire Bloom, Peter Riegert, Joan Greenwood, Natasha Richardson, Faye Dunaway, Liam Neeson, Ben Vereen, Ann Jillian, Milo O'Shea, Cherie Lunghi, Alice Krige, Emma Samms, and Melba Moore. The miniseries won an Emmy for Barbara Lane's costume design and its five nominations included those for outstanding limited series and the performances of Richard Burton and Jillian. Dunaway won a Golden Globe for her performance, and Vereen was nominated.

MacGruder and Loud was about a husband-wife crime-fighting team. *Dark Shadows* resurrected the old Dan Curtis series, throwing in Joan Fontaine and a few extras. *If Tomorrow Comes . . .*, the adaptation of a Sidney Sheldon crime concoction, put Madolyn Smith (Osborne) center-stage as a vengeance-minded ex-con who later joins Tom Berenger in cat-burglar activities. *Manhunt for Claude Dallas* told the actual story of a wilderness aficionado who killed two Idaho Fish & Game Service officers in 1981; they tracked him for killing game out of season. Dallas then escaped prison in Boise and was still at large when this film aired.

Southeast Asia drew London for two productions. *Dadah is Death* told the true story of Barbara Barlow, who fought through all legal channels in Malaysia to try and stay her American son's execution on a heroin-possession conviction. Julie Christie delivered an excellent performance in one of London's better efforts, which co-starred Hugo Weaving and Sarah Jessica Parker. *Vestige of Honor* was an unusual movie about the residue of the Vietnam War as two Americans in Thailand come to the aid of Montagnards, native Vietnamese mountain tribespeople. Cliff Gorman, Michael Gross, Season Hubley, and Gerald McRaney co-starred.

A Season of Giants told the personal battles of Michaelangelo, starring Mark Frankel as the artist, F. Murray Abraham as Pope Julius II, John Glover as Leonardo Da Vinci, Ian Holm as Medici, Ornella Muti, and Raf Vallone. *Kiss Shot* featured Whoopi Goldberg as a potentian billiards pro. *The Haunting of Sarah Hardy* top-lined Sela Ward. *Victim of Love* pitted JoBeth Williams against Virginia Madsen for the favors of Pierce Brosnan. Bambi Bembenek, played by Lindsay Frost, was a Milwaukee woman accused of killing her husband's ex-wife. *A Twist of the Knife* was a pilot-film murder mystery investigated by Dick Van Dyke's Dr. Mark Sloan, leading to the series *Diagnosis Murder*. *Labor of Love* was an unusual mother/daughter story based on the experiences of a North Dakota librarian, Arlette Schweitzer, who became the surrogate mother. Ann Jillian and Tracey Gold co-starred.

A Promise to Carolyn resurrected a 37-year-old mystery surrounding the death of a girl, and is based on a case that occurred in McKinney, Texas. The victim's middle-aged sisters agree to pore over their memories of their abusive stepmother, who was eventually convicted of the crime. London's cast included Swoosie Kurtz, Delta Burke, Shirley Knight, and Grace Zabriskie. *A Mother's Gift* was Earl Hamner Jr.'s adaptation of Bess Streeter Aldrich's 1928 novel, *A Lantern in Her Hand*. This attempt to replicate the success of a *Little House on the Prairie*-type of show by the creator of *The Waltons* concerned a pioneering family on the prairies of Nebraska after the Civil War. Nancy McKeon and Adrian Pasdar co-starred. London wound down his long and varied career in TV movies by putting Bill Cosby and Robert Culp into *I Spy Returns*, guiding a pair of Christmas chestnuts, several movies with Ann Jillian, two with Janine Turner, a few standard 1990s noirs, a picture with Chad Lowe as John Denver, another with Maureen McCormick as Barbara Mandrell, and Jane Seymour in a feature-length version of *Dr. Quinn, Medicine Woman*.

London has been all over the map, story-wise, a great success with the miniseries form, and a reliable purveyor of the TV movie staples: true-crime sagas, shadowy noir contrivances, outdoor dramas, costume pieces, pilot films, and old-Hollywood vehicles for the likes of Hudson and Peck. London was one of the most reliable and successful long-form TV directors of them all.

HARRY S. LONGSTREET

Movies: *Hot Pursuit* (1984, co-directed with Kenneth Johnson), *Sex, Love and Cold Hard Cash* (1993), *A Vow to Kill* (1995), *The Perfect Daughter* (1996)

Longstreet is a writer who occasionally produces and directs. He has directed on *Fame* and *The X Files*. His movies are all thrillers. *Sex, Love and Cold Hard Cash* stars JoBeth Williams as a wronged high-class hooker ho links with a wronged ex-con to go after the bad guys who messed with them both. Julianne Phillips marries a very wrong guy in *A Vow to Kill*. And Tracey Gold has her runaway past and hidden loot come back to haunt her in the form of an old street pal in *The Perfect Daughter*.

JACK LORD
b. John Joseph Patrick Ryan, December 30, 1920, New York City; d. January 21, 1998, Honolulu, Hawaii

Movie: *M Station: Hawaii* (1980)

Lord was best known as Detective Steve McGarrett on *Hawaii Five-0*, which he also directed on occasion. His films as an actor include two for director Anthony Mann, *God's Little Acre* (1958) and *Man of the West* (1958), and Terence Young's first James Bond film, *Dr. No* (1962), in which he played the villain. Lord's only TV movie as a director, *M Station: Hawaii*, was a location-lensed suspense exercise concerning the investigation of a mysterious submarine off the Hawaiian coast.

EB LOTTIMER

Movie: *Love Matters* (1993)

A character actor in independent films who had a recurring role on *The Colbys*, Lottimer directed the indie features *Twisted Love* (1995) and *Divorce: A Contemporary Western* (1998). *Love Matters*, which Lottimer co-wrote, looks at a couple (Annette O'Toole, Griffin Dunne) whose relationship is called into question when an old friend visits them, towing his mistress. Gina Gershon plays the mistress and Tony Goldwyn and Kate Burton co-star.

ANTHONY LOVER

***ABC Afterschool Special*:** *The Late, Great Me: The Story of a Teenage Alcoholic* (1979)

Lover directed the features *Distance* (1975) and *My Brother* (2005) with Vanessa Williams and Tatum O'Neal. An occasional cinematographer on low-budget features, Lover co-directed with George Coe *De Duve: The Dove* (1968), which spoofed Ingmar Bergman films. Featuring Coe and Madeline Kahn, it received an Academy Award nomination for best short subject.

The Late, Great Me was one of the few *Afterschool Specials* of more than an hour. It told the story of a teen who drinks liquor to impress a boy, then becomes an alcoholic. It won the Daytime Emmy Award for outstanding individual achievement in children's programming. Jan Hartman wrote the piece, and Maia Danziger starred with Charlie Lang and Kaiulani Lee.

DICK LOWRY
b. September 15, 1944, Oklahoma

***Hallmark Hall of Fame*:** *Follow the Stars Home* (2001, aka *A Second Chance*), *Little John* (2002)

Movies/Miniseries: *OHMS* (1980), *Kenny Rogers as The Gambler* (1980), *The Jayne Mansfield Story* (1980, aka *Jayne Mansfield: A Symbol of the '50s*), *Angel Dusted* (1981, aka *Angel Dust*), *Coward of the County* (1981), *A Few Days in Weasel Creek* (1981), *Rascals and Robbers: The Secret Adventures of Tom Sawyer and Huck Finn* (1982), *Missing Children: A Mother's Story* (1982), *Living Proof: The Hank Williams Jr. Story* (1983), *Kenny Rogers as The Gambler: The Adventure Continues* (1983), *Wet Gold* (1984), *Pigs vs. Freaks* (1984, aka *Off Sides*), *The Toughest Man in the World* (1984), *Murder with Mirrors* (1984, aka *Agatha Christie's Murder with Mirrors*), *Wild Horses* (1985), *Dream West* (1986, mini), *Kenny Rogers as The Gambler Part III: The Legend Continues* (1987), *American Harvest* (1987, aka *Race Against the Harvest*), *Case Closed* (1988, aka *Death by Diamonds*), *In the Line of Duty: The FBI Murders* (1988), *Unconquered* (1989), *Howard Beach: Making a Case for Murder* (1989, aka *In the Line of Fire: Howard Beach, Making a Case for Murder*), *Miracle Landing* (1990), *Archie: To Riverdale and Back Again* (1990, aka *Archie: Return to Riverdale*), *In the Line of Duty: A Cop for the Killing* (1990), *In the Line of Duty: Manhunt in the Dakotas* (1991), *The Gambler Returns: The Luck of the Draw* (1991), *A Woman Scorned: The Betty Broderick Story* (1992, aka *Till Murder Do Us Part*), *In the Line of Duty: Street War* (1992), *Her Final Fury: Betty Broderick, the Last Chapter* (1992), *In the Line of Duty: Ambush in Waco* (1993, aka *Ambush in Waco: In the Line of Duty*), *In the Line of Duty: The Price of Vengeance* (1994), *One More Mountain* (1994), *In the Line of Duty: Hunt for Justice* (1995), *Texas Justice* (1995), *A Horse for Danny* (1995), *Smoke Jumpers* (1986), *Project ALF* (1996), *Forgotten Sins* (1996), *In the Line of Duty: Blaze of Glory* (1997), *Last Stand at Saber River* (1997), *Two Came Back* (1997), *Mr. Murder* (1998, aka *Dean*

Koontz's Mr. Murder), *Atomic Train* (1999, co-directed with David Jackson), *Murder on Shadow Mountain* (1999), *Y2K* (1999, aka *Countdown to Chaos*), *Attila* (2001, aka *Attila the Hun*), *The Diamond of Jeru* (2001), *Heart of a Stranger* (2002), *Category 6: Day of Destruction* (2004), *Silver Bells* (2005), *Category 7: The End of the World* (2006)

Lowry was Joe Dante's second unit director on *Piranha* (1978), and director of episodes of *Barnaby Jones* and *Buck Rogers in the 25th Century*. Lowry directed the feature *Smokey and the Bandit Part 3* (1983), and made the leap to director of TV movies quickly and smoothly, becoming a purveyor of the action genres and in particular well-barbequed or Southern-fried entertainments.

OHMS portrayed a grass-roots Midwestern rally organized by David Birney and Ralph Waite against a power plant in a rural area. The *Kenny Rogers as The Gambler* movies became foolproof, and it's to Lowry's credit as much as the star's that the franchise took off. *The Jayne Mansfield Story* became a perfect vehicle for Loni Anderson, and nearly as much a fit for Arnold Schwarzenegger as Mickey Hargitay. Lowry ensured that they were well-appointed as the movie received three Emmy Award nominations for cosmetic qualities. *Angel Dusted* was an early cautionary tale of just saying no to drugs, as Arthur Hill and Maureen Stapleton play a couple who watch as their son (John Putch, Stapleton's actual son, who became a director) suffers the apparently entrancing effects of a marijuana joint laced with PCP. This one is notable for Helen Hunt's character, too, who, after she smokes a PCP-laced marijuana joint, leaps through a glass door.

Lowry's country roots often put him in the land of cowboys, truckers, bouncers, and good ol' boys of any stripe, and in charge of titles like *The Toughest Man in the World* (Mr. T) and *Pigs vs. Freaks*. *Coward of the County* starred Rogers in a movie based on his song. *A Few Days in Weasel Creek* certainly were, constituting a movie made for beer guzzling, but Mare Winningham was good. *Rascals and Robbers* spun a yarn sideways off Mark Twain's Huckleberry Finn fiction. *Living Proof* starred Richard Thomas as Hank Williams Jr. and that was a stretch. *American Harvest* was a sturdy tribute to farmers starring Wayne Rogers, and *Smoke Jumpers* was another professional job with similar documentary detail. *A Horse for Danny* was a nice story about a girl (Leelee Sobieski) and her horse.

One of Lowry's better movies was *Missing Children: A Mother's Story*, which was loosely based by screenwriters Jim Lawrence and Nancy Sackett on the legend of the Tennessee Children's Home Society in Memphis during the Great Depression, ostensibly placing underfed kids from poor families—as well as orphans—into well-to-do households, mostly in New York. Mare Winningham played the illiterate mother who was duped, Polly Holliday was the scam artist selling kids, and the fine cast included Kate Capshaw, Noble Willingham, Conlan Carter, Scatman Crothers, Jane Wyatt, John Anderson, and Soliel Moon Frye.

Wet Gold involved Brooke Shields and Burgess Meredith looking for a sunken treasure off Key West. Lowry went indoors with no small amount of elegance to arrange the shots for *Murder with Mirrors*, an Agatha Christie exercise that brought together Helen Hayes, Bette Davis, John Mills, Leo McKern, Dorothy Tutin, Tim Roth, and Anton Rodgers. The *In the Line of Fire* crime thrillers for NBC covered law enforcement efforts to nab brutal culprits. They were produced by Kenneth Kaufman with both Charles Haid and Tom Patchett credited producers on more than one. The best of them was the first, *In the Line of Fire: The FBI Murders*, written by Tracy Keenan Wynn and set in 1988 Florida where a string of robberies seem to be attributable to the same culprits. Ronny Cox starred with David Soul, Doug Sheehan, Bruce Greenwood, Teri Copley, and Michael Gross. *Howard Beach: Making a Case for Murder* recreated events surrounding the actual 1986 incident in which three African American men whose car had stalled in the title New York City neighborhood were assaulted by Italian American residents. One of the blacks was killed by a car as he tried to flee the melee. Joe Morton and Daniel J. Travanti starred.

Dream West told the epic of John C. Fremont, who explored, mapped, and described much of the land west of the Mississippi prior to earnest westward expansion in America. Evan Hunter adapted David Nevin's novel about Fremont for CBS into a bracing yet relatively little remembered miniseries. Richard Chamberlain starred as Fremont with Alice Krige as his wife, Jessie Benton Fremont, Jerry Orbach as John Sutter, Rip Torn as Kit Carson, F. Murray Abraham as Abraham Lincoln, Noble Willingham as James K. Polk, Ben Johnson as Jim Bridger, and Claude Akins, Fritz Weaver, Jeff East, Anthony Zerbe, G. D. Spradlin, Cameron Mitchell, James Cromwell, Jonathan Frakes, and Gayle Hunnicutt.

Unconquered was the story of Richmond Flowers Jr. who grew up the son of the embattled, liberal, and civil rights–advocating Attorney General of Alabama during the reign of the intractably bigoted Governor George Wallace. The father (Peter Coyote) and Wallace (Bob Gunton, on target) were constantly at loggerheads as the state prosecutor avidly sought to bring the Ku Klux Klan to justice. Flowers Jr. (Dermot Mulroney) was a world-class hurdler who played wide receiver for the University of Tennessee and later in the National Football League

for the Dallas Cowboys and New York Giants. His fight as a teen under unique pressures as a great athlete and student leader forms the core of the drama. Lowry assembled an excellent cast for this drama of the South in the 1960s: Tess Harper, Jenny Robertson, Frank Whaley, R. D. Call, and Larry Reilly as the Reverend Dr. Martin Luther King Jr.

In a TV-movie career so long, it was no wonder that an *Airport*-styled group-jeopardy airliner flick showed up in Lowry's filmography. *Miracle Landing*, which was written by Garner Simmons and received an Emmy Award for its special effects, recreated an actual incident concerning a 1988 Aloha Airlines flight that lost a chunk of fuselage flying from the Big Island of Hawaii to Maui. Connie Selleca, Wayne Rogers, Nancy Kwan, Ana Alicia, and James Cromwell were featured. *Archie: Riverdale and Back Again* updated John L. Goldwater's comic strip characters to adulthood, returning them for a high school reunion. *A Woman Scorned: The Betty Broderick Story* was a dip into hysterical violence as the wife of a talented attorney has little recourse after he leaves her for a younger woman. Meredith Baxter ripped into the role, and Lowry directed her again in the sequel. Baxter worked for him again in *One More Mountain*, a recreation of the ill-fated Donner expedition to California.

Texas Justice starred Peter Strauss as T. Cullen Davis, the oil magnate who was accused of murdering his ex-wife's boyfriend and daughter in 1976 at her Fort Worth mansion. Lowry's movie, adapted by T. S. Cook from Gary Cartwright's book, details the trial that acquitted Davis. Heather Locklear played the former Priscilla Davis, and Dennis Franz was his slick attorney, Racehorse Haynes. *Forgotten Sins* is another legal tangle as a Florida sheriff (John Shea) is accused of molestation charges by his daughter (Lisa Dean Ryan), and calls his own behavior into question. The film puts a microscope onto false memory syndrome, with William Devane as the voice of reason, belonging to a psychiatrist investigating the case.

In *Last Stand at Saber River*, Lowry tried to pull up the drawstrings to assemble all the elements for a classic western. Set in Arizona right after the Civil War, it features two families—one led by a Union veteran, the other by a Rebel vet—standing up for their rights against bullies. Tom Selleck and Keith Carradine starred with David Carradine, Suzy Amis, Haley Joel Osment, Harry Carey, Jr., and David Dukes. *Two Came Back* stranded Melissa Joan Hart at sea on a disabled boat. *Mr. Murder* has soldier-clone research gone bad. In *A Murder on Shadow Mountain*, Keith Carradine suddenly has his life upended when police grab him for a 20-year-old murder, which he then tells his wife (Michele Lee) was an episode of self-defense. *Y2K* was about a computer malfunction, causing nationwide chaos as the twentieth century turns into 2000. Lauren Tom, Ronny Cox, and Joe Morton were affected.

Lowry's bare-knees epic was *Attila*, a big production about the Hun who tried to invade Rome. Robert Cochran's script softened up the big bully to a degree as Gerard Butler starred with Powers Boothe and Alice Krige. Steven Fierberg's cameras recorded all the marching and swordplay, winning him the American Society of Cinematographers Award. The director's jungle-adventure film was Louis L'Amour's story *The Diamond of Jeru* with Keith Carradine, Paris Jefferson, and Billy Zane traveling up a wild river in Borneo in search of the title rock.

Follow the Stars Home portrayed a woman pregnant with a baby that will certainly have birth defects. She is in love with the scoundrel father who left her while his brother, the good doctor who wants to take care of her and the child, stands waiting on the sidelines. Kimberly Williams starred with Campbell Scott as the good brother and Eric Close as the scoundrel. Blair Brown, Roxanne Hart, and Suzy Nakamura co-starred in this *Hallmark Hall of Fame* presentation.

Little John portrays the visit by a Texas orphan to his biological mother, who has become a Los Angeles judge. Ving Rhames, Gloria Reuben, and Patty Duke co-starred. Jane Seymour starred in *Heart of a Stranger*, a heart-transplant drama. *Category 6* and *Category 7* are combos—a hurricane meets a tornado over Chicago in the former, and a mega-hurricane meets ultra-terrorists in the latter—and Randy Quaid, who can breeze through any disaster without a tarnish, plays Tornado Tommy in both. But the biggest stars for both pictures are the effects guys.

DAVID LOXTON
b. 1942; d. September 20, 1989

***Visions*:** *The Phantom of the Open Hearth* (1976, co-directed with Fred Barzyk), *Charlie Smith and the Fritter Tree* (1978, co-directed with Fred Barzyk)
Special: *The Lathe of Heaven* (1980, co-directed with Fred Barzyk)

Loxton was primarily a producer for various PBS shows, including two installments of *Tales from the Hollywood Hills* in 1987 and the much reviled futuristic piece, *Overdrawn at the Memory Bank* (1985). Loxton also produced one of Errol Morris's best documentaries, *Vernon, Florida* (1981). (For Loxton as a director, see FRED BARZYK.)

ERIC LUKE

Movies: *Not Quite Human II* (1989), *Still Not Quite Human* (1992, aka *Not Quite Human III*)

Primarily a writer, Luke wrote Joe Dante's *Explorers* (1985) and the animated feature *Jetsons: The Movie* (1990) as well as for the series *Teenage Mutant Ninja Turtles*. Both of Luke's Disney movies were sequels to Steven Hilliard Stern's *Not Quite Human* (1987). All three starred Jay Underwood as Chip Carson, an android teenager created by an experimenting scientist (Alan Thicke).

RICHARD LUKIN

Play of the Week (New York)**:** *The Master Builder* (1960, co-directed with John Stix)

Lukin provided the technical direction for Stix to stage Eva LaGallienne's translation of the Henrik Ibsen play, starring E. G. Marshall, Lois Smith, James Patterson, Phyllis Love, and Victor Killian.

SIDNEY LUMET
b. June 25, 1924, Philadelphia, Pennsylvania

The DuPont Show of the Month**:** *Beyond This Place* (1957), *The Count of Monte Cristo* (1957)
Producers' Showcase**:** *Mr. Broadway* (1957)
Kraft Television Theatre**:** *All the King's Men* (1958, two parts)
Hallmark Hall of Fame**:** *Hans Brinker, or the Silver Skates* (1958)
Playhouse 90**:** *The Hiding Place* (1960)
Sunday Showcase**:** *The Sacco and Vanzetti Story* (1960, two parts)
The Play of the Week**:** *The Dybbuk* (1960), *Rashomon* (1960), *The Iceman Cometh* (1960, two parts)
Special: *John Brown's Raid* (1960)
Movie: *Strip Search* (2004)

Lumet was awarded the 2004 honorary Academy Award for his body of work. He was nominated for Oscars for directing *12 Angry Men* (1957), *Dog Day Afternoon* (1975), *Network* (1976), and *The Verdict* (1982), and for writing with Jay Presson Allen *Prince of the City* (1981). Lumet was nominated for seven Directors Guild of America Awards and six Golden Globes. His films include *Long Day's Journey into Night* (1962), *The Hill* (1965), and *The Pawnbroker* (1965).

Lumet directed episodes of *Danger* and *You Are There* in the early 1950s for CBS as well as installments of *Studio One*, *Mama*, *Crime Photographer*, *CBS Television Workshop*, *The U.S. Steel Hour*, *The Elgin Hour*, *Goodyear Playhouse*, *Alcoa Theater*, and, decades later, *Serpico* and *100 Center Street*.

On *Omnibus*, he directed a version of Sophocles's *Antigone* in 1954 with Beatrice Straight, Sheppard Strudwick, Kevin McCarthy, and Marian Seldes. Lumet's work on play adaptations continued on *The Best of Broadway* with hour-long versions during the 1954–55 season of *The Philadelphia Story* with Dorothy McGuire and John Payne; *The Showoff* with Jackie Gleason and Thelma Ritter; and *Stage Door* with Diana Lynn, Elsa Lanchester, and Rhonda Fleming.

Based on scripts by Reginald Rose, Lumet directed John Cassavetes, Robert Preston, and Van Dyke Parks in a 1955 installment of *The Elgin Hour* called *Crime in the Streets*, as well as a 1956 show on *The U.S. Steel Hour* entitled *Tragedy in a Temporary Town* starring Lloyd Bridges and Edward Binns. *Mr. Broadway* was a TV event, putting Mickey Rooney center-stage as George M. Cohan in the producer's early years with his singing family, the Four Cohans.

The most successful movie director of the 1960s to have come from TV, Lumet often is cited with Delbert Mann, Arthur Penn, John Frankenheimer, and occasionally Robert Mulligan and Franklin J. Schaffner, as the media-crossover leaders. Lumet had one of the first clear cinema successes among them, with the Henry Fonda–fronted nominee for the best picture Oscar, *12 Angry Men* (based on a Rose script that had been directed in 1954 on *Studio One* by Schaffner with a cast including Robert Cummings, Franchot Tone, and Edward Arnold). Despite his big-screen success, Lumet returned to TV to craft outstanding programs.

Beyond This Place was an A. J. Cronin murder mystery starring Farley Granger, Shelley Winters, and Peggy Ann Garner. Lumet's other *DuPont Show of the Month* production was a big adaptation of Dumas's *The Count of Monte Cristo* from a Sumner Locke Elliott script starring Hurd Hatfield, Colleen Dewhurst, Max Adrian, John Colicos, and Michael Ebert. On *Kraft Television Theatre* in 1958 Lumet helped bring one of America's foremost playwrights to a wide audience with *Three by Tennessee Williams*, introduced by the writer. These short plays were *Mooney's Kid Don't Cry* with Ben Gazzara and Lee Grant, *The Last of My Gold Watches* with Thomas Chalmers, and *This Property Is Condemned* with Zina Bethune.

Lumet's TV work was significant in both the expansion of time slots past the 60-minute mark and in the confirmation of audience allegiance, in their willingness to accept a week's intermission to tune in to see the rest of the story. Lumet's TV productions of *All the King's Men*, *The Iceman Cometh*, and *The Sacco and Vanzetti Story* all relied on the audience tuning in again.

Don Mankiewicz adapted Robert Penn Warren's *All the King's Men*, and Lumet pushed Neville Brand to the best performance of his career as Willie Stark, while Maureen Stapleton was nominated for an Emmy Award for her work as Sadie Burke. *The Sacco and Vanzetti Story* received four Emmy nominations, for Program of the Year, best drama, Lumet, and his favorite TV writer, Rose. Martin Balsam and Steven Hill established themselves as important actors playing the title characters in one of TV's watershed dramatizations of both prejudice against immigrants and legal railroading. Italian American anarchists, Sacco and Vanzetti were convicted of murder on scant evidence in 1921 and hanged six years later.

Lumet's presentation of Eugene O'Neill's *The Iceman Cometh* on *The Play of the Week* is the most legendary piece of theatrical preservation that TV produced in its first decades. Jason Robards recreated for Lumet his 1956 Circle in the Square performance as Hickey, which was crafted under Jose Quintero's stage direction. This was another step in revitalizing the international reassessment of O'Neill as America's greatest dramatist. Recreating Harry Hope's dive bar in 1912 New York City, Lumet's production team allowed Robards and his cohort free rein to create a raft of corroded souls stuck inside the bottle, clinging to pipe dreams. Robards was astonishing in the centerpiece performance of his career, with superb support from Farrell Pelly as Harry Hope, Robert Redford in his first significant part, Myron McCormick, James Broderick, Roland Winters, Tom Pedi, Harrison Dowd, and Sorrell Booke.

Lumet also directed *The Dybbuk* and *Rashomon* on *The Play of the Week*. The former starred Carol Lawrence and Michael Tolan in the classic Jewish play by Sholom Ansky about Jews who preordain the marriage of their yet unborn children, and the havoc created in the next generation. Lawrence also starred as the rape victim in *Rashomon*, based on Akira Kurosawa's 1951 film about sexual assault and probably a murder, events told from four points of view. Lumet directed *Hans Brinker, or the Silver Skates*, starring Tab Hunter, on *Hallmark Hall of Fame*.

The Hiding Place and *John Brown's Raid* were Lumet's last two TV productions before films swept him away for several decades. The former was based on Robert Shaw's novel of World War II, in which two British paratroopers are kept prisoner in the basement of a German civilian, who wrestles with the notion of telling the pair that the war is over. Lumet's casting acumen, always one of his great strong suits, was evident for *The Hiding Place*, which starred Trevor Howard, James Mason, and Richard Basehart. Mason again worked for Lumet in the title role of *John Brown's Raid*, along with Ossie Davis and Robert Duvall, in a drama about the abolitionist's 1859 assault on the federal arsenal at Harpers Ferry, Virginia.

Strip Search was a reaction to September 11, exploring the gray area between national security and personal freedoms. Glenn Close, Maggie Gyllenhaal, Estelle Parsons, and Josh Mostel were among the ensemble.

RICHARD H. LYFORD

Movie: *Hamad and the Pirates* (1971, two parts, Disney)

Lyford directed the documentary, *The Titan: The Story of Michaelangelo* (1950), and the drama, *Island of Allah* (1956), both narrated by Fredric March. *Hamad and the Pirates* was an Arab-world adventure narrated by Michael Ansara.

PAUL LYNCH
b. 1946, Liverpool, England

Movies: *Mania* (1986, co-directed with David M. Robertson, John Sheppard), *Really Weird Tales* (1987, co-directed with John Blanchard, Don McBrearty), *Maigret* (1988), *Going to the Chapel* (1988, aka *Wedding Day Blues*), *She Knows Too Much* (1989), *Murder by Night* (1989), *Double Your Pleasure* (1989, aka *The Reluctant Agent*), *Drop Dead Gorgeous* (1991, aka *Victim of Beauty*), *Spenser: Ceremony* (1993), *The Magician's House* (1999)

Lynch helmed three Robert Urich vehicles. He also made *Drop Dead Gorgeous* with Jennifer Rubin as the fabulous new runway sensation who can't seem to stem the succession of murders around her. In the TV-movie realm of suspension of common sense, *Double Your Pleasure* sent Jackee undercover for the FBI to solve a tough case in place of her injured twin sister. *Maigret*, with Richard Harris on the case in a feisty mood, and *The Magician's House*, with Ian Richardson as the title's host, both benefit from the sheer professionalism of those actors.

NICK LYON
b. April 25, 1970, Pocatello, Idaho

Movie: *Grendel* (2007)

Lyon wrote and directed the feature *Punk Love* (2002), and also directed *I Love, Baby* (2006) and *Drop Point* (2008). *Grendel* was a production of Beowulf for the Sci-Fi Channel featuring Chris Bruno as *Beowulf* and Ben Cross as King Hrothgar.

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Volume 2

Jerry Roberts

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M

SYDNEY MACARTNEY

Movies: *The Whipping Boy* (1995, aka *Prince Brat and the Whipping Boy*), *The Canterville Ghost* (1996)

Macartney's features include *The Bridge* (1992) with Saskia Reeves and *A Love Divided* (1999), and series work encompasses *The Young Indiana Jones Chronicles* and *The Ambassador* with Pauline Collins.

The Whipping Boy was about a youth in old England who becomes the designated punished one for a highborn brat. Macartney exhibited a light touch with this comic approach to a Dickensian story, with nice side work from George C. Scott, Kevin Conway, Mathilda May, and Vincent Schiavelli. The film won the CableACE Award for best children's special. *The Canterville Ghost* gave Patrick Stewart the unenviable chance to follow in the footsteps of Charles Laughton, John Gielgud, Ian Richardson, Richard Kiley, and David Niven.

PETER MacDONALD

Movies: *Supply & Demand* (1997), *The Lost Empire* (2001, aka *The Monkey King*)

MacDonald was a cameraman on Stanley Kubrick's *2001: A Space Odyssey* (1968) and Bob Fosse's *Cabaret* (1972). As a second unit director, MacDonald worked on films directed by John Boorman, Douglas Hickox, Richard Attenborough, Tim Burton, Chris Columbus, and Mike Newell. MacDonald directed the features *Rambo III* (1988), *Mo' Money* (1992), and *Legionnaire* (1998), as well as the video title *The Extreme Adventures of Super Dave* (2000).

Supply & Demand was about a sting set-up by Manchester cops, one undercover and one by the book. *The Lost Empire* was a Szechwan stew with an American journalist (Thomas Gibson) and beautiful princess (Bai Ling) searching for the Monkey King (Russel Wong) and coming across monkeys, demons, Confucius (Ric Young) as well as Confusion (Terence Beesley), maidens, and demons. Playwright David Henry Hwang wrote the teleplay.

D. J. MacHALE

Movie: *Tower of Terror* (1997)

MacHale wrote for the series *Encyclopedia Brown* and *Ghostwriter*, and also directed on *Are You Afraid of the Dark?* and *Flight 29 Down*. *Tower of Terror* was based by Disney on one of its theme park attractions, a hotel where guests check in, then supposedly never check out. The particular guests here include Kirsten Dunst, Steve Guttenberg, and Nia Peeples.

JOHN MACKENZIE
b. 1932, England

Wednesday Play*: *Voices in the Park (1967), *Profile of a Gentleman* (1967), *Mrs. Lawrence Will Look After It* (1968)

Play for Today*: *Shutdown (1973), *Taking Leave* (1974), *The Cheviot, the Stag and the Black, Black Oil* (1974), *Just Another Saturday* (1975), *A Passage to England* (1975), *Double Dare* (1976), *The Elephant's Graveyard* (1976), *Red Shift* (1978), *Just a Boy's Game* (1979)

Movies/Miniseries: *Country Matters* (1974, mini, co-directed with Barry Davis, Richard Martin, Donald McWhinnie), *The Racing Game* (1979, mini, aka *The Dick Francis Thriller: The Racing Game*, co-directed with Colin Bucksey, Lawrence Gordon Clark, Peter Duffell), *Act of Vengeance* (1986), *Voyage* (1993, aka *Cruise of Fear*), *The Infiltrator* (1995), *The Deadly Voyage* (1996), *Looking After Jo Jo* (1998), *Aldrich Ames: Traitor Within* (1998)

Nicknamed "Frenzy Mackenzie" for his knack with Hitchcockian suspense evident in his feature version of Giles Cooper's play, *Unman, Wittering & Zigo* (1970), Mackenzie also directed *The Long Good Friday* (1980) and two espionage exercises with Michael Caine, *The Honorary Consul* (1983) and *The Fourth Protocol* (1987). Mackenzie served as a protégé of Ken Loach in the 1960s and became a frequent director on *Play for Today*. He was particularly successful with material by Scottish playwright Peter McDougall, including the iconoclastic *Just Another Saturday*, for which he received a British Academy of Film and TV Arts nomination for Best Play, with Dennis Potter's *Double Dare*, and an hour-long version of W. Somerset Maugham's *Rain* (1970) starring Carroll Baker as Sadie Thompson.

Charles Bronson returned to the Pennsylvania coalfields of his youth for an actual story that unfolded during the time in which he graduated from craggy-faced character actor to movie star, *Act of Vengeance*. He played Joseph "Jock" Yablonski, who was murdered with his family in their Clarksville home after he opposed Tony Boyle for the presidency of the United Mine Workers in 1969. Mackenzie lucidly details the unfolding events on all sides of this murder plot, with a superb cast including Ellen Burstyn, Ellen Barkin, Wilford Brimley, Maury Chaykin, Hoyt Axton, and Keanu Reeves as the youthful shooter, Aubran "Buddy" Martin.

Mackenzie's two shipboard thrillers floated with few holes. *The Infiltrator* gave Oliver Platt one of his best starring roles as an Israeli journalist who gains the confidence of German skinheads to write about them. *Looking After Jo Jo* was an uncompromising look at drug addiction with a topnotch performance by Robert Carlysle. The Aldrich Ames movie became a crisp exercise in Mackenzie's care, with Timothy Hutton playing the boozy, mid-level CIA turncoat.

WILL MACKENZIE

Movies: *Family Ties Vacation* (1985), *A Hobo's Christmas* (1987), *Perfect Harmony* (1991), *Stormy Weathers* (1992)

A former actor, Mackenzie has concentrated on sitcoms as a director, including *Taxi*, *WKRP in Cincinnati*, *Bosom Buddies*, *United States*, *Family Ties*, *Newhart*, *Major Dad*, *The Nanny*, *Caroline in the City*, *Dharma & Greg*, *Scrubs*, *Reba*, and dozens of episodes of *Everybody Loves Raymond*.

In *A Hobo's Christmas*, Barnard Hughes starred as a bum who bumps into the family that he walked out on decades ago. *Stormy Weathers* was an agreeable detective exercise with Cybill Shepard.

Mackenzie's best long-form piece was *Perfect Harmony*, which starred Peter Scolari as a new choir teacher in a Southern boys academy who helps mend a racial divide. The "family film" aspects of the story glossed over many things, but the movie was still effective, with Moses Gunn, Darren McGavin, Cleavon Little, Catherine Mary Stewart, Richie Havens, and David Faustino in support.

GILLES MacKINNON
b. January 8, 1948, Glasgow, Scotland

Movies/Miniseries: *Conquest of the South Pole* (1989), *The Last of the Blonde Bombshells* (2000), *Gunpowder, Treason & Plot* (2004, mini)

MacKinnon's features include *The Playboys* (1992) with Albert Finney, *A Simple Twist of Fate* (1994) with Steve Martin, *Trojan Eddie* (1996) with Stephen Rea, and *Hideous Kinky* (1998) with Kate Winslet.

The *Conquest of the South Pole* follows a few youths retracing the steps of Antarctic explorer Roald Amundsen. *Gunpowder, Treason & Plot* concerned Mary, Queen of Scots, and her son, King James I of England, who put down the notorious "Gunpowder Plot." Catherine McCormack starred as Queen Elizabeth I with Clemence Poesy as Mary, and Steven Duffy as James.

The Last of the Blonde Bombshells put Judi Dench in charge of rounding up some of the more seasoned women warblers with whom she used to sing for the troops during the World War II era in an Andrews Sisters–type of swing band. Dame Judi won the British Academy of Film and TV Arts Award as best actress for the effort, and MacKinnon's show reaped five Emmy Award nominations, including for Ian Holm in support. Written by Alan Plater, *The Last of the Blonde Bombshells* included Leslie Caron, Olympia Dukakis, Cleo Laine, Billie Whitelaw, Joan Sims, Felicity Dean, and Thelma Ruby.

PHARIC MACLAREN

***Wednesday Play*:** *Patterson O.K.* (1969), *The Boy Who Wanted Peace* (1970)

Movies/Miniseries: *Hills Beyond the Smoke* (1961), *The Master of Ballantrae* (1962), *The Prior Commitment* (1969, mini)

Primarily a producer of Scottish drama, Maclaren produced *Sunset Song* (1971, mini), and *Rob Roy* (1977) among others, occasionally working with such TV directors and writers as Moira Armstrong, James MacTaggart, Bob Hird, Bill Craig, and Tom Wright. Maclaren directed the hour-long shows *A Black Candle for Mrs. Gogarty*

(1967) and *The Lower Largo Sequence* (1968). The six-part *The Prior Commitment*, written by Bill Craig, starred American TV western star James Drury in a Cold War mystery thriller set on the coast of Scotland.

JAMES MacTAGGART
b. 1928; d. May 29, 1974, London, England

***Wednesday Play*:** *The Bone Yard* (1966), *The Portsmouth Defence* (1966), *Toddler on the Run* (1966), *Little Master Mind* (1966), *A Crucial Week in the Life of a Grocer's Assistant* (1967), *Drums Along the Avon* (1967), *An Officer of the Court* (1967)
***Play of the Month*:** *Cyrano de Bergerac* (1968), *Man and Superman* (1968), *Candide* (1973), *The Importance of Being Earnest* (1974), *Robinson Crusoe* (1974)
***Play for Today*:** *Robin Redbreast* (1970), *Orkny* (1971), *The Man in the Sidecar* (1971), *Still Waters* (1972), *Man Friday* (1972), *Baby Blues* (1973)
Movies/Dramas: *Three Ring Circus* (1961), *Tickets to Trieste* (1961), *The Portsmouth Defense* (1966)
Special: *Alice Through the Looking Glass* (1974)

MacTaggart directed episodes of *Suspense*, *Corrigan Blake*, *Z Cars*, and *Moonstrike*. In the fledgling years of *Wednesday Play*, MacTaggart produced installments directed by Ken Loach, Stuart Burge, Christopher Morahan, Gilchrist Calder, Brian Parker, and others, nearly 30 in all.

Nigel Davenport was the inspector investigating *The Bone Yard*. *A Crucial Week in the Life of a Grocer's Assistant* starred T. P. McKenna and Fionnula Flannagan. MacTaggart helmed a successful version of Lewis Carroll's *Alice* for the BBC starring Sara Sutton with support from Freddie Jones, Judy Parfitt, Geoffrey Bayldon, et al. Staging the classics on *Play of the Month*, MacTaggart used Eric Porter as *Cyrano de Bergerac* and in *Man and Superman*. He cast Maggie Smith, Michael Jayston, and Coral Browne in *The Importance of Being Earnest*. Stanley Baker was quite appropriate as *Robinson Crusoe*. Two years earlier in *Man Friday* on *Play for Today*, MacTaggart used Colin Blakely as Crusoe and Ram John Holder in the title role.

JOHN MADDEN
b. April 8, 1949, Portsmouth, Hampshire, England

***BBC2 Playhouse*:** *The Pig-Man's Protégé* (1982)
***American Playhouse*:** *Wings* (1983)
Broadway on Showtime: *Grown Ups* (1986)
Movies/Miniseries: *A Wreath of Roses* (1987), *After the War* (1989, mini, co-directed with Michael Cox, John Glenister, Nicholas Renton), *The Widowmaker* (1990), *The Storyteller: Greek Myths* (1990, mini, co-directed with David Garfath, Tony Smith, Paul Weiland), *Meat* (1994), *Prime Suspect 4: The Lost Child* (1995), *Truth or Dare* (1996)

Madden received an Academy Award nomination for best director for the Oscar-winning best picture, *Shakespeare in Love* (1998). His other features include *Ethan Frome* (1993), *Golden Gate* (1994), *Mrs. Brown* (1997), *Captain Corelli's Mandolin* (2001), *Proof* (2005), and *Killshot* (2007).

Wings was Arthur Kopit's Broadway play about a former aviatrix who's afflicted with aphasia in advanced age. Constance Cummings repeated her stage role. *Grown-ups* was Jules Feiffer's play about the family of a *New York Times* political writer in which the members rarely listen to each other. Marilu Henner, Maureen Stapleton, and Charles Grodin received CableACE nominations for their performances. Martin Balsam also starred. Madden had directed the play on Broadway. Trevor Eve played the emotionally disturbed rake in the adaptation of Elizabeth Taylor's *A Wreath of Roses*. Madden received a BAFTA nomination for Best Drama for *The Widowmaker*. *Meat* was a back-alley drama about a parolee (Jonny Lee Miller) and a hooker (Sarah-Jane Potts) who have an affair. *Prime Suspect 4* received four BAFTA nominations, including one for Helen Mirren.

GUY MAGAR

Movies: *Dark Avenger* (1990), *Stepfather III* (1991, aka *Stepfather 3: Father's Day*)

Magar directed episodes of *The A Team*, *Blue Thunder*, *The Young Riders*, *La Femme Nikita* and other action/adventure series. *Dark Avenger* was a pilot film for a proposed series on a Batman-styled crime-fighter, and the *Stepfather* exercise has dear old dad escaping the asylum, changing his face, and marrying again.

ALBERT MAGNOLI

Movie: *Born to Run* (1993)

Magnoli's features include *Purple Rain* (1984), *American Anthem* (1986), and *Dark Planet* (1996). He replaced recording artist Prince, who had been his star in the hit *Purple Rain*, as director on *Sign o' the Times* (1987). Magnoli then, uncredited, replaced Andrei Konchalovsky on *Tango & Cash* (1989). In *Born to Run*, Richard Grieco gets involved with his brother's car lot.

DEZSO MAGYAR
b. December 4, 1938, Szolnok, Hungary

American Playhouse*: *King of America (1982)
Great Performances*: *Summer (1981)

Magyar directed several European features prior to his American TV experience, and then directed *No Secrets* (1991) starring Amy Locane.

Magyar directed the first feature-length *American Playhouse* installment, *King of America* (1982), about a Greek immigrant in the nineteenth century whose short fuse with his obstreperous boss is reflected in his eventual work, as a "mountain mover," or tunnel dynamiter on a railroad-building crew. Michael Weldon starred as the hothead backed by Barry Miller, Olympia Dukakis, David Canary, and Stephen Lang. Also for PBS, on *American Short Story*, Magyar directed an hour-long adaptation by Herbert Hartig of Nathaniel Hawthorne's *Rappaccini's Daughter* (1980), starring Kathleen Beller and Kristofer Tabori.

In *Summer*, Diane Lane was wonderful as Edith Wharton's 17-year-old beauty who becomes disillusioned with life's realities. Magyar's cast included Brooke Adams, Michael Ontkean, and John Cullum.

KELLY MAKIN

Movies: *I Do (But I Don't)* (2004), *Playing House* (2006), *The Altar Boy Gang* (2007)

Makin's features include *Senior Trip* (1995) and *Mickey Blue Eyes* (1999), and her TV series work includes multiple episodes of *Queer as Folk*. Makin directed both of his movies for Lifetime. In *I Do (But I Don't)*, Denise Richards plays a divorced wedding planner who falls in love with one of her contract grooms, played by Dean Cain. In *Playing House*, Joanne Kelly plays a pregnant girl who goes back to visit family in Canada and can't reenter the United States on a technicality, then finds the prospect of having her baby with her family a repugnant idea.

ROBERT MALENFONT

Movies: *Murder in My House* (2006, aka *Blood Stains*), *Like Mother, Like Daughter* (2007), *'Til Lies Do Us Part* (2007), *Lost in the Dark* (2007), *Clean Break* (2008), *A Teacher's Crime* (2008)

Malenfont segued from low-budget action films to TV suspense noir. A former assistant director for Ted Kotcheff, Delbert Mann, Eric Till, and others, Malenfont's features include *The Nurse* (1997), *Night Caller* (1998), *The Landlady* (1998), and *Blind Obsession* (2001).

DAVID MALLET

Great Performances*: *Cats (1998, aka *Andrew Lloyd Webber's Cats*), ***Joseph and the Amazing Technicolor Dreamcoat*** (1999)

A giant of multimedia presentations on film, TV, and video, Mallet has won an Emmy, Directors Guild of America Award, British Academy of Film and TV Arts Award, and two Grammys—from a multitude of total nominations. He has directed videos featuring U2, Cher, Madonna, Elton John, Janet Jackson, Tina Turner, Rolling Stones, David Bowie, and many more.

Cats, one of several collaborations Mallet has made on the music of Andrew Lloyd Webber, was filmed in the Adelphi Theatre in London with a cast including Ken Page, John Mills, Jo Gibb, and John Partridge. The filming of the Lloyd Webber chestnut *Joseph and the Amazing Technicolor Dreamcoat* starred Donny Osmond, Richard Attenborough, Joan Collins, Robert Torti, and Ian McNeice.

NANCY MALONE
b. March 19, 1935, Queens Village, Long Island, New York

Movies: *Home Song* (1996, aka *LaVyrle Spencer's Home Song*), *I Married a Monster* (1998)

As an actress, Malone was ubiquitous on TV for several generations on episodes of more than 50 shows, and was nominated for an Emmy Award for acting on *Naked City* in 1963. She also was nominated for Emmys for directing episodes of *The Trials of Rosie O'Neill* in 1992 and *Sisters* in 1993. Malone won an Emmy in 1993 for her work on the variety special *Bob Hope: The First 90 Years*. Malone's acting in features includes *The Trial of the Catonsville Nine* (1972), *The Man Who Loved Cat Dancing* (1973), and *Capricorn One* (1978). She has acted in TV movies directed by Alf Kjellin, Michael Ritchie, and Sam Wanamaker. Malone has directed episodes of *Dynasty*, *The Colbys*, *Melrose Place*, *Beverly Hills 90210*, *Hotel*, *Star Trek: Voyager*, *Judging Amy*, *Resurrection Blvd.*, and other series. Malone directed the effective hour-long piece about Alzheimer's disease, *There Were Times, Dear* (1987), starring Shirley Jones, Cindy Eilbacher, and Len Cariou.

Home Song concerned a high school principal whose marriage and home life seem idyllic until he realizes that a new single mother and her son in the community had

been witnesses in the past to his one nearly secret episode of extramarital dalliance. Lee Horsley played the principal with Polly Draper as his wife, Deborah Raffin as the move-in mom, as well as Ken Pogue and Stan Kirsch.

I Married a Monster is a remake of Gene Fowler Jr.'s low-budget science-fiction thriller *I Married a Monster from Outer Space* (1958), which starred Tom Tryon and Gloria Talbott, who play the groom's parents in Malone's movie. Richard Burgi and Susan Walters are the newlyweds this time.

WILLIAM MALONE
b. 1953, Lansing, Michigan

Movie: *W.E.I.R.D. World* (1995)

Malone's halcyon days included work in low-budget horror features, and he's remembered for designing Michael Myers's hockey-goalie-like mask for the *Halloween* series. Malone directed TV shows including *Tales from the Crypt*, *Dream On*, and *Sleepwalkers* among others.

The weird title refers to the fictional Wilson Emery Institute for Research and Development, where most of the vices have infiltrated the system and lead to murder. Something of a cult item, this film is from the era when the number of producers first threatened to overtake the number of cast members. And Malone's producers on this one included three well-known directors—Robert Zemeckis, Walter Hill, and Richard Donner—as well as Joel Silver and three others.

DAVID MALONEY
b. December 14, 1933, Alvechurch, Worcestershire, England; d. July 18, 2006, London, England

***Play for Today*:** *Alien* (1982), *Eve Set the Balls of Corruption Rolling* (1982)
Miniseries: *Ivanhoe* (1970, mini), *Sentimental Education* (1970, mini), *The Witch's Daughter* (1971, mini), *The Last of the Mohicans* (1972, mini), *Hawkeye, the Pathfinder* (1973, mini)

Maloney directed installments of *Angels* and *Juliet Bravo*, and 46 episodes of *Doctor Who*. He also produced and directed on *Blakes 7*. Both of Maloney's miniseries interpretations of James Fenimore Cooper's stories, *The Last of the Mohicans* and *Hawkeye, the Pathfinder*, were sturdy and faithful adaptations. Both featured John Abineri as Chingachgook, and the actor received an Emmy Award nomination for the first miniseries, in which Kenneth Ives portrayed Natty Bumpo. Paul Massie took the role over in *Hawkeye, the Pathfinder*.

ROBERT MANDEL

Movies: *Perfect Witness* (1989), *The Haunted* (1991), *Kansas* (1995), *Special Report: Journey to Mars* (1996), *Thin Air* (2000, aka *Robert B. Parker's Thin Air*), *WW3* (2001, aka *WWIII*, aka *Winds of Terror*), *Hysteria: The Def Leppard Story* (2001), *A Season on the Brink* (2002), *The Secret Life of Zoey* (2002)

Mandel's features include *F/X* (1986), *Touch and Go* (1986), and *School Ties* (1992), and he has directed episodes of *Lost* and *Prison Break*. Mandel directed Stockard Channing to one of her Emmy Award nominations in *Perfect Witness*, which starred Aidan Quinn as a restaurateur who is pressured by a U.S. Attorney (Brian Dennehy) to testify against the mob. *The Haunted* was a possessed-house exercise, which garnered Golden Globe nominations for Sally Kirkland and cinematographer Michael D. Margulies. *Special Report* imagines the TV coverage of a landing on Mars that is beset by problems. Joe Mantegna plays Robert B. Parker's gumshoe Spenser, who tracks a missing wife (Yancy Butler) into the Latino underworld, in *Thin Air*. Both of these movies are infused with suspense, which Mandel also layers into *WW3*, with Timothy Hutton as a federal agent trying to contain a deadly viral outbreak aboard a cruise ship with the help of an old relative (Lane Smith).

A Season on the Brink was the adaptation by David W. Rintels of sportswriter John Feinstein's acclaimed nonfiction book about the Indiana Hoosiers basketball team during the 1985–1986 season. Dennehy was enlisted to portray volatile Indiana Coach Bobby Knight, and the actor delivered with a vociferous, sneering, self-aggrandizing portrayal that was appropriate for the story. But Mandel's tepid film played more like layup drills than the big game.

ARTIE MANDELBERG

Movies: *Where's the Money, Noreen?* (1995), *His Bodyguard* (1998), *When Andrew Came Home* (2000, aka *Taming Andrew*), *Too Legit: The MC Hammer Story* (2001)

A film editor who eventually became a producer, Mandelberg combined those disciplines on Glenn Gordon Caron's still unfathomable *Wilder Napalm* (1993). Mandelberg's directing career includes episodes of *Moonlighting*, *Beverly Hills 90210*, *CSI Miami*, and *Medium*. Along with Caron, Jay Daniel, and others, Mandelberg received Emmy Award nominations for producing the outstanding drama series nominee *Moonlighting* in 1986 and 1987.

Julianne Phillips starred as a parolee in an armed robbery caper in which the loot was never found in *Where's the Money, Noreen?* Her freedom is impacted by several characters associated with the robbery, including the investigating detective, all of whom trail her in the belief that she'll lead them to the cash. *His Bodyguard* was a gender-switch item with Mitzi Kapture as the protection. *When Andrew Came Home* featured Park Overall as a mother searching for a kidnapped son. Robert Bailey Jr. played MC Hammer in a standard biopic.

FRANCIS MANKIEWICZ
b. March 15, 1944, Shanghai, China;
d. August 14, 1993, Montreal, Quebec, Canada

Movies: *And Then You Die* (1987), *Love and Hate: The Story of Colin and Joanne Thatcher* (1989, mini, aka *Love and Hate: A Marriage Made in Hell*), *Conspiracy of Silence* (1991, mini)

A distant relative of celebrated Hollywood writers Herman and Joseph L. Mankiewicz, Francis grew up in Canada, where he studied geology. His film, *Les Bons Debarras* (1980) won eight Genie Awards. Mankiewicz won Gemini Awards for best direction for the two miniseries and was nominated for *And Then You Die*. Both miniseries were based on fact, *Love and Hate* on a Saskatchewan politician's marriage, *Conspiracy of Silence* on the murder of a 19-year-old Indian girl in Manitoba. Kenneth Welch and Kate Nelligan starred in the former.

JOSEPH L. MANKIEWICZ
b. February 11, 1909, Wilkes-Barre, Pennsylvania;
d. February 5, 1993, Bedford, New York

Xerox Special*: *Carol for Another Christmas (1964)

A superior writer, producer, and director through several generations, Mankiewicz won Academy Awards for writing and directing *A Letter to Three Wives* (1949) and *All About Eve* (1950). He also was nominated for writing *Skippy* (1931), *No Way Out* (1950), and *The Barefoot Contessa* (1954); for producing best picture nominee *The Philadelphia Story* (1940); and for directing *Five Fingers* (1952) and *Sleuth* (1972). Mankiewicz won Directors Guild of America Awards for *A Letter to Three Wives* and *All About Eve*, and received guild nominations for *Five Fingers* and *Julius Caesar* (1953). His films as a director include *Guys and Dolls* (1955), *Suddenly, Last Summer* (1959), and the legendary *Cleopatra* (1963).

Stinging from the critical reception for *Cleopatra*—the most expensive feature film made up to its time ($40 million)—Mankiewicz tried TV, making *Carol for Another Christmas* his only foray into the medium. It remains one of TV's lost legends. It refracted Charles Dickens's *A Christmas Carol* through writer Rod Serling's keenly off-cant sensibility into a futuristic tale of postnuclear war survivors. Sterling Hayden starred as this story's Scrooge, called Daniel Grudge, with Robert Shaw, Steve Lawrence and Pat Hingle as the ghosts, and Ben Gazzara, Eva Marie Saint, Peter Sellers, James Shigeta, Britt Eklund, Percy Rodriguez, Barbara Ann Teer, and Peter Fonda. Henry Mancini supplied the score, and Arthur J. Ornitz was the cinematographer. *Carol for Another Christmas* was nominated for an Emmy for outstanding entertainment program. Conventional wisdom would seem to demand that a feature-length piece with this pedigree be resurrected for home viewing.

TOM MANKIEWICZ
b. June 1, 1942, Los Angeles

Movies: *Hart to Hart* (1979), *Taking the Heat* (1993), *Hart to Hart: Till Death Do Us Part* (1996)

Mankiewicz was the screenwriter of three James Bond films—*Diamonds Are Forever* (1971), *Live and Let Die* (1973), and *The Man with the Golden Gun* (1974)—which were to some extent impervious to sabotage, as Roger Moore's assumption of the role during the writer's run illustrated.

The *Hart to Hart* TV movies and the subsequent series, on which Mankiewicz was a consultant, had the dexterity of the Stephanie Powers/Robert Wagner relationship. They exhibited an agreeable ease that the comic features Mankiewicz directed, *Dragnet* (1987) and *Delirious* (1991), never approached. *Taking the Heat* concerned a murder case witness (Tony Goldwyn) whose police escort to the courtroom is detoured by some hairbreadth escapes, because assassins attempt to kill him en route. Mankiewicz secured the involvement of George Segal, Alan Arkin, Lynn Whitfield, Peter Boyle, Will Patton, and Rachel York for this solid action piece.

ABBY MANN
b. December 1, 1927, Philadelphia, Pennsylvania;
d. March 25, 2008, Beverly Hills, California

Miniseries: *King* (1978, mini)

As a writer, Mann won an Academy Award for Stanley Kramer's *Judgment at Nuremburg* (1961) and was nominated for Kramer's *Ship of Fools* (1965). He won Emmy Awards for writing *The Marcus-Nelson Murders* (1973), *Murderers Among Us: The Simon Weisenthal Story* (1989), and for producing the outstanding special/miniseries of 1995, *Indictment: The McMartin Trial*. Mann also

received Emmy nominations for writing and directing *King* and writing *Skag* (1980).

A biographical look at the life of the Rev. Dr. Martin Luther King Jr., *King* was the only production directed by Mann. Paul Winfield starred as King with Cicely Tyson as Coretta Scott King. Made only 10 years after King was assassinated in Memphis, Tennessee, the miniseries was imbued with an ultrarealistic tone. It reaped nine Emmy nominations including for outstanding limited series, and won for Billy Goldenberg's score. Winfield and Tyson received nominations as did Mann for both writing and directing, and Ossie Davis for his performance as King's father. Roscoe Lee Browne costarred with Tony Bennett (as himself), Clu Gulager, Steven Hill, Cliff De Young, Al Freeman Jr., Howard E. Rollins Jr., Richard Jordan, Art Evans, and with Ramsey Clark and Julian Bond as themselves.

DANIEL MANN
b. August 18, 1912, Brooklyn, New York; d. November 21, 1991, Los Angeles

Hollywood Television Theatre: *Another Part of the Forest* (1972)
Movies/Miniseries: *How the West Was Won* (1977, mini, co-directed with Burt Kennedy), *Playing for Time* (1980, co-directed with the uncredited Joseph Sargent), *The Day the Loving Stopped* (1981), *The Man Who Broke 1,000 Chains* (1987)

Mann was a theatre director and teacher whose early films as a director included those based on stage hits: William Inge's *Come Back, Little Sheba* (1952) with Shirley Booth, Tennessee Williams's *The Rose Tattoo* (1955) with Anna Magnani, and Robert Patrick's *The Teahouse of the August Moon* (1956) with Marlon Brando and Glenn Ford. Three actresses won Oscars working for him: Booth, Magnani, and Elizabeth Taylor in *Butterfield 8* (1960).

Another Part of the Forest was Lillian Hellman's prequel to her more successful play, *The Little Foxes*. Mann directed a good cast led by Dorothy McGuire and Barry Sullivan for one of PBS's more elaborate efforts. Mann's *How the West Was Won* was the first and best of three miniseries fronted by James Arness with the same name in back-to-back-to-back years. *The Day the Loving Stopped* concerned the daughters (Ally Sheedy, Dominique Dunne) of a divorced couple. *The Man Who Broke 1,000 Chains* was Val Kilmer in the tale of a Georgia chain gang convict whose escape is prompted by his love for Sonja Braga.

Playing for Time, about women musicians who were saved from the Auschwitz ovens during World War II because their orchestra entertained the Nazis, won four Emmy Awards, including for best movie/miniseries, as well as for leads Vanessa Redgrave and Jane Alexander, and for writer Arthur Miller. Relying on the strength of Miller's dialogue and situations, Mann elicited remarkable work from a terrific ensemble, including Shirley Knight, Maud Adams, Verna Bloom, Viveca Lindfors, Marta Heflin, and Melanie Mayron. Despite his feature successes, *Playing for Time* is undoubtedly Mann's career capstone.

DELBERT MANN
b. January 30, 1920, Lawrence, Kansas; d. November 11, 2007, Los Angeles

Producers' Showcase*: Yellow Jack* (1955), *Darkness at Noon* (1955), *The Petrified Forest* (1955), *Our Town* (1955)
Ford Star Jubilee**:** *The Day Lincoln Was Shot* (1956)
Omnibus**:** *Lee at Gettysburg* (1957)
Playhouse 90*: The Plot to Kill Stalin* (1958), *The Long March* (1958), *The Tunnel* (1959)
DuPont Show of the Month**:** *The Red Mill* (1958)
Sunday Showcase**:** *What Makes Sammy Run?* (1959, two parts)
CBS Playhouse**:** *Saturday Adoption* (1968)
Hallmark Hall of Fame**:** *All Quiet on the Western Front* (1979), *April Morning* (1988)
NBC Live Theatre*: All the Way Home* (1981), *The Member of the Wedding* (1982)
Movies: *Heidi* (1968), *David Copperfield* (1969), *Jane Eyre* (1971), *She Waits* (1972), *No Place to Run* (1972), *The Man without a Country* (1974), *The First Woman President* (1974, co-directed with Sam Gary, Rob Schultz), *The Legendary Curse of the Hope Diamond* (1975), *A Girl Named Sooner* (1975), *Francis Gary Powers: The True Story of the U-2 Spy Incident* (1976), *Tell Me My Name* (1977), *Breaking Up* (1978), *Home to Stay* (1978), *Thou Shalt Not Commit Adultery* (1978), *Torn Between Two Lovers* (1979), *To Find My Son* (1980), *Bronte* (1983), *The Gift of Love: A Christmas Story* (1983), *Love Leads the Way: A True Story* (1984), *A Death in California* (1985, mini), *The Last Days of Patton* (1986), *The Ted Kennedy Jr. Story* (1986), *Ironclads* (1991), *Against Her Will: An Incident in Baltimore* (1992), *Incident in a Small Town* (1994), *Lily in Winter* (1994)

A B-24 bomber pilot in World War II whose theatrical background was rooted in Nashville theatre and Yale University, Mann was the first director to emerge from the so-called "Golden Age of Television" as a clear standout when his fortunes rose with those of a Bronx

butcher named *Marty*. Mann directed that hour-long presentation in 1953 on *Philco Television Playhouse* starring Rod Steiger as a lonely bachelor and Nancy Marchand as the girl with whom he finds love. The producing team of Hecht-Hill-Lancaster prodded Paddy Chayefsky to expand his original script as the basis for a film, and hired the original director, Mann. The resulting small, simple 1955 film of the same name, which drew on core emotions, won Academy Awards for best picture, director, screenplay, and actor (Ernest Borgnine).

Mann was nominated for Emmy Awards for directing *Our Town* on *Producers' Showcase*, *Breaking Up*, and *All Quiet on the Western Front*. He won an Academy Award and the Directors Guild of America Award for the feature *Marty* and was nominated for DGA Awards for the feature *The Dark at the Top of the Stairs* (1960) and the TV shows *Heidi*, *David Copperfield*, *All Quiet on the Western Front*, and *The Member of the Wedding*. Mann was president of the DGA from 1967 to 1971. Mann's other features include *Desire Under the Elms* (1957), *Separate Tables* (1958), *Lover Come Back* (1961), *That Touch of Mink* (1962), *A Gathering of Eagles* (1962), *Kidnapped* (1972), and *Bronte* (1983).

Mann moved easily after that between media and served as an example for the generation of TV directors that followed, helping to establish the upstart medium as a proving ground for talent. Film producers began drawing on TV scripts, directors, writers, and the vast TV acting pool centered in New York, and eventually moved most small screen production to the West Coast by the end of the 1950s.

Mann had been hired for Philco by producer and lifelong friend Fred Coe, and became one of the medium's most reliable directors. Also for the Philco/Goodyear alliance, Mann directed other dramas by Chayefsky, including *The Bachelor Party* (1953) with Eddie Albert and Kathleen Maguire, *Holiday Song* (1953) with Werner Klemperer, *The Mother* (1954) with Cathleen Nesbitt and Maureen Stapleton, and *Middle of the Night* (1954) with E. G. Marshall and Eva Marie Saint. Mann later made features of *The Bachelor Party* (1956) with Don Murray and Carolyn Jones, and *Middle of the Night* (1959) with Fredric March and Kim Novak.

Producers' Showcase won the Emmy for best dramatic show and Coe won the since discontinued best producer's Emmy for 1955, when Mann's four presentations aired. The adaptation of Sidney Howard's *Yellow Jack* starred Broderick Crawford as Walter Reed, Lorne Greene, and Rod Steiger. *Darkness at Noon* toplined Lee J. Cobb. The other two shows were among the marquee events of the year in any performance media as Humphrey Bogart, Lauren Bacall, and Henry Fonda starred in *The Petrified Forest*, and Frank Sinatra, Paul Newman, and Eva Marie Saint were the draws for Thornton Wilder's *Our Town*. Bogart reprised his gangster's role of Duke Mantee from Archie Mayo's 1936 feature. Joining Mann with Emmy nominations for *Our Town* were Saint and adapter David Shaw.

Jack Lemmon played John Wilkes Booth and Raymond Massey put in another turn as Abraham Lincoln with Lillian Gish as Mary Todd in *The Day Lincoln Was Shot*. Mann enlisted James Daly to play Gen. Robert E. Lee in *Lee at Gettysburg*. The director recreated the Civil War–era again for the adaptation of William Styron's *The Long March* on *Playhouse 90*, starring Sterling Hayden, Rod Taylor, and Jack Carson. Richard Boone starred in *The Tunnel*. Mann's *The Plot to Kill Stalin* was infused with intrigue as Melvyn Douglas played the title role with Oskar Homolka as Khrushchev, E. G. Marshall as Beria, and Eli Wallach as Poskrebyshev. *The Red Mill* starred Shirley Jones, Donald O'Connor, and Mike Nichols. Larry Blyden played Sammy Glick along with Dina Merrill, John Forsythe, and Barbara Rush in the adaptation of Budd Schulberg's Hollywood novel, *What Makes Sammy Run?* Scabrous stuff for 1950s TV, the story was based on the career of producer Jerry Wald.

Mann's *Heidi* is more famous in sports lore than it is for its own merits. "The *Heidi* game" was an American Football League contest between the New York Jets and Oakland Raiders, won by the Raiders with two touchdowns in the final minute. This was after NBC decided to end coverage of the late-running game and air *Heidi* on time, creating a furor among gridiron fans. Jennifer Edwards, the daughter of Blake Edwards, played the title role with Maximilian Schell, Jean Simmons, and Michael Redgrave. John Williams's score won an Emmy.

David Copperfield was an all-star treatment, fronted by Robin Phillips walking through the aristocracy of British acting: Laurence Olivier, Edith Evans, Ralph Richardson, Richard Attenborough, Wendy Hiller, Michael Redgrave, Ron Moody, Cyril Cusack, Emlyn Williams, et al. Mann made sure the production was well-appointed, and Olivier as Mr. Creakle and Evans as Aunt Betsy received Emmy nominations along with the show for best dramatic program. *Jane Eyre* was another posh British classic, starring Susannah York in the title role with George C. Scott, Ian Bannen, Jack Hawkins, and Rachel Kempson. Receiving Emmy nominations were York and Scott, and Williams again won the Emmy for scoring a Mann show.

Mann settled in as a regular contributor to the movie-of-the-week era. *She Waits* starred a ghost-possessed Patty Duke. *No Place to Run* featured Scott Jacoby as an orphan who flees state custody with his grandfather (Herschel Bernardi). *The First Woman President* was Eva Marie Saint. Cliff Robertson starred in *The Man without a Country*, a U.S. Naval commander who is court-martialed, renounces his country, and is sentenced

to be forever at sea, never to set foot in America. Beau Bridges and Robert Ryan, in one of his last roles, co-starred. *A Girl Named Sooner* was played by Susan Deer as a marginalized wastrel from Indiana's backwoods who is taken from a moonshiner (Cloris Leachman) and placed with a couple portrayed by Lee Remick and Richard Crenna. Lee Majors played Francis Gary Powers in Mann's movie about the "U-2 Incident" over Russian airspace.

Remick offered one of her strongest portrayals in *Breaking Up*, about an upper-middle-class suburban wife and mother who suddenly is abandoned by her husband. Mann and teleplay writer Loring Mandel both received Emmy nominations for this starting-over drama. *Home to Stay* put a twist on *No Place to Run*, as Henry Fonda played an old man earmarked for a nursing home who escapes by hitting the road with his granddaughter. Louise Fletcher played the wife of a paralyzed man who is given permission by him to have an affair in *Thou Shalt Not Commit Adultry*. Remick has the title dilemma in *Torn Between Two Lovers*, who happen to be husband Joseph Bologna and architect George Peppard.

Mann said that *All Quiet on the Western Front* was the best piece he ever directed. Paul Monash adapted Erich Maria Remarque's time-honored novel of the World War I trenches, and Richard Thomas delivered one of his best efforts as Paul Baumer, leading a cast including Ernest Borgnine, Patricia Neal, Ian Holm, and Donald Pleasance. Emphasizing the timeless antiwar universals in Remarque's story, Mann, Monash, and Thomas nonetheless bring a post–Vietnam War sensibility to the piece that freshens its sting. The movie was nominated for seven Emmys, including for outstanding special, Mann, Neal, and Borgnine.

In a return to the type of live shows that were the staple of Mann's early career, the director staged two live performances of classic American plays for NBC, Tad Mosel's Pulitzer Prize–winning play, *All the Way Home*, derived from James Agee's Pulitzer Prize–winning novel, *A Death in the Family*, and Carson McCullers's coming-of-age drama, *The Member of the Wedding*. Both productions were wonderfully performed by excellent ensembles. Sally Field delivered one of her finest performances as a young wife who loses her husband in an accident in *All the Way Home*. And Dana Hill as Frankie Addams and Pearl Bailey as the maid Bernice Sadie Brown are marvelous in *The Member of the Wedding*.

George C. Scott resumed his incarnation of Gen. George S. Patton Jr. begun in his Academy Award–winning performance in Franklin J. Schaffner's *Patton* (1970), in Mann's *The Last Days of Patton*, based on the embattled commander's death in an auto accident after World War II ended. In another biopic, Kimber Shoop played the title role in *The Ted Kennedy Jr. Story*, centering on the boy's loss of a leg from cancer. *April Morning* was a Revolutionary War story with Tommy Lee Jones and Rip Torn, and *Ironclads*, which received four Emmy nominations, was a naval story of the Civil War starring E. G. Marshall and Virginia Madsen. *Against Her Will: An Incident in Baltimore* concerned the fight to gain rights for the mentally ill, and offered such a verbal jousting match for the talents of Walter Matthau and Harry Morgan that Mann paired them in the sequel, *Incident in a Small Town*.

FARHAD MANN

Movies: *Nick Knight* (1989, aka *Midnight Cop*), *The Face of Fear* (1990), *Stranger in My Home* (1997), *His and Her Christmas* (2005), *In Her Mother's Footsteps* (2006), *Devil's Diary* (2007)

Mann directed episodes of *Max Headroom* and *Knightwatch* as well as the features *Return to Two Moon Junction* (1995), *Lawnmower Man 2: Beyond Cyberspace* (1996), and *Wild Card* (2003).

Nick Knight was a vehicle for Rick Springfield. *The Face of Fear* and *Stranger in My Home* sustained two mainstays of the 1990s women-in-danger genre of TV movies: Pam Dawber and Veronica Hamel, respectively.

MICHAEL MANN
b. February 5, 1943, Chicago, Illinois

Movies: *The Jericho Mile* (1979), *L.A. Takedown* (1989, aka *Crimewave*, aka *L.A. Crimewave*, aka *Made in L.A.)*

In equal parts a writer, director, and producer, Mann made his mark as a director with such features as *Thief* (1981), *The Last of the Mohicans* (1992), *Heat* (1994), *The Insider* (1999), and *Ali* (2001). On TV, he directed episodes of *Police Woman*, *Vega$*, and *Crime Story*. Mann was nominated for Academy Awards for writing, directing, and producing *The Insider*, and producing Martin Scorsese's *The Aviator*. Mann won Emmy Awards for writing with Patrick J. Nolan *The Jericho Mile* (1979), and producing *Drug Wars: The Camerena Story* (1990). He also was nominated for producing *Miami Vice* in 1984, and producing *Drug Wars: The Cocaine Cartel* (1992). He won a Directors Guild of America Award for *The Jericho Mile*.

L.A. Takedown was a sort of preamble to Mann's *Heat*, a cops-and-mob shoot-'em-up in Los Angeles without the heavyweight cast of the feature (Robert De Niro, Al Pacino, Val Kilmer, et al.).

The Jericho Mile transcended the usual films about prison and about athletics in the story of a man serving a life sentence for murder. Rain Murphy becomes a distance runner and gains recognition among the jailers and

jailed alike for his uncommon speed, to the point where the guards suggest he try for the Olympic Games. Peter Strauss dug deep to bring Murphy's pain and intensity through the character's surface implacability, delivering what is certainly the best performance of his career. The actor illuminates Murphy's humanity when he dedicates his pursuit of running excellence to a friend who was killed inside prison. Mann modulated *The Jericho Mile* with compassion and without ever leaving behind the cold gray realities of prison life. Winning Emmys for this film were Mann, Strauss, and film editor Arthur Schmidt, who also won the American Society of Cinema Editors Award for TV movies. The film was also nominated for the Emmy for outstanding special of the year. The excellent cast included Roger E. Mosely, William Prince, Ed Lauter, Brian Dennehy, Geoffrey Lewis, Billy Green Bush, Richard Lawson, Burton Gilliam, and Richard Moll.

KIM MANNERS

Movies: *The 100 Lives of Black Jack Savage* (1991), *K-9000* (1991), *The X Files: The Truth* (2002)

As a producer on *The X Files*, Manners received four Emmy Award nominations for outstanding drama series. Manners, who had been an assistant director on projects directed by Ed Sherin, Richard T. Heffron, and Gary Nelson, directed episodes of *Charlie's Angels*, *Simon & Simon*, *Finder of Lost Loves*, *Riptide*, *Sledge Hammer!*, *Wiseguy*, *21 Jump Street*, *Baywatch*, *The Hat Squad*, *The Adventures of Briscoe County Jr.*, *Supernatural*, and others.

Black Jack Savage was the ghost of a pirate played by Stoney Jackson, whose spectre haunts a castle—where he languishes, assigned to save 100 lives for those he killed in his plundering days. There, a crooked commodities trader (Daniel Hugh Kelly) is deposited and told that his fate would be the same if he doesn't change his evil ways. This was the pilot to the Disney series. *K-9000* has cop Chris Mulkey and scientist Catherine Oxenberg joining forces to locate and capture her creation, a police cybernetic dog that's run amok.

DAVID MANSON

Movie: *Those Secrets* (1992)

Primarily a producer who occasionally writes, Manson shared in a Writers Guild of America nomination for the script of Robert Allan Ackerman's *Baby* (2000), starring Farrah Fawcett and Keith Carradine. Manson produced the TV movies *A Rumor of War* (1980), *Eye on the Sparrow* (1987), for which he won a Christopher Award, and others. He also directed episodes of *Nothing Sacred* and *Saved*.

In *Those Secrets*, Blair Brown, a wife and mother, is also a former hooker who drifts back into prostitution to gain control over men. Arliss Howard and Mare Winnigham co-star.

JOE MANTELLO
b. December 27, 1962, Rockford, Illinois

Special: *Three Hotels* (1990)

Mantello, who twice won Tony Awards for directing *Take Me Out* (2003) and *Assassins* (2004), also directed the feature adaptation of Terrence McNally's play, *Love! Valour! Compassion!* (1997). Mantello directed Jon Robin Baitz's play *Three Hotels* for its first of two PBS productions in back-to-back years. This version of the two-character play starred Christine Lahti and Ron Rifkin. In 1991 the play was directed for *American Playhouse* by Baitz with Kate Nelligan and Richard Jordan.

PETER MANUS

Movie: *The Hive* (2007)

Manus wrote and directed the Thai-language feature *999-9999* (2002). *The Hive* is a Sci-Fi Channel movie about odd killer bees.

TERRY MARCEL
b. June 10, 1942, Oxford, Oxfordshire, England

Movies: *Prisoners of the Lost Universe* (1983), *The Castle of Adventure* (1990), *Bejewelled* (1991)

Marcel was an assistant director or second unit director on Sam Peckinpah's *Straw Dogs* (1971), three of Blake Edwards's *Pink Panther* movies, and Ridley Scott's *The Duellists* (1977). Marcel's features as a director include *Jane and the Lost City* (1987) and the misnomer of *The Last Seduction II* (1999) starring Joan Severance. All three of his TV movies as a director were belief-suspending adventures. *The Castle of Adventure* was an adaptation of Enid Blyton's children's fiction starring Gareth Hunt and Susan George. Emma Samms, Dirk Benedict, and Jean Marsh are among those involved in a hunt for lost jewels in *Bejewelled*.

ALEX MARCH
b. February 4, 1921; d. June 11, 1989, Los Angeles

Movies: *The Dangerous Days of Kiowa Jones* (1966), *Firehouse* (1973), *The Return of Captain Nemo* (1978, mini, aka *The Amazing Captain Nemo*, co-directed with Paul Stader)

Originally a TV producer, including for *Sunday Showcase* during the 1959–1960 season, March directed for such shows as *The Defenders*, *The Fugitive*, *Voyage to the Bottom of the Sea*, *The Man from U.N.C.L.E.*, *Judd for the Defense*, *Hart to Hart*, and *Archie Bunker's Place*, among others.

The Dangerous Days of Kiowa Jones starred Robert Horton as the reluctant title character, who's deputized by a dying marshal to escort two prisoners to justice across the prairie, thus avoiding bounty hunters who want to rob his prisoners. This pioneering made-for-TV movie of the mid-1960s co-starred Gary Merrill, Royal Dano, Zalman King, Nehemiah Persoff, and (Harry) Dean Stanton. March showed an affinity for crisp pacing with this offbeat western.

Firehouse was a compelling racial drama about a station that loses one of its beloved members in the line of duty, only to find him replaced by a black man on a probation basis. Without pulling punches, *Firehouse* was both a gritty portrait of New York firefighters on the job and a straightforward look at the problems of racial integration at an insular, all-white station. Richard Roundtree delivered one of his best performances as the new fireman. Vince Edwards played his initially bigoted rival during a rash of arson fires in the black ghetto. Richard Jaeckel, Paul Le Mat, and Andrew Duggan co-starred in this pilot to Roundtree's short-lived ABC series of the same name, for which James Drury replaced Edwards.

The *Captain Nemo* project was a three-part miniseries from producer Irwin Allen that never jump-started the intended series. Jose Ferrer starred with Burgess Meredith, Burr DeBenning, Horst Buccholz, and Mel Ferrer.

NICK MARCK

Movie: *Christmas Vacation 2: Cousin Eddie's Island Adventure* (2002, aka *National Lampoon's Cousin Eddie's Christmas Vacation Lost*)

Marck was an assistant director on pictures directed by Blake Edwards, Bob Rafelson, Robert Kaylor, Robert Michael Lewis, David Greene, and others. Marck's career was established on nine episodes of *Northern Exposure* and then included increments of *The X-Files*, *Charmed*, *Malcolm in the Middle*, *Buffy the Vampire Slayer*, and *Veronica Mars*. *Christmas Vacation 2* was more testimony to the imperviousness of Randy Quaid's career to mediocre material.

PAUL MARCUS
b. May 30, 1955, London, England

Movies/Miniseries: *Prime Suspect 4: Scent of Darkness* (1995, mini), *Murder Rooms: The Photographer's Chair* (2001), *Murder Rooms: The White Knight Stratagem* (2001), *Imperium: Nerone* (2004, mini)

Marcus directed the features *Break Up* (1998), *After Alice* (1999), and *Heidi* (2005), starring Diana Rigg and Max von Sydow. Marcus has directed episodes of *The Bill*, *Dalziel and Pascoe*, and *Roman Mysteries*.

Marcus started right at the top, directing a miniseries in a continuum that is among the most popular and admired of all time. *Prime Suspect 4* again starred Helen Mirren as Inspector Jane Tennison, investigating a series of brutal sex crimes that make her believe that she may have put the wrong man behind bars on a previous case. Once again, Mirren won the Emmy Award for outstanding lead actress. Guy Hibbert wrote the script and the cast included Stuart Wilson and Joyce Redman.

Charles Edwards played the young Arthur Conan Doyle and Ian Richardson starred as the intrepid Dr. Joseph Bull, the apparent model for the former's Sherlock Holmes persona, in both *Murder Rooms* mysteries. Hans Matheson played Roman ruler Nero in the six-part *Imperium: Nerone*.

STUART MARGOLIN
b. January 31, 1940, Davenport, Iowa

***Hallmark Hall of Fame*:** *The Room Upstairs* (1987)
Movies: *Suddenly Love* (1978), *A Shining Season* (1979), *Bret Maverick* (1981, aka *Bret Maverick: The Lazy Ace*), *The Long Summer of George Adams* (1982), *The Glitter Dome* (1984), *The Facts of Life Down Under* (1987), *Vendetta: Secrets of a Mafia Bride* (1991), *Medicine River* (1993), *Double, Double, Toil and Trouble* (1993), *How the West Was Fun* (1994), *The Rockford Files: Friends and Foul Play* (1996), *The Sweetest Gift* (1998), *Stranger in Town* (1998), *The Rockford Files: If It Bleeds . . . It Leads* (1999)

A writer and composer as well as a director, Margolin has been well known as a character actor whose career includes dozens of series and the films *Kelly's Heroes* (1970), *Death Wish* (1974), *The Gambler* (1974), *The Hoax* (2006), and others. Margolin's friendship with James Garner led to five of his TV movie directing assignments. In the undervalued Garner series, *Nichols*, Margolin had co-starred as the town miscreant, Mitch. The brother of actress Janet Margolin, Stuart won Emmy Awards for his performances as Garner's sidekick, Angel Martin, on *The Rockford Files* in 1979 and 1980. Margolin won a Directors Guild of America Award in Children's Programs in 1996 for *Salt Water Moose*. Margolin was nominated for three Gemini Awards as an actor, another Emmy for direction (shared with Ted Bessell) for a 1987 installment of *The Tracy Ullmann Show*, and two other times for DGA Awards, for a 1990 episode of *Northern Exposure* and *The Sweetest Gift*.

The director's early stints included episodes of *The Mary Tyler Moore Show*, *The Rockford Files*, and *Wonder Woman*, and he has always interspersed episodic TV with feature-length assignments. *Suddenly Love* was a vehicle for Cindy Williams, and *A Shining Season* starred Timothy Bottoms in a biopic, as dying, cancer-afflicted former University of New Mexico track star John Baker, who decided to dedicate himself to coaching the Lobos' girls team to a winning season.

Margolin's Garner films as a director are *Bret Maverick*, *The Long Summer of George Adams*, *The Glitter Dome*, and two *Rockford Files* movies. The Adams movie was based on a Weldon Hill book that also drew on Garner's roots in mid-twentieth-century Oklahoma as he played a railroad worker whose job becomes obsolete. *The Glitter Dome* was based on Joseph Wambaugh's gritty Los Angeles police fiction about the investigation of a movie producer's murder.

The Room Upstairs concerned a lonely woman played by Stockard Channing and her romance with a cello player (Sam Waterston). Margolin's astute casting extended to small roles for Linda Hunt, Joan Allen, Sarah Jessica Parker, Clancy Brown, and Jerry O'Connell. *Vendetta* sought stardom for Carol Alt. *Medicine River* coalesced into a character piece about a Native American returning to his roots, strengthened by Margolin's treatment of Thomas King and Ann MacNaughton's Emmy-nominated script and Graham Greene's performance. After two movies featuring the Olsen twins, Mary-Kate and Ashley, Margolin acquired a family-film reputation that led to *Salt Water Moose*, about a boy and his single mother as new additions to a Nova Scotia town, and *The Sweetest Gift*, an uncommonly affecting drama of race relations about single mothers (Diahann Carroll, Helen Shaver) living next-door to each other in Florida and the friendships among their children.

PETER MARKLE
b. September 24, 1952, Danville, Pennsylvania

Movies: *Desperate* (1987), *Nightbreaker* (1989, aka *Advance to Ground Zero*), *Breaking Point* (1989), *El Diablo* (1990), *Dead and Alive: The Race for Gus Farace* (1991, aka *In the Line of Duty: Mob Justice*), *Through the Eyes of a Killer* (1992), *Jake Lassiter: Justice on the Bayou* (1995), *White Dwarf* (1995), *Target Earth* (1998), *Saving Jessica Lynch* (2003), *Faith of My Fathers* (2005), *Flight 93* (2006)

Markle's first projects were features including *The Personals* (1982), *Hot Dog . . . The Movie* (1984), the hockey flick *Youngblood* (1986), and the unique Vietnam War piece, *Bat*21* (1988), starring Gene Hackman. The director also made the sarcastic little mob piece *The Last Days of Frankie the Fly* (1997) with Dennis Hopper. Markle directed episodes of *L.A. Doctors*, *ER*, *The X Files*, *CSI: Crime Scene Investigation*, *Cold Case*, *Las Vegas*, and others.

Nightbreaker uses Martin Sheen and his son, Emilio Estevez, to play the same scientist 30 years apart in an investigation of unregulated nuclear testing in the Nevada deserts in the 1950s. *Breaking Point* presented Corbin Bernsen as a spy captured in 1944 by the Nazis, who torture him to get D-Day information. *El Diablo* subverts the western genre with a funny script by John Carpenter, Tommy Lee Wallace, and Bill Phillips, and some low-down fun by Louis Gossett Jr., Anthony Edwards, Joe Pantoliano, Jim Beaver, and Sarah Trigger.

Through the Eyes of a Killer brings handyman Richard Dean Anderson into Marg Helgenberger's home for some repairs and an impromptu little affair that's over right away for her, but not so for him, in a Lifetime stalker shocker. *Jake Lassiter* was Gerald McRaney, and *White Dwarf* and *Target Earth* were sci-fi exercises. Laura Regan played the title character in *Saving Jessica Lynch*, about the U.S. Army's rescue of its own soldier during Operation Iraqi Freedom.

Faith of My Fathers was written by Markle and William Bingham based on the memoir by Arizona Senator John McCain (and Mark Salter). The film concentrates on McCain's experiences during the Vietnam War as a prisoner of war for five years. Shawn Hatosy starred as McCain with Scott Glenn as his father. The film received four Emmy Award nominations.

Nevin Schreiner was the screenwriter on *Flight 93*, which shouldn't be confused with Paul Greengrass's superb 2006 feature of the same name with the same story. Markle's film imagines what might have taken place aboard the title airliner on the morning of September 11, 2001, in the moments before it crashed near Somerset, Pennsylvania, killing everyone aboard. The intent of the terrorists who commandeered the flight was to crash-land the flight into the White House in Washington, D.C., before the battle for its control.

ROBERT MARKOWITZ

***Hallmark Hall of Fame*:** *Decoration Day* (1990)
Movies/Miniseries: *The Deadliest Season* (1977), *Storyteller* (1977), *Voices* (1979), *A Long Way Home* (1981), *Pray TV* (1982), *The Wall* (1982), *Phantom of the Opera* (1983), *My Mother's Secret Life* (1984), *Kojak: The Belarus File* (1985), *Children of the Night* (1985), *Alex: The Life of a Child* (1986), *Adam: His Song Con-*

tinues (1986), *A Dangerous Life* (1988, mini), *A Cry for Help: The Tracey Thurman Story* (1989), *To Die Young?* (1990), *Love, Lies and Murder* (1991), *Afterburn* (1992), *Overexposed* (1992), *Murder in the Heartland* (1993), *Twilight Zone: Rod Serling's Lost Classics* (1994), *Because Mommy Works* (1994), *The Tuskegee Airmen* (1995), *David* (1997), *Into Thin Air: Death on Everest* (1997), *Nicholas' Gift* (1998), *Spenser: Small Vices* (1999, aka *Robert B. Parker's Small Vices*), *The Great Gatsby* (2000), *The Big Heist* (2001), *The Pilot's Wife* (2002), *Word of Honor* (2003), *Heartless* (2005), *Avenger* (2006)

Markowitz directed on the series *Delvecchio* and *Serpico*. Among the director's early TV works was *Song of Myself*, a CBS short about Walt Whitman, starring Rip Torn as the poet, with Tom Hulce and Brad Davis. Markowitz has progressed through a career of balancing prevailing trend movies with literary adaptations and socially conscious productions. He was nominated for an Emmy Award for directing *Decoration Day* and a Directors Guild of America Award for *The Tuskegee Airmen*. He shared in a Christopher Award for *Nicholas' Gift*.

The Deadliest Season, concerning a pro hockey player (Michael Moriarty) charged with manslaughter for his aggressive behavior on the ice, is often remembered as a curio of Meryl Streep's fledgling career. *Storyteller* was a look inside TV writers' guilt by TV-script masters Richard Levinson and William Link, who received another Emmy Award nomination for this piece. Representing their profession in Markowitz's film is Martin Balsam, who becomes troubled over the fact that a youth was inspired to set a fire based on watching a show he wrote. In *Voices* a rising singing star (Michael Ontkean) falls in love with a deaf girl (Amy Irving). A young adult orphan goes searching for his blood siblings in *A Long Way Home*, starring Timothy Hutton and Brenda Vaccaro as the lawyer who helps him. In *Pray TV*, John Ritter joins the entourage of televangelist Ned Beatty and weighs the religious celebrity's parish needs against his media popularity as Reverend Freddy.

Markowitz directed a pair of films back-to-back based on European stories that are better than other, more well-known or well-publicized versions of the same pieces. The Warsaw Ghetto uprising of Jewish resistance fighters against the Nazi occupation in 1943 was dramatized in Markowitz's *The Wall* with a wonderful ensemble including Tom Conti, Lisa Eichhorn, Rachel Roberts, Eli Wallach, Rosanna Arquette, Griffin Dunne, Roberts Blossom, and James Cromwell. And the director's *The Phantom of the Opera* used Budapest instead of Paris locations, and starred Maximilian Schell, Jane Seymour, and Michael York. Loni Anderson played an expensive hooker in *My Mother's Secret Life*, and Kathleen Quinlan a social worker out to reform Hollywood teen hookers in *Children of the Night*.

Alex related the young and difficult life of a girl afflicted with cystic fibrosis. Based on sportswriter Frank Deford's book about his own daughter, *Alex* plumbed the family dynamics that surround such a case, including the emotions of all members, the girl's great physical difficulties, and her impending decline. The script by Carol Evan McKeand and Nigel McKeand received an Emmy Award nomination, offering latitude in the performances of Bonnie Bedelia and Craig T. Nelson as the parental Defords along with Gennie James as Alexandra.

A Dangerous Life, set during the Filipino revolution that ousted Ferdinand Marcos, featured a very fine Ruben Rustia as the deposed leader. In the 1990s women-in-trouble TV-movie sweeps, Markowitz directed Nancy McKeon as a brutalized wife, Juliette Lewis on trial for murder, Sheryl Lee as a confessed murderess, Marcy Walker as a duped adulteress, Anne Archer in a custody conflict, and Christine Lahti suddenly discovering that she's a bigamist's wife.

Decoration Day was both a community and character piece based on John William Corrington's novel of the small-town South, in which a crusty, antisocial, retired judge (James Garner) and his equally cranky former childhood friend (Bill Cobbs) may bridge their differences. The occasion is the belated conference on the latter of the Medal of Honor for valor in World War II, but a mystery from the past may emerge to inform events. Garner and Cobbs are both outstanding in Markowitz's atmospheric interpretation. Ruby Dee won the Emmy Award for supporting actress for her performance as Garner's housekeeper, and nominated with Markowitz were the show for outstanding special, Garner, writer Robert W. Lenski, and composer Patrick Williams. The show and Garner were awarded Golden Globes. The cast included Laurence Fishburne, Judith Ivey, and Norm Skaggs.

Afterburn investigated the Air Force's development of the F-16 fighter after one of its pilots is killed in a crash, which is deemed pilot error by the military and General Dynamics Corp. The victim's wife thinks otherwise and fights the ruling. As played by Laura Dern, slatternly Janet Harduvel isn't from the obedient line of military wives or underdogs who buck the system. The film was nominated for three Emmys, including for Dern, who also won a Golden Globe.

Murder in the Heartland covered the same events depicted in Terrence Malick's *Badlands* (1973), which starred Martin Sheen and Sissy Spacek. Markowitz's more fact-based interpretation of the Starkweather/Fugate murder spree in the 1950s Midwest stars Tim Roth and Fairuza Balk, and is as filled with evocative

time/place details as the earlier classic. The newer version doesn't scrimp on the violence, either. The piece's two Emmy nominations were for cinematographer Ronald Victor Garcia and Brian Dennehy's performance as John McArthur. Also featured were Kate Reid, Randy Quaid, Roberts Blossom, and Bob Gunton.

The Tuskegee Airmen remains Markowitz's most widely praised movie. It followed a group of African American pilots in the U.S. Army Air Corps who trained as fighter pilots at the title base in Alabama in an era of strident segregation. The fight for these men to prove their worth, ultimately in World War II battle by protecting bomber wings with a perfect record, was more against prejudice than the Axis powers. The show reaped three Emmy Awards from 10 nominations. Laurence Fishburne, who offered some of his finest work as Hannibal Lee, was nominated for a Golden Globe, Screen Actors Guild Award, and Emmy. Also receiving Emmy nominations were Andre Braugher, composer Lee Holdridge, and a five-man writing team. The show was the recipient of a George Foster Peabody Award. Co-starring in this benchmark were Cuba Gooding Jr., Allen Payne, John Lithgow, Courtney B. Vance, Malcolm-Jamal Warner, Mekhi Phifer, Christopher McDonald, Vivica A. Fox, Ed Lauter, Janet MacLachlan, and Rosemary Murphy. *The Tuskegee Airmen* is on the short list of outstanding dramatic presentations of black history in the American military.

Markowitz mounted a Biblical epic with *David*, centered on the story of the defeat of the Philistines. Nathaniel Parker played the title role with Jonathan Pryce as Saul, Sheryl Lee as Bathsheba, Leonard Nimoy as Samuel, Franco Nero as Nathan, and Maurice Roeves as Joab. An equally imposing and very uphill battle was the director's adaptation of Jon Krakauer's book about a disastrous attempt to scale Mount Everest, *Into Thin Air*, with Christopher McDonald as Krakauer. *Nicholas' Gift* was a somber presentation of an actual event, in which an American family traveling in Italy is ambushed by highwaymen, who shoot the boy, who is later ruled brain-dead. The parents must make a heart-rending decision on his fate, because his organs may help others in critical condition and sway Italian consensus on the issue of organ donation. Jamie Lee Curtis received an Emmy nomination for her powerful performance. Alan Bates and Hallie Kate Eisenberg co-starred.

Markowitz agreeably used Joe Mantegna as Robert B. Parker's fictional sleuth Spenser after Robert Urich had built a career on the character. The director's version of F. Scott Fitzgerald's *The Great Gatsby* also moved to its own tune, with Martin Donovan as Tom, Mira Sorvino as Daisy, Paul Rudd as Nick, and Toby Stephens as Jay Gatsby. For *The Heist*, Donald Sutherland enacted a small-time crook with big-time ideas, and his performance carries the film. Don Johnson played a Vietnam War veteran who may have participated in a massacre at Hue during the war and whose reputation is at stake in *Word of Honor*, a military courtroom drama co-starring Jeanne Tripplehorn, John Heard, Arliss Howard, and Sharon Lawrence. *Heartless* was a Melanie Griffith vehicle, and *Avenger* put Timothy Hutton in a CIA agent's role in Alan Sharp's adaptation of Frederick Forsyth's fiction.

ROSS KAGAN MARKS

Movie: *The Twilight of the Golds* (1997)

Marks's feature is *Homage*, based on a Mark Medoff play and starring Sheryl Lee and Blythe Danner. A genetic analysis in *The Twilight of the Golds* determines that an unborn baby most likely will be similar to the mother's gay brother, which prods her to think about abortion. Questions for the whole family ensue, particularly about acceptance of homosexuality. Jennifer Beals played the expectant mom with Faye Dunaway and Garry Marshall as the parents, Brendan Fraser as the brother, David, with Rosie O'Donnell and John Schlesinger in supporting roles. Dunaway was nominated for a CableACE for her performance.

DAVEY MARLIN-JONES
b. 1933, Winchester, Indiana;
d. March 2, 2004, Las Vegas, Nevada

Playhouse New York*: *The Rimers of Eldritch (1972)

Marlin-Jones was an on-air film and theatre critic for CBS's Washington, D.C., affiliate in the 1970s. The adaptation of Lanford Wilson's *The Rimers of Eldritch* presents the portrait of a town during the apprehension and trial of a local misfit for the rape and murder of a girl. The piece enjoyed a long life on PBS under various anthology umbrella titles and featured an ensemble of Susan Sarandon, Rue McClanahan, K Callan, Will Hare, Kate Harrington, Frances Sternhagen, Helen Stenborg, Roberts Blossom, Ernest Thompson, and Cliff Carpenter.

RICHARD MARQUAND
b. April 17, 1938, Cardiff, Wales;
d. September 4, 1987, Los Angeles

Movie/Miniseries: *Edward II* (1970, co-directed with Toby Robertson), *The Search for the Nile* (1971, mini, co-directed with Fred Burnley, Christopher Ralling)

Marquand directed the third *Star Wars* movie to be released, *Star Wars: Episode VI—Return of the Jedi* (1983) as well as the thrillers *Eye of the Needle* (1981) with Kate Nelligan and *Jagged Edge* (1985) with Jeff Bridges.

Edward II offered Ian McKellan a field day playing the profligate monarch opposite James Laurenson as his assumed lover, Gaveston, a complete irritant to the English court. *The Search for the Nile*, narrated by James Mason, examined one of the great nineteenth century exploration quests, starring Kenneth Haigh as Sir Richard Burton and John Quentin as John Speke.

ALBERT MARRE
b. Albert Moshinski, September 20, 1925, New York City

***Buick-Electra Playhouse*:** *The Gambler, the Nun and the Radio* (1960, co-directed with James B. Clark)

Marre won a Tony Award for best director for *Man of La Mancha* (1966), and was nominated for *The Chalk Garden* (1956). He was replaced during preproduction for the film version of *Man of La Mancha* by Arthur Hiller.

The Gambler, the Nun and the Radio was one of Ernest Hemingway's stories adapted for TV by A. E. Hotchner. Richard Conte starred as a gambler whose winning streak angers the residents of a small Montana town. Eleanor Parker co-starred with Charles Bickford, L. Q. Jones, and Mary Wickes.

FRANK MARSHALL
b. September 13, 1946, Los Angeles

Miniseries: *From the Earth to the Moon* (1998, mini, co-directed with Michael Grossman, David Carson, Sally Field, Gary Fleder, David Frankel, Jonathan Mostow, Jon Turtletaub, Graham Yost, Lili Fini Zanuck)

One of Hollywood's most successful producers, Marshall has produced four Academy Award nominees for best picture: *Raiders of the Lost Ark* (1981), *The Color Purple* (1985), *The Sixth Sense* (1999), and *Seabiscuit* (2003). He often produces in tandem with Kathleen Kennedy. Marshall prefers to direct strange films about wilderness exploits that have none of the commercial legs of the pictures he produces for Steven Spielberg and other A-list filmmakers. Marshall's features as a director are *Alive* (1993), *Congo* (1995), and *Eight Below* (2006) as well as his most mainstream hit, *Arachnophobia* (1990). Marshall has also been a second unit director on a dozen films, half of them Spielberg pictures.

ROB MARSHALL
b. October 17, 1960, Madison, Wisconsin

Special: *Annie* (1999)

Marshall was nominated for an Academy Award and won a Directors Guild of America Award for best director for *Chicago* (2002). He won an Emmy Award and was nominated for a DGA Award for best director for *Annie*. He was also nominated for Emmys for best chorography for Terry Hughes's *Mrs. Santa Claus* (1996), Robert Iscove's *Cinderella* (1997), and his own *Annie*.

Marshall's run-through of *Annie* didn't have the rich polish of the John Huston film, but it did have a more lively, organic, and cohesive tone. Alicia Morton starred as Annie with Victor Garber as Daddy Warbucks. It was nominated for 12 Emmys, including for Kathy Bates's performance as Agatha Hannigan and Ralf Bode's cinematography. Alan Cumming was in support with Andrea McArdle, who had made an early career playing Annie on stage, this time essaying an adult role.

DARNELL MARTIN
b. January 7, 1964, Bronx, New York

Movie: *Their Eyes Were Watching God* (2005, aka *Oprah Winfrey Presents Their Eyes Were Watching God*)

Martin directed episodes of *Homicide Life on the Street*, *Oz*, *ER*, *Law & Order* and its spin-off shows, *Grey's Anatomy*, *South Beach*, *The L Word*, and other series. *Their Eyes Were Watching God* was given star luster by Halle Berry playing a young woman in a small Southern town in the 1920s, experiencing several marriages in her search for fulfillment. This adaptation of a Zora Neale Hurston novel co-starred Rudy Dee, Terrence Howard, Sean Nelson, Ruben Santiago-Hudson, Lorraine Toussaint, and Michael Ealy. Martin received a Directors Guild of America Award nomination for her work and Berry received both Emmy and Golden Globe nominations.

RICHARD MARTIN

***BBC2 Playhouse*:** *Findings on a Late Afternoon* (1981)
Miniseries: *Ransom for a Pretty Girl* (1966), *Elizabeth R* (1972, mini, co-directed with Roderick Graham, Donald McWhinnie, Claude Whatham, Herbert Wise), *Country Matters* (1974, mini, co-directed with Barry Davis, John Mackenzie, Donald McWhinnie), *The Mallens* (1980, co-directed with Mary McMurray, Brian Mills, Ronald Wilson)

Martin directed episodes of *Doctor Who*, *The Inside Man*, *Thirty-Minute Theatre*, *Scales of Justice*, *A Family*

at War, *All Creatures Great and Small*, and others. He directed the documentary *Legend of Loch Ness* (1976), narrated by Arthur Franz. Martin's great fortune was to be involved in *Elizabeth R*, starring Glenda Jackson in one of the greatest of all British miniseries, which aired on PBS in America during the late winter of 1972. *Ransom for a Pretty Girl* starred James Copeland as Inspector McRoberts searching the Scottish Highlands for a kidnapped foreign princess (Nike Arrighi). *Findings on a Late Afternoon* featured Joss Ackland and Dandy Nichols.

LESLIE H. MARTINSON
b. January 16, 1915, Boston, Massachusetts

Movies: *The Challengers* (1970), *How to Steal an Airplane* (1971, aka *Only One Day Left Before Tomorrow*), *The Return of Charlie Chan* (1973, aka *Happiness Is a Warm Clue*, co-directed with Daryl Duke), *Rescue from Gilligan's Island* (1978), *The Kid with the Broken Halo* (1982), *The Kid with the 200 I.Q.* (1983), *The Fantastic World of D.C. Collins* (1984)

In the late 1940s and early 1950s, Martinson was a script supervisor at MGM, working on such polished productions as Clarence Brown's *The Yearling* (1946), Vincente Minnelli's *The Pirate* (1948), Sam Wood's *Command Decision* (1948), and John Huston's *The Asphalt Jungle* (1950). Martinson was also an assistant director to Busby Berkeley on *Take Me Out to the Ball Game* (1948). He directed 14 episodes of *The Roy Rogers Show* in 1951 and directed hundreds of varied episodes after that: *The Mickey Rooney Show*, *Cheyenne*, *Maverick*, *Bourbon Street Beat*, *The Gallant Men*, *Batman*, *Mission: Impossible*, *The Brady Bunch*, *The Six Million Dollar Man*, through to *Small Wonder* in 1985.

Martinson garnered presidential scrutiny when John F. Kennedy selected Cliff Robertson to play himself in the director's film of JFK's World War II exploits, *PT-109* (1963). Martinson also directed *Batman* (1966), the spin-off theatrical feature based on the wildly successful series.

For a filmmaker whose education in the business came at the esteemed MGM of the 1950s, Martinson quickly learned how to get by on threadbare budgets, seemingly incomplete scripts, and a lot of inserted close-ups against blank walls. He gained a reputation for working fast and efficient on the back-lot. *The Challengers* had the backdrop of Grand Prix racing reduced to the usual banalities of a rivalry over a girl. *How to Steal an Airplane* had an odd scheme cooked up by a couple of young adventurers plotting revenge on Sal Mineo's Central American playboy. The Charlie Chan run-through starred Ross Martin in the title role, and the *Gilligan's Island* thing was exactly what was required—a Martinson trademark. Martinson's final three TV movies, all vehicles for the then-popular Gary Coleman, reflected the director's reputation for putting over sappy guff.

MARSHALL W. MASON

***Great Performances*:** *The Mound Builders* (1976, co-directed with Ken Campbell)
***American Playhouse*:** *Fifth of July* (1982, co-directed with Kirk Browning)
***Broadway on Showtime*:** *Picnic* (1986)
Special: *Kennedy's Children* (1982)

Mason was nominated for Tony Awards for best director five times, for Jules Pfeiffer's *Knock, Knock* (1976), three Lanford Wilson plays—*Talley's Folly* (1980), *Fifth of July* (1981), and *Angels Fall* (1983)—and William M. Hoffman's *As Is* (1985). Mason's TV productions have all been adaptations of plays, each one given top-notch service by strong casts.

The Wilson plays that he directed for TV, *The Mound Builders* and *Fifth of July*, form a superb introduction to the playwright. The tragic drifter at the center of Inge's *Picnic*, Hal Carter, was left to Gregory Harrison to enact from his Broadway revival performance, but Mason luckily had a cast including Jennifer Jason Leigh as Madge and Conchata Farrell as Mrs. Potts.

The best of these Masons is the virtually unseen *Kennedy's Children*, based on the Robert Patrick play, and set in a New York dive bar on Valentine's Day 1974. The formerly fiery characters are shot through by the ennui of a decade of scandals, war, and disillusionment that set into their lives after the promise of Kennedy's American Camelot. The heady cast of Jane Alexander, Brad Dourif, Shirley Knight, and John Harper is topped by Lindsay Crouse as a former war protester whose bitterness and alcoholism extinguished her passion.

PETER MASTERSON
b. June 1, 1934, Houston, Texas

***Hallmark Hall of Fame*:** *Lily Dale* (1996)
Movie: *Mermaid* (2000)

Masterson, whose daughter, Mary Stuart Masterson, starred in his film of Horton Foote's *Lily Dale*, is inextricably linked with the great dramatist's world as a director, actor (he was in Foote's *Tomorrow*, 1972), and native son of the Houston area. Masterson directed the outstanding Foote features *The Trip to Bountiful* (1985), starring Geraldine Page in her Oscar-winning role, and *Convicts* (1990), featuring one of Robert Duvall's

masterful performances. While Masterson made a few unsuccessful if not uninteresting features—including *Full Moon in Blue Water* (1988) with Gene Hackman and *Night Game* (1989) with Roy Scheider, both also set in southeast Texas—his bone-deep work onscreen came paired with Foote.

Lily Dale is set in 1910, when Foote's fictional approximation of his father, Horace Rubideaux, accepts a trip to Houston to visit his estranged mother and title little sister, but runs afoul of his unexpectedly present stepfather. This is the least resonant of the director's Foote trilogy, full of mood and character moments, but never coalescing into a whole. Masterson's other TV movie, *Mermaid*, considers a four-year-old's acceptance of her father's death, and benefits from the performances of Samantha Mathis as her mother and Ellen Burstyn as the grandmother. Aside from Foote, the other constant in Masterson's directing career has been his wife, Carlin Glynn, whom he's cast at least half a dozen times.

ARMAND MASTROIANNI

Movies: *When No One Would Listen* (1992), *Deep Trouble* (1993), *A Mother's Revenge* (1993, aka *Desperate Justice*), *Cries Unheard: The Donna Yaklich Story* (1994, aka *Victim of Rage*), *One of Her Own* (1994), *Come Die with Me: A Mickey Spillane's Mike Hammer Mystery* (1994), *Perfect Crimes* (1995), *Sleep, Baby, Sleep* (1995), *Virus* (1995, aka *Formula for Death*, aka, *Robin Cook's Formula for Death*, aka *Robin Cook's Virus*, aka *Robin Cook's Outbreak*), *Dare to Love* (1995), *The Ring* (1996, aka *Danielle Steel's The Ring*), *Invasion* (1997, aka *Robin Cook's Invasion*), *The Perfect Getaway* (1998), *Fatal Error* (1999, aka *Reaper*), *First Daughter* (1999), *Final Run* (1999), *Nowhere to Land* (2000), *The Linda McCartney Story* (2000), *First Target* (2000), *First Shot* (2002), *Gone But Not Forgotten* (2004, aka *Phillip Margolin's Gone But Not Forgotten*), *Jane Doe: Now You See It, Now You Don't* (2005), *Jane Doe: Til Death Do Us Part* (2005), *Jane Doe: Yes, I Remember It Well* (2006), *Falling in Love with the Girl Next Door* (2006), *Though None Go with Me* (2006), *Pandemic* (2007, mini), *Final Approach* (2007, mini), *Sharpshooter* (2007), *Black Widow* (2007, aka *Dark Beauty*), *Grave Misconduct* (2008), *The Pledge* (2008)

Mastroianni's roots are in low-budget features, including the trivia question of Tom Hanks's first movie, *He Knows You're Alone* (1980), as well as *Cameron's Closet* (1989) and *Double Revenge* (1990). He directed multiple episodes of *Tales from the Dark Side* and *Dark Shadows*. Mastroianni's initial TV movies were of the 1990s wronged-woman variety, offering retribution for characters played by Michele Lee, Lesley Ann Warren, Jaclyn Smith, Lori Loughlin, and Tracey Gold.

Rob Estes played Mastroianni's Mike Hammer with Pam Anderson on the side. *Virus* was unleashed by the corrupt medical establishment of Robin Cook's world. *The Ring* was a World War II era soaper that placed Nastassja Kinski in a concentration camp. The director used Antonio Sabato Jr. to front two thrillers, put Mariel Hemingway over as Secret Service agent Alex McGregor in two movies, including *First Daughter*, and Daryl Hannah also played the character in *First Target*. Jack Wagner is an airline pilot whose craft contains nerve gas in *Nowhere to Land*. The Linda McCartney biopic was enhanced by Christine Berardo's script and the believable performances of Elizabeth Mitchell and Gary Bakewell as Paul. Brooke Shields was *Gone but Not Forgotten*, Lea Thompson played the crime solver in the Jane Doe movies, and *Pandemic* concerned the bird flu virus released in Los Angeles.

VIVIAN MATALON
b. October 11, 1929, Manchester, Lancashire, England

***American Playhouse*:** *Private Contentment* (1982)
***Broadway on Showtime*:** *Morning's at Seven* (1982)

Matalon won the Tony Award for best director for *Morning's at Seven* (1980) and was nominated for *The Tap Dance Kid* (1984). He directed a 1991 hour-long A&E production, *Merry Christmas Baby*, starring Patrick Dempsey and Robert Loggia. Matalon acted in such films as Robert Parrish's *Fire Down Below* (1957) and Joseph Losey's *King & Country* (1964).

Filmed in Swansea, South Carolina, *Private Contentment* was based on a Reynolds Price script about small-town skeletons in the closet. Peter Gallagher starred as a World War II–era serviceman who is sent home to attend his mother's funeral before being shipped overseas to war.

Matalon filmed his biggest Broadway success, a cable version of Paul Osborn's drama of Midwestern family mores, *Morning's at Seven*, starring a superb ensemble featuring Maureen O'Sullivan, Russell Nype, Kate Reid, Teresa Wright, King Donovan, and Elizabeth Wilson.

TIM MATHESON
b. December 31, 1947, Glendale, California

Movies: *Breach of Conduct* (1994), *Tails You Live, Heads You're Dead* (1995), *Buried Alive II* (1997), *In the*

Company of Spies (1999), *Hell Swarm* (2000), *Augusta, Gone* (2006)

As an actor, Matheson was nominated for Emmy Awards in 2002 and 2003 as Vice President John Hoynes in *The West Wing*. He has also acted in 150 movies and TV shows. His features include John Landis's *Animal House* (1978), Steven Spielberg's *1941* (1979), and Michael Ritchie's *Fletch* (1985). Matheson directed episodes of *St. Elsewhere*, *Cold Case*, *Las Vegas*, and other series.

Peter Coyote tried out another of his psychosexual roles in *Breach of Conduct*, in which he plays an Army base commander who systematically molests his junior officer's wives out at a remote base bunker, until Courtney Thorne-Smith arrives with her husband's transfer and refuses to participate in the sick ritual. Corbin Bernsen played a crackpot killer in *Tails You Live . . .*, comatose Ally Sheedy is subjected to the coffin in another grave-to-freedom crawl in *Buried Alive II*, and Tom Berenger and Ron Silver play the espionage game in *In the Company of Spies*. *Hell Swarm* is an alien-takeover exercise. *Augusta, Gone* starred Mika Boorem as a disaffected teen who's sent to a wilderness boot camp to bring her back to reality.

CHARLES MATTHAU
b. December 10, 1962, New York City

Movies: *Mrs. Lambert Remembers Love* (1991), *The Marriage Fool* (1998, aka *Love After Death*)

The son of Walter Matthau, Charles Matthau directed the features *Doin' Time on Planet Earth* (1988), *The Grass Harp* (1994), *Her Minor Thing* (2005), and *G'Day L.A.* (2006). *Mrs. Lambert Remembers Love* stars Ellen Burstyn and Walter Matthau in the story of a nine-year-old kid bound for a foster home escaping with his grandmother and leading the authorities on a chase. Walter also stars in *The Marriage Fool*, as a widower who finds the right new woman (Carol Burnett), but is blocked in the pending nuptials by his son (John Stamos).

RONALD F. MAXWELL
b. 1947

***Theatre in America*:** *Sea Marks* (1976, co-directed with Steven Robman)
***Great Performances*:** *Verna: USO Girl* (1978)
Movie: *Parent Trap II* (1986)

Maxwell's sparse career is highlighted by two themes in features: Kristi McNichol's early phase with *Little Darlings* (1980) and *The Night the Lights Went Out in Georgia* (1981), and the Turner networks' gigantic Civil War epics, *Gettysburg* (1993) and its prequel, *Gods and Generals* (2003), which received theatrical releases prior to their saturation airings on TNT and TBS. In essence, they were generated and intended for TV audiences with their miniseries lengths. Yet they were shot on an epic visual scale by Maxwell and cinematographer Kees Van Oostrum with literally a cast of thousands across huge landscapes for theatrical impact. But these epic treatments never translated into a big box-office take.

While the preparations of the related Civil War pieces consumed the better parts of two decades of staging and shooting, primarily in Virginia, with thousands of reenactors, Maxwell's career lynchpin is undoubtedly *Verna: USO Girl*, a centerpiece of PBS's recognition by the Emmy Awards. Maxwell and writer Albert Innaurato were nominated for Emmys and Howard Da Silva won the Emmy for best supporting actor. Sissy Spacek's performance as Verna, whose second-rate talents don't stop her from dreaming of Hollywood stardom, propels this bittersweet character study, which also starred William Hurt and Sally Kellerman.

Sea Marks was the essentially two-person Gardner McKay play, which Maxwell made after his apprenticeship to producer Jac Venza on the *Theatre in America* series. *Parent Trap II* embarked Hayley Mills on a run of TV movies as the type of parent that her characters of twin little girls drove to distraction in director David Swift's original Disney film, *The Parent Trap* (1961).

BRADFORD MAY

Movies: *The Lady Forgets* (1989), *Fatal Friendship* (1991), *Drive Like Lightning* (1992), *Lady Against the Odds* (1992), *Legacy of Lies* (1992), *Mortal Sins* (1992), *Amy Fisher: My Story* (1992, aka *Lethal Lolita*), *It's Nothing Personal* (1993), *Marilyn and Bobby: Her Final Affair* (1993), *Trouble Shooters: Trapped Beneath the Earth* (1993), *Madonna: Innocence Lost* (1994), *Fight for Justice: The Nancy Conn Story* (1995), *The Return of Hunter* (1995, aka *The Return of Hunter: Everyone Walks in L.A.*), *Gramps* (1995, aka *Lethal Intent*), *Ed McBain's 87th Precinct: Ice* (1996), *Asteroid* (1997), *Gargantua* (1998), *Millennium Man* (1999), *The Dukes of Hazzard: Hazzard in Hollywood* (2000), *Hunter: Return to Justice* (2002)

May was cinematographer on three TV movies directed by Jeff Bleckner as well as other projects directed by Bob Butler and Waris Hussein. May also was director of photography on half a dozen of the movies he directed.

He won an Emmy Award for part three of Bleckner's miniseries *Favorite Son* (1988) starring Harry Hamlin, and was nominated for his own *Lady Against the Odds*. May also directed on *Hawaii Five-O, Tour of Duty, Midnight Caller, Nash Bridges, JAG, Smallville, Wildfire, Witchblade, Tremors, Supernatural*, and others.

Donna Mills resumes her memory after a gap of two years in which she switched identities in *The Lady Forgets*. Cynthia Gibb starred in *Drive Like Lightning*. Crystal Bernard fronted *Lady Against the Odds*, an adaptation of Rex Stout's novel, *The Hand in the Glove*. David Black cooked up the script for *Legacy of Lies*, about the investigation into the gangland slaying of an orchestra conductor, featuring Martin Landau, Michael Ontkean, Eli Wallach, Joe Morton, and Patricia Clarkson. The sanctity of the Roman Catholic confessional is upheld by priest Christopher Reeve in *Mortal Sins*, in which the man of the cloth also becomes an investigator, tracking a confessed murderer.

In May's tour through the tabloid femmes, Noelle Parker played teen killer Amy Fisher, Melody Anderson starred as Marilyn Monroe, and Terumi Matthews impersonated Madonna. Marilu Henner portrayed Nancy Conn, a woman who believes she's in danger when her stalker is paroled. *Asteroid* won an Emmy Award for its special effects in the tale of officialdom scrambling to destroy the title rock before it can do the same to Dallas, Texas. *Gargantua* concerned strange creatures on a South Seas island where Julie Carmen provides diversion.

RUSS MAYBERRY

Movies/Miniseries: *Probe* (1972, aka *Search*), *A Very Missing Person* (1972, aka *Hildegarde Withers*), *The Six Million Dollar Man: Wine, Women and War* (1973), *The Six Million Dollar Man: Solid Gold Kidnapping* (1973), *Fer-de-Lance* (1974), *Baa Baa, Black Sheep* (1976), *Stonestreet: Who Killed the Centerfold Model?* (1977), *Seventh Avenue* (1977, mini, co-directed with Richard Irving), *Martinelli: Outside Man* (1977), *The 3,000 Mile Chase* (1977), *The Rebels* (1979, mini), *Marriage Is Alive and Well* (1980), *The $5.20 an Hour Dream* (1980), *Reunion* (1980), *A Matter of Life and Death* (1981), *Sidney Shorr: A Girl's Best Friend* (1981), *Side by Side: The True Story of the Osmond Family* (1982), *Rooster* (1982), *Manimal* (1983), *Challenge of a Lifetime* (1985), *A Place to Call Home* (1987), *Danger Down Under* (1988)

Mayberry was a much in-demand director of multiple episodes of *Bewitched, I Dream of Jeannie, That Girl, The Flying Nun, The Brady Bunch, The Virginian, Ironside, McCloud, Harry O, Kojak, The Rockford Files, Magnum, P.I., Jake and the Fatman, In the Heat of the Night, Matlock*, and other series. He directed the features *The Jesus Trip* (1971) and *The Spaceman and King Arthur* (1979).

Probe was the pilot film for the Hugh O'Brian series *Search*, about a high-technology private eye. *A Very Missing Person* was intended as the pilot for a show that never went series starring Eve Arden as a schoolteacher who has unusual deductive powers. Mayberry's two pilots for the Lee Majors series *The Six Million Dollar Man* helped jump-start that successful series.

The cocktail for *Fer-de-lance* was a submarine on the ocean floor, a box full of the title poisonous snakes that get loose inside, and a crew including David Janssen and Ivan Dixon. *Baa Baa, Blacksheep* helped Mayberry and writer/producer Stephen J. Cannell launch another series, with Robert Conrad as World War II Marine aviator Pappy Boyington, a former member of the Flying Tigers who cobbles together a fighter squadron from cast-offs in *Dirty Dozen* style. *Stonestreet* sent private eye Barbara Eden undercover as a porn actress. *The 3,000 Mile Chase* is a cross-country adventure to New York with Glenn Ford as the target, a witness in a drug case against the mob, and Cliff De Young as his protection.

The Rebels is a four-hour story from the font of John Jakes on the American Revolution starring Andrew Stevens, Tanya Tucker, Don Johnson, Anne Francis, Kim Cattrall, Forrest Tucker, Doug McClure, Richard Basehart, Rory Calhoun, and other familiar faces. Mayberry directed movies with Joe Namath as a photographer, Joanna Cassidy at a high school reunion, and Tony Randall as a gay New York bon vivant in *Sidney Shorr*, which garnered Emmy Award and Writers Guild of America nominations for screenwriter Oliver Hailey.

Marie Osmond played her mother, Olive Osmond, in Mayberry's family biopic. Penny Marshall plays a divorced mom taking on her son's challenge to train for a triathlon in *Challenge of a Lifetime*. Mayberry's third Linda Lavin movie, *A Place to Call Home*, about an American family relocated to the Australian Outback, led to another Aussie film, *Danger Down Under*, starring Lee Majors.

TIMOTHY MAYER

NET Playhouse*: *Jesus: A Passion Play for Americans (1970)

This semicontroversial version of the Biblical story was performed by Harvard University students to a blues score. At center-stage of this interpretation of the New Testament, shown on NET under the umbrella

title of *A Generation of Leaves*, was Andreas Teuber as Jesus Christ.

TONY MAYLAM

Movies: *The Sins of Dorian Gray* (1983), *Across the Lake* (1988)

A maker of sports documentaries and low-budget international films, Maylam also directed *The Riddle of the Sands* (1979) starring Michael York and—in a good piece of trivia—Holly Hunter's first film, *The Burning* (1981).

The Sins of Dorian Gray converted the title character to a woman and an actress, whose soul switches to her onscreen image, a circumstance that allows her to indiscriminately sleep her way to the top. *Across the Lake* was the story of actual English boat racer Donald Campbell, a character of dimension in the person of Anthony Hopkins in an otherwise standard biopic.

MELANIE MAYRON
b. October 20, 1952, Philadelphia, Pennsylvania

Movies: *Freaky Friday* (1995), *Toothless* (1997, Disney), *Campus Confidential* (2005)

Mayron won a 1989 Emmy Award for outstanding supporting actress for *Thirtysomething*, and was nominated twice more for the series in 1990 and 1991. Mayron was also nominated for a Directors Guild of America Award in 1998 for *Toothless*, a feature shown on *The Wonderful World of Disney*. She has acted in features or TV films directed by Robert Benton, Joe Sargent, Claudia Weill, Michael Schultz, Sidney J. Furie, Daniel Mann, Constantine Costa-Gavras, Fielder Cook, and others. Mayron has directed on such series as *Sirens*, *Nash Bridges*, *The Larry Sanders Show*, *Providence*, *State of Grace*, and *The Naked Brothers Band*.

Mayron wrote and produced *Sticky Fingers* (1988), a story of two female musicians (Mayron, Helen Slater) directed by Catlin Adams. Mayron also directed the features *The Baby Sitter's Club* (1995), *Slap Her . . . She's French* (2002) starring Piper Perabo, and *Zeyda and the Hitman* (2004).

Freaky Friday was a Disney remake featuring Shelley Long and Gaby Hoffman in the teen role inhabited in the 1976 original by Jodie Foster. In *Toothless*, Kirstie Alley plays a deceased dentist whose assignment in limbo in order to get to heaven is to become the Tooth Fairy. *Campus Confidential* is about a righteous student (Christy Carlson Romano) who begins publishing a campus scandal sheet to correct the rampant favoritism she sees among teachers and students, then understands the power of the press when she publishes an article about someone she cares about.

PAUL MAZURSKY
b. April 25, 1930, Brooklyn, New York

Movies: *Winchell* (1998), *Coast to Coast* (2004)

A writer, director, producer, and actor, Mazursky was nominated for Academy Awards for writing *Bob & Carol & Ted & Alice* (1969), *Harry and Tonto* (1974), and *Enemies, a Love Story* (1989), and for writing and producing *An Unmarried Woman* (1978). He also was nominated for a Directors Guild of America Award and a Golden Globe for directing *An Unmarried Woman*. Mazursky directed all of the above films as well as *Blume in Love* (1973), *Next Stop, Greenwich Village* (1976), and *Down and Out in Beverly Hills* (1986), among others.

The film biography of longtime radio personality and columnist Walter Winchell, *Winchell* captures not only the personality of the man but the climate of the mid-twentieth-century times in which he operated and the bustling New York City of that era. Scott Abbott's teleplay was based on Herman Klurfeld's 1976 book, *Winchell: His Life and Times*. Klurfeld was Winchell's ghost writer and the object of his tyrannical outbursts. A mean-spirited self-promoter, Winchell lived apart from his family in a hotel, shacked up with a prostitute (Glenne Headly). Paul Giamatti portrayed Klurfeld, with Christopher Plummer as President Franklin Roosevelt, Kevin Tighe as William Randolph Hearst, and Victoria Gabrielle Platt as Josephine Baker. *Winchell* won Emmy Awards for Stanley Tucci in the title role, cinematographer Robbie Greenberg, and casting director Juel Bestrop. Tucci also won a Golden Globe and a Screen Actors Guild Award for his brilliant turn, and Greenberg also won the American Society of Cinematographers Award.

Coast to Coast was the adaptation of a Frederic Raphael novel about a middle-age couple contemplating a divorce on a drive from New York to Los Angeles. Mazursky's bickering pair are played by Richard Dreyfuss and Judy Davis. En route, the pair bumps into Fred Ward, Saul Rubinek, Maximilian Schell, John Salley, Selma Blair, and Mazursky himself.

DON McBREARTY

Movies/Miniseries: *Really Weird Tales* (1987, co-directed with Don Blanchard, Paul Lynch), *A Child's Christmas in Wales* (1987), *The Private Capital* (1989),

Race to Freedom: The Underground Railroad (1994), *The Haunting of Lisa* (1996), *The Arrow* (1997), *Riddler's Moon* (1998, aka *Nightworld: Riddler's Moon*), *Christy: Choices of the Heart, Part II: A New Beginning* (2001, mini), *The Interrogation of Michael Crowe* (2002), *Mrs. Ashboro's Cat* (2003), *Sex & the Single Mom* (2003), *Chasing Freedom* (2004), *More Sex & the Single Mom* (2004), *Terry* (2005)

McBrearty made a few independent films, then episodes of *The Ray Bradbury Theatre*, *Really Weird Tales*, *21 Jump Street*, and *Road to Avonlea*. He has been nominated for eight Gemini Awards (and won one for *A Child's Christmas in Wales*), and five Directors Guild of Canada Awards.

A Child's Christmas in Wales was a memory piece, superbly narrated by Denholm Elliott. *Race to Freedom: The Underground Railroad* was a sturdy history piece featuring Tim Reid as Frederick Douglass, Alfre Woodard as Harriet Tubman, Courtney B. Vance, and Glynn Turman. *The Haunting of Lisa* starred Cheryl Ladd as the mother of a girl who has visions of a murder that happened decades ago. Dan Aykroyd and Christopher Plummer starred in *The Arrow*, based on actual Canadian aviation history. *The Interrogation of Michael Crowe* concerns the seeming railroading of a teen for the murder of his sister. *Mrs. Ashboro's Cat* is a haunted house piece with Michael Ontkean. The *Sex & the Single Mom* movies starred Gail O'Grady not able to live up to her own celibacy preaching. *Terry* was another version of the actual life and death at 23 of cancer victim Terry Fox in Thunder Bay, Ontario (Ralph L. Thomas's *The Terry Fox Story* also related the same life history in 1983).

JIM McBRIDE
b. September 16, 1941, New York City

Movies: *Blood Ties* (1991), *The Wrong Man* (1993), *Pronto* (1997), *Dead by Midnight* (1997), *Meat Loaf: To Hell and Back* (2000)

McBride's reputation among cineastes was for *David Holzman's Diary* (1967), and he also directed *Glen and Randa* (1971), *Breathless* (1983), *The Big Easy* (1987), and *Great Balls of Fire!* (1989).

Blood Ties is about a cult of vampires based in Long Beach, California, calling themselves Carpathian Americans. *The Wrong Man*, a sleazy Mexican-set chase film, involves the impromptu triangle of Kevin Anderson, Rosanna Arquette, and John Lithgow. *Pronto* is an adaptation of Elmore Leonard's fiction with Peter Falk as a Florida bookie in trouble with the mob and rubbing shoulders with Luis Guzman, Glenn Plummer, Glenne Headly, and James LeGros. W. Earl Brown played *Meat Loaf* in a part-biopic, part-concert film.

DESMOND McCARTHY

Wednesday Play*: *The Season of the Witch (1970)

McCarthy directed on the series *Hunter's Walk* and *Blakes 7*. The director also wrote *The Season of the Witch*, and the piece starred Robert Powell, Julie Driscoll, and Christine Hargreaves.

BETH McCARTHY-MILLER

Special: *Legally Blonde: The Musical* (2007, co-directed with Jerry Mitchell)

McCarthy-Miller directed more than 40 episodes of *Saturday Night Live* and many specials and videos connected to its success. MTV aired *Legally Blonde: The Musical*, a song-and-dance show about a sorority girl in love and making friends.

J. MICHAEL McCLARY

Movies: *Curse of the Starving Class* (1995), *Annie O* (1996)

McClary, who goes with or without the "J.," has been an assistant cameraman or operator on films directed by Tobe Hooper, Bruce Beresford, Norman Jewison, Mark Rydell, Paul Verhoeven, and Oliver Stone.

Annie O was about an aspiring girl basketball player. *Curse of the Starving Class* was an excursion into playwright Sam Shepard's territory, where an alcoholic father shambles about the family farm, which his wife wants to sell, while the teen kids carry on, with a noticeable lack of moral judgment. Beresford adapted the play, then entrusted what ended up as a Showtime presentation to McClary, who gets some strong performances from James Woods, Randy Quaid, Kathy Bates, and Lou Gossett, but not much of a cohesive dramatic whole.

ALBERT McCLEERY
b. December 30, 1911; d. May 13, 1972, New York City

Hallmark Hall of Fame*: *Hamlet (1953)

McCleery was a producer/director of early 1950s television, particularly on the pioneering short programs *Masterpiece Theatre*, *Fireside Arena Theatre*, *Hallmark Hall of Fame*, and *Cosmopolitan Theatre*.

He directed and produced the first TV production of a Shakespeare play that was more than an hour in length. That version of *Hamlet* for Hallmark starred Maurice Evans in his first television appearance in Shakespeare. Ruth Chatterton played Gertrude, with Sarah Churchill as Ophelia and Joseph Schildkraut as Claudius. McCleery then produced later Hallmark efforts, mostly directed by Kirk Browning or George Schaefer, after the Hallmark franchise became a series of specials.

NELSON McCORMICK

Movies: *PCH* (1995), *Where the Truth Lies* (1999, aka *90 Days at Hollyridge*), *Operation Sandman* (2000), *Control Factor* (2003), *Global Frequency* (2005)

McCormick directed episodes of *NYPD Blue*, *VIP*, *The West Wing*, *Third Watch*, *Alias*, *CSI: Crime Scene Investigation*, *Nip/Tuck*, *House*, *M.D.*, and other series. McCormick's features include *For Which He Stands* (1996) and *Primal Force* (1999). *PCH*, from the pen of Gianni Russo, threw together racially diverse types in a communal apartment near "Pacific Coast University," and ended in a volleyball game. *Where the Truth Lies* starred Marlee Matlin accused of murder in a courtroom drama. *Operation Sandman*, *Control Factor*, and *Global Frequency* are all about Big Brother–like secret government experiments.

GEORGE McCOWAN
b. June 27, 1927, Canada; d. November 1, 1995, Santa Monica, California

Movies: *The Monk* (1969), *The Ballad of Andy Crocker* (1969), *Carter's Army* (1970, aka *Black Brigade*), *The Challenge* (1970, credited to Alan Smithee), *The Love War* (1970), *The Over-the-Hill Gang Rides Again* (1970), *Run, Simon, Run* (1970), *Love Hate Love* (1971), *Cannon* (1971), *The Face of Fear* (1971), *If Tomorrow Comes* (1971, aka *The Glass Hammer*), *Welcome Home, Johnny Bristol* (1972), *Murder on Flight 502* (1975), *Return to Fantasy Island* (1978), *Return of the Mod Squad* (1979), *The July Group* (1981), *Sanity Claus* (1990, co-directed with David Barlow)

McCowan directed episodes of *Felony Squad*, *The Invaders*, *Judd for the Defense*, *Wojeck*, *Dan August*, *Banacek*, *The Rookies*, *Hart to Hart*, *Charlie's Angels*, and other shows as well as the features *Don't Forget to Wipe the Blood Off* (1966), *Face-Off* (1971), *Frogs* (1972), *The Magnificent Seven Ride!* (1972) with Lee Van Cleef, *Shadow of the Hawk* (1976), and a version of H. G. Wells's *The Shape of Things to Come* (1979) with Jack Palance and Carol Lynley.

The Monk was a pilot that attempted to establish George Maharis as San Francisco private detective Gus Monk. Lee Majors played Andy Crocker, a Vietnam War veteran who comes home to find his wife taken away, his business a mess, and his supporting cast from the music business: Jimmy Dean, Marvin Gaye, and Joey Heatherton. *Carter's Army* put a force of African American soldiers in World War II in the charge of a Southern redneck (Stephen Boyd) with a German bridge the objective. Also starring were Rosie Grier, Richard Pryor, Billy Dee Williams, Moses Gunn, Robert Hooks, and Glynn Turman.

McCowan accepted the Alan Smithee credit on *The Challenge*, about two soldiers (Darren McGavin, Mako) averting a world war by fighting it out on a desert island for the United States and an unnamed Asian nation. The Smithee credit signifies that the director has convinced the Directors Guild of America that "moral foul play" has occurred on the project and has his name removed.

The Over-the-Hill Gang Rides Again was the sequel to Jean Yarbrough's *The Over-the-Hill Gang* (1969) with Walter Brennan and a buckboard of character actors once again cleaning up a corrupt town. Fred Astaire co-stars as the boozy Baltimore Kid, who reforms to help out, joining such western vets as Chill Wills, Andy Devine, Edgar Buchanan, and Parley Baer.

McCowan became a frequent director for the *ABC Movie of the Week*, turning out contemporary suspense melodramas with genre twists. *The Love War* was a sci-fi exercise with aliens camouflaged among Earthlings for Angie Dickinson and Lloyd Bridges to detect. *Run, Simon, Run* stars Burt Reynolds as a Native American attempting to solve his brother's murder. *Love Hate Love* pits Ryan O'Neal and Lesley Ann Warren against her psychotic old flame. *The Face of Fear* provides a manhunt throughout San Francisco for the hit man who a distraught cancer victim (Elizabeth Ashley) hired anonymously to kill her.

McCowan launched William Conrad on his series *Cannon* as a private eye, hired to find his ex-girlfriend's hubby in New Mexico. *If Tomorrow Comes* concerns the secret marriage of a white girl and a Japanese American boy on December 7, 1941, and the problems that ensue after his internment during World War II. Patty Duke and Frank Michael Liu co-starred with Anne Baxter, James Whitmore, Mako, and Beulah Quo. Martin Landau starred in *Welcome Home, Johnny Bristol*, playing a returned Vietnam War prisoner of war who can't find a trace of the happy hometown in his escapist memories he used to endure the POW camp.

Murder on Flight 502 is explained by the title with the transatlantic flight supplied with an *Airport*-style

complement of familiar faces: Robert Stack, Hugh O'Brian, Walter Pidgeon, Sonny Bono, Ralph Bellamy, Polly Bergen, Brooke Adams, Farah Fawcett, Fernando Lamas, et al.

ANDREW McCULLOUGH

***Omnibus*:** *King Lear* (1953, co-directed with Peter Brook)

Orson Welles starred in this early instance of the CBS cultural arts program being used for its entire 90 minutes by one presentation. Peter Brook's stage version of Shakespeare's play was blocked for the cameras by McCullough.

BRUCE McDONALD
b. May 28, 1959, Kingston, Ontario, Canada

Movies: *Platinum* (1997), *American Whiskey Bar* (1998), *The Dark Room* (2007), *Killer Wave* (2007, mini)

American Whiskey Bar was originally a novel by Michael Turner about a screenplay he was commissioned to write for a live TV play. Director McDonald was a character in the novel, which was about a mythic great film entitled *American Whiskey Bar*, which practically no one had ever seen, according to the novel. In fact, it's unclear whether the film alluded to in the novel was ever shot at all. Noel S. Baker adapted the novel into a teleplay that was performed live for McDonald's cameras at 11 p.m. September 19, 1998, in the ChumCity Building in Toronto. The film features Stephen McHattie, Kelly Harms, and Daniel Kash.

DICK McDONOUGH

Specials: *Roberta* (1958, co-directed with Ed Greenburg), *Roberta* (1969, co-directed with John Kennedy), *Joys* (1976, aka *Bob Hope in Joys*)

McDonough directed variety shows and game shows, and the above Bob Hope specials. Hope had starred in 1933 in the Otto Harbach/Jerome Kern musical *Roberta* on Broadway and twice used the chestnut—which most famously was filmed by William A. Seiter in 1935 with Fred Astaire and Ginger Rogers—to fill out his contractual specials slate with NBC. In 1958 "Rapid Robert" had Anna Maria Alberghetti, Howard Keel, and Janis Paige with him to sing the Kern classics. In 1969 Paige was back with John Davidson and Michele Lee.

Joys was a satire of *Jaws* without any teeth, or mirth. Nearly 50 stars disappear into the pool at one of Hope's parties. The concept should have been eaten. It was Groucho Marx's last appearance. Also involved were George Burns, Dean Martin, Steve Allen, Milton Berle, Red Buttons, Don Rickles, Phil Silvers, Sid Caesar, Don Knotts, George Kirby, Johnny Carson, Harry Ritz, Telly Savalas, David Janssen, Don Adams, Billy Barty, Scatman Crothers, Bill Dana, Angie Dickinson, Phyllis Diller, Foster Brooks, Charo, George Gobel, Desi Arnaz, Jerry Colonna, Mike Connors, Marty Allen, Jack Carter, Vincent Price, Alan King, et al.

CHARLES McDOUGALL

Movies: *Hillsborough* (1996, aka *Inquest*), *Rules of Engagement* (1997), *Tube Tales* (1998, co-directed with Gaby Dellal, Stephen Hopkins, Bob Hoskins, Menhaj Huda, Armando Iannucci, Amy Jenkins, Jude Law, Ewan McGregor), *Sunday* (2002), *Call Me: The Rise and Fall of Heidi Fleiss* (2004), *Surrender, Dorothy* (2006), *Backyards & Bullets* (2007), *The Tudors* (2007, mini)

Hillsborough is a soccer stadium where 96 British fans were crushed to death in an incident in April 1996. McDougall's literally torn-from-the-headlines drama followed the legal aspects in the aftermath. Jamie-Lynn Sigler was McDougall's Heidi Fleiss with Saul Rubinek as her father.

DON McDOUGALL
b. 1917, San Francisco, California

Movies: *Escape to Mindanao* (1968), *The Aquarians* (1970, aka *Deep Lab*), *The Heist* (1972), *The Mark of Zorro* (1974), *The Missing Are Deadly* (1975), *Riding with Death* (1976, co-directed with Alan J. Levi)

McDougall worked as a script supervisor on Robert Siodmak's *The Great Sinner* (1948), Richard Brooks's *Crisis* (1950), John Sturges's *Mystery Street* (1950), and Fritz Lang's *The Blue Gardenia* (1953) among other pictures. His early TV work as a director includes *The Roy Rogers Show*, *Annie Oakley*, and *Jungle Jim*. He directed multiple episodes of *Wanted: Dead or Alive*, *Bonanza*, and *Mannix*, and was an in-demand freelancer in all the action/adventure genres for three full decades.

George Maharis starred in *Escape to Mindanao*, about Allied prisoners who escape a Japanese POW camp in the Philippines with the enemy's secret code. Jose Ferrer and Ricardo Montalban head the cast in *The Aquarians*, about a deep-sea search for a nerve gas cache. In *The Heist*, Christopher George is forced at gunpoint to help rob his own armored car company and must prove his innocence. Frank Langella was up to the dashing exploits required

for McDougall's *The Mark of Zorro*, supported by Montalban and Gilbert Roland. In *The Missing Are Deadly*, a kid takes a rat from his father's top-secret research station and it turns out the rodent can disburse an incurable virus that could wipe out half the United States in a month. Ed Nelson, Kathleen Quinlan, and Ferrer co-starred.

FRANCINE McDOUGALL

Movies: *Behind the Camera: The Unauthorized Story of "Charlie's Angels"* (2004), *Go Figure* (2005), *Cow Belles* (2006)

McDougall directed some shorts and the feature *Sugar & Space* (2001), which confirms the worst about airheaded cheerleaders. The *Charlie's Angels* recreation has merits for those who fondly recall the series. Tricia Helfer plays Farrah Fawcett-Majors. In *Go Figure*, Jordan Hinson plays a figure skating hopeful who makes the Russian girls hockey team so she can be at the school with the best Russian figure-skating coach. *Cow Belles* is a teen-twins-save-the-day exercise.

BERNARD McEVEETY JR.
b. 1924, New Rochelle, New York; d. February 2, 2004, Encino, California

Movies/Miniseries: *A Step Out of Line* (1971), *Killer by Night* (1972, aka *City by Night*), *The Boy and the Bronc-Buster* (1973, two parts, Disney), *The Quest: The Longest Drive* (1976), *The Macahans* (1976), *The Mask of Alexander Cross* (1977), *The Hostage Heart* (1977), *How the West Was Won* (1978, mini, co-directed with Vincent McEveety), *Centennial* (1978 mini, co-directed with Harry Falk, Paul Krasny, Virgil W. Vogel), *Donovan's Kid* (1979), *Roughnecks* (1980, mini)

The McEveetys (*see* VINCENT M. MCEVEETY, immediately below) both directed multiple Disney film and/or TV productions. Bernard was the son of Bernard F. McEveety, the director of at least eight movies of the early sound era, including *Montmartre Rose* (1929). Bernard Sr. was later an assistant in various capacities to John Ford, including on *The Long Voyage Home* (1940) and *Fort Apache* (1948).

Bernard Jr. was also the nephew of Vincent M. McEveety and father of Stephen McEveety, a producer or associate producer on several Mel Gibson movies. Bernard Jr. was an assistant to Anthony Quinn on *The Buccaneer* (1958), and directed many series, including *The Untouchables*, *The Virginian*, *Combat!*, *Banacek*, *The Dukes of Hazzard*, *The Rockford Files*, *Trapper John, M.D.*, and *The A Team*. His features include *Napoleon and Samantha* (1971) and *One Little Indian* (1973), two of moppet Jodie Foster's first pictures.

A Step Out of Line was an auspicious beginning for McEveety's long-form career. It's one of the more engrossing yet least recalled film noirs of the movie-of-the-week era. Three financially hurting pals, who meet regularly for San Francisco Giants games at Candlestick Park, decide to plot a burglary. The movie is about the suspense and action of the heist, but mostly about the characters and their motivations to take that step into crime. The performances by Vic Morrow, Peter Falk, and Peter Lawford lift the film to a level of surprising tragedy. McEveety and Morrow linked up again for *The Hostage Heart*, about thugs who demand $10 million from inside the operating room where a multimillionaire is undergoing heart surgery.

Most of McEveety's other big projects were westerns, including *How the West Was Won*, which he co-directed with his uncle. The characters and plot spin off of McEveety's earlier TV movie, *The Macahans*, starring Jim Arness, and bear no resemblance to the 1963 Cinerama film of the same name. McEveety also directed one of *The Quest* movies with Kurt Russell and Tim Matheson as brothers, as well as *Donovan's Kid*, which afforded conmen roles for Darren McGavin and Mickey Rooney in old San Francisco. *Roughnecks* was about wildcat oilmen in Arizona and their two-fisted antics, and resembled *The Dukes of Hazzard*, which McEveety was directing at the time. Bernard's TV canon upheld the Hollywood western tradition at a time when it seemed poised to disappear.

VINCENT M. McEVEETY

Movies/Miniseries: *Ballad of Hector, the Stowaway Dog* (1964, two parts, Disney, aka *The Million Dollar Collar*), *Smoke* (1970, two parts, Disney), *Menace on the Mountain* (1970, two parts, Disney), *Cutter's Trail* (1970), *High Flying Spy* (1972, mini, Disney), *Wonder Woman* (1974), *The Last Day* (1975), *The Ghost of Cypress Swamp* (1976), *How the West Was Won* (1978, mini, co-directed with Bernard McEveety), *T.J. Hooker: Blood Sport* (1986), *Gunsmoke: Return to Dodge* (1987), *Columbo: Rest in Peace, Mrs. Columbo* (1990), *Stranger at My Door* (1991, aka *Dead Run*), *Columbo: Death Hits the Jackpot* (1991), *Columbo: A Bird in the Hand* (1992), *Columbo: It's All in the Game* (1993), *Columbo: Undercover* (1994), *A Perry Mason Mystery: The Case of the Jealous Jokester* (1995), *Columbo: Strange Bedfellows* (1995), *Columbo: A Trace of Murder* (1997)

After directing episodes of *Perry Mason*, *Gunsmoke*, *The Man from U.N.C.L.E.*, *Star Trek*, *The Road West*, and

others, McEveety stepped easily in and out of Disney's doorway for a generation. His features included the pairing of James Stewart and Henry Fonda in Universal's *Firecreek* (1968), then, for Disney, a string including *The Biscuit Eater* (1972), *Superdad* (1973), *Gus* (1976), *Herbie Goes to Monte Carlo* (1977), and *The Apple Dumpling Gang Rides Again* (1979).

Both *Smoke*, a dog movie starring Ron Howard, and *Menace on the Mountain*, with Mitch Vogel, were carefully crafted Disney examinations of teen boys coming of age without their biological fathers. *Cutter's Trail* was a widely recirculated pilot that never went series, starring John Gavin as a New Mexico marshal trying to protect a town against marauders. *Wonder Woman* starred Cathy Lee Crosby in the first unsuccessful attempt to launch the superwoman series.

McEveety's best TV movie was *The Last Day*, starring Richard Widmark as a fictional lawman in the otherwise historically astute retelling of the final raid by the infamous Dalton Gang, an attempt to rob two banks simultaneously in Coffeyville, Kansas, on October 5, 1892. Casting Robert Conrad as Bob Dalton and Richard Jaeckel as the contemplative Grat Dalton coalesced the "bad guy" element into a formidable enemy. Toward the end of his career, McEveety upheld series legends with a string of TV movies that brought back Marshal Matt Dillion, Columbo, and Perry Mason, too, although in just title only. Raymond Burr died in 1993, so Hal Holbrook filled in as another attorney, defending his niece.

JOHN McGRATH
b. June 1, 1935, Birkenhead, Cheshire, England; d. January 22, 2002, Edinburgh, Scotland

***Wednesday Play*:** *Double Bill: The Compartment* and *Playmates* (1969)
***Play of the Month*:** *The Caucasian Chalk Circle* (1973)
***Play for Today*:** *The Adventures of Frank: Everybody's Fiddling Something* (1980), *The Adventures of Frank: Seeds of Ice* (1980)
Movie/Miniseries: *Blood Red Roses* (1986), *Border Warfare* (1990)

Primarily a writer and producer, McGrath wrote the screenplay for Ken Russell's *Billion Dollar Brain* (1967) and two for director Jack Gold: *The Bofors Gun* (1968) and *The Reckoning* (1969). He wrote for *Z Cars* and an hour-long special called *Shotgun* (1966) with Nigel Davenport. McGrath has often written about the travails of the Scottish people throughout history, including with the teleplay for the *Play for Today* installment of *The Cheviot, the Stag, and the Black, Black Oil* (1974), featuring himself among the cast of the 7:84 theatre company

Double Bill showcased the talents of Marty Feldman. *The Caucasian Chalk Circle* was the adaptation of a Bertolt Brecht play starring Robert Powell, Patrick Magee, Leo McKern, and John Thaw. *Blood Red Roses* concerned a former Scottish political radical (Elizabeth MacLennon) looking back on her life. *The Adventures of Frank* installments featured Mick Ford as the title character.

DOUG McHENRY

Movie: *Keep the Faith, Baby* (2002)

McHenry is primarily a producer, but also directed the features *House Party 2* (1991), *Jason's Lyric* (1994), and *Kingdom Come* (2001). The romance of Adam Clayton Powell Jr. and jazz singer Hazel Scott was the centerpiece to this biopic about Powell, much of which was cribbed from distinguished *Washington Post* reporter Wil Haygood's powerful Powell biography, *King of the Cats*. Harry J. Lennix played Powell with Vanessa L. Williams as Scott.

JOHN McKAY

Movies/Miniseries: *Psychos* (1999, mini, co-directed with Andy Wilson), *A Waste of Shame: The Mystery of Shakespeare and His Sonnets* (2005), *Reichenbach Falls* (2006)

McKay's *Psychos* received a British Academy of Film and TV Arts Award nomination for best drama serial. Rupert Graves played William Shakespeare in *A Waste of Shame*, and Ronald Wilson played Arthur Conan Doyle in *Reichenbach Falls*.

ANDREW V. McLAGLEN
b. July 28, 1920, London, England

Movies/Miniseries: *The Log of the Black Pearl* (1975), *Stowaway to the Moon* (1975), *Banjo Hackett: Roamin' Free* (1976), *Trail of Danger* (1977), *Lost in Time* (1977), *Murder at the World Series* (1977), *Louis L'Amour's The Shadow Riders* (1982), *The Blue and the Gray* (1982, mini), *Travis McGee* (1983), *The Dirty Dozen: The Next Mission* (1985), *On the Wings of Eagles* (1986, mini).

McLaglen was the son of Irish prizefighter and actor Victor McLaglen, who won an Oscar for John Ford's *The Informer* (1935). Andy McLaglen grew up on the sets of Ford and John Wayne movies. McLaglen eventually became an assistant director for Wayne's Batjac Productions, including on Budd Boetticher's *The Bullfighter and*

the Lady (1951) and William A. "Wild Bill" Wellman's *Track of the Cat* (1954), *The High and the Mighty* (1954), and *Blood Alley* (1955). Most of McLaglen's first TV shows were westerns—116 episodes of putting Richard Boone through the paces on *Have Gun, Will Travel*, along with *Gunsmoke*, *Rawhide*, and *The Virginian*. In the 1970s he directed *Hec Ramsey* and *Banacek*. But mostly he stayed in features for Universal Pictures, directing six Wayne movies, including *McLintock!* (1963) and *The Undefeated* (1969), and four starring James Stewart, including *Shenandoah* (1965). McLaglen's films and TV shows were solid, muscular, unsurprising, standard-for-the-era horse operas, tank battles, and detective rituals. The work with Wayne and Stewart primed McLaglen for handling safe-harbor projects for loitering stars—William Holden, Richard Widmark, George Peppard, Roger Moore, et al.

The Log of the Black Pearl and *Travis McGee*—which starred Sam Elliott as novelist John D. MacDonald's famous title adventurer—both used at least an unpretentious boating-world backdrop. *Stowaway to the Moon* is a kid's wish-fulfillment adventure completely explained by its Disney-like title. *Banjo Hackett* tried to find star luster in former pro football quarterback Don Meredith. *The Shadow Riders* paired Elliott and Tom Selleck in a Western-tradition plot practically from the silent era as they were battling brothers on a tenuous post–Civil War adventure to thwart kidnappers.

The Dirty Dozen sequel was so derivative of the Robert Aldrich original that Richard Jaeckel utters lines nearly identical to those he mouthed in the first film. Lee Marvin, a master of expressive minimalism, and haggard after decades of bad habits, offered such an impression of imperturbability in the sequel that you expected him to doze off even during his training-drill upbraids.

By the time McLaglen made his two miniseries, he had approached anachronism, putting the stunt boys through their paces to get what appealed to John Wayne's audience. The eight-hour *The Blue and the Gray* was a compendium of dash and balderdash, with pockets of interest, particularly in Gregory Peck's performance as Abraham Lincoln and Sterling Hayden's as John Brown. It was well-costumed huffing and fretting toward the Civil War.

TOM McLOUGHLIN
b. 1950

***Hallmark Hall of Fame*:** *Journey* (1995)
Movies/Miniseries: *Sometimes They Come Back* (1991, aka *Stephen King's Sometimes They Come Back*), *In a Child's Name* (1991), *Something to Live For: The Alison Gertz Story* (1992, aka *Fatal Love*), *The Fire Next Time* (1993), *Murder of Innocence* (1993), *The Yarn Princess* (1994, aka *More Than a Miracle*), *Leave of Absence* (1994), *Take Me Home Again* (1994), *The Haunting of Helen Walker* (1995, aka *The Turn of the Screw*), *A Different Kind of Christmas* (1996, aka *Santa & Me*), *Leaving L.A.* (1997), *The Third Twin* (1998, aka *Ken Follett's The Third Twin*), *Any Day Now* (1998), *Behind the Mask* (1999), *Anya's Bell* (1999), *The Unsaid* (2001, aka *The Ties That Bind*), *Murder in Greenwich* (2002, aka *Dominick Dunne Presents: Murder in Greenwich*), *D.C. Sniper: 23 Days of Fear* (2003), *She's Too Young* (2004), *A Very Married Christmas* (2004), *Odd Girl Out* (2005), *Cyber Seduction: His Secret Life* (2005), *Not Like Everyone Else* (2006), *The Staircase Murders* (2007), *The Fab Five: The Texas Cheerleader Scandal* (2008)

McLoughlin wrote and directed one of the *Friday the 13th* sequels and worked to make comic actor Steven Banks a star on PBS. McLoughlin's first low-budget thriller was a haunted mausoleum number with three coeds to scare, including Meg Tilly, called *One Dark Night* (1983). He also directed the features *Date with an Angel* (1987) starring Phoebe Cates and *The Unsaid* (1991) with Andy Garcia.

In a Child's Name was a compelling look at a woman's travails as she tries to gain custody of her murdered sister's child after she learns her brother-in-law was the killer. Valerie Bertinelli rarely evinced the emotional range she displays as the sister, and should have received more recognition. The show received Emmy Award and Golden Globe nominations for outstanding miniseries. Michael Ontkean, Timothy Carhart, Mitchell Ryan, and Caroline Kava co-starred. McLoughlin also directed Bertinelli in *Murder of Innocence*, in which she enacted a psychologically disturbed woman, and *Haunting of Helen Walker*, a new version of Henry James's *The Turn of the Screw*, adapted by Hugh Whitemore.

Molly Ringwald played Alison Gertz, who contracted AIDS and campaigned to help educate people against it. *The Fire Next Time* was another well-mounted cause film on a late twentieth century issue, global warming. McLoughlin's enlightened film, starring Bonnie Bedelia and Craig T. Nelson, showed a 2017 in which the greenhouse effect is manifesting itself in a rash of hurricanes and floods. *The Yarn Princess* featured Jean Smart as a mildly retarded mother whose children may be taken away, and *Leave of Absence* enacted an extramarital affair between Brian Dennehy and Jacqueline Bisset.

Take Me Home Again was a sunset vehicle for Kirk Douglas, which was based by Ernest Thompson on Lamar Herrin's novel.

Jason Robards and Brenda Fricker play the grandparents of title character *Journey* (Max Pomeranc) and

his sister Cat (Eliza Dushku) and try to reconcile the youngsters' hurt when the mother (Meg Tilly) leaves them in the olders' custody. McLoughlin handled Patricia MacLachlan's adaptation of her own novel with deft care, drawing fine performances from each member of this ensemble.

Kelly McGillis starred in Ken Follett's thriller *The Third Twin*. Donald Sutherland starred as the chief of a ward of physically and mentally challenged patients in *Behind the Mask*, which evolved into a male bonding ritual with Matthew Fox. Della Reese played a blind woman in *Anya's Bell*. *D.C. Sniper* was torn from the headlines with some of the jagged edges smoothed by the presence of Charles S. Dutton. With *She's Too Young*, *Odd Girl Out*, *Cyber Seduction*, *Not Like Everyone Else*, and *The Fab Five*, McLoughlin turned his attention to teen issues.

MARY McMURRAY

Movies/Miniseries: *The Assam Garden* (1985), *To Have and to Hold* (1986, mini, co-directed with John Bruce), *At Bertram's Hotel* (1987, aka *Miss Marple: At Bertram's Hotel*), *A Guilty Thing Surprised* (1988, mini), *No Crying He Makes* (1988), *The Veiled One* (1989), *Family* (1989), *From Doon with Death* (1991), *Kissing the Gunner's Daughter* (1992), *The Negotiator* (1994), *Pigeon Summer* (1995, mini), *Cadfael: The Potter's Field* (1998)

McMurray's series work includes episodes of *The Bill*, *Taggart*, *Harry*, and *Degrees of Error*. Deborah Kerr starred in *The Assam Garden*. Amanda Redman plays a surrogate mother for her sister in *To Have and to Hold*, but slips off on the sly to make love with her brother-in-law instead of using artificial insemination, setting the stage for familial bathos. *No Crying He Makes* and *The Veiled One* were based on Ruth Rendell novels with George Baker the chief inspector in both and Jane Horrocks involved in the former and Ian Fitzgibbon in the latter. *From Doon with Death* and *Kissing the Gunner's Daughter* continued the Rendell/Baker alliance.

The Negotiator was a character piece for Brian Cox, who refuses to be brought in to the desk from beat-cop work and finds it intriguing that the colleagues trying to persuade him may have ulterior motives.

SEAN McNAMARA

Movies: *Caspar: A Spirited Beginning* (1997), *Caspar Meets Wendy* (1998), *Wild Grizzly* (1999), *The Trial of Old Drum* (2002), *The Even Stevens Movie* (2003), *The Cutting Edge: Going for the Gold* (2006, aka *The Cutting Edge 2*)

McNamara's features include *3 Ninjas: High Noon at Mega Mountain* (1998), *PUNKS* (1999) with Randy Quaid, *Treehouse Hostage* (1999) with Jim Varney, *Race to Space* (2001) featuring James Woods and Annabeth Gish, and other kids' movies on the big and small screens. His series work includes episodes of *That's So Raven* and *Cake*. McNamara's *Cutting Edge* movie is the belated sequel to Paul Michael Glaser's figure-skating movie, *The Cutting Edge* (1992), starring Moira Kelly. Christy Carlson Romano starred in the sequel.

JOHN McNAUGHTON

Movies: *Girls in Prison* (1994), *Lansky* (1999)

McNaughton became a sort of can-do director with edgy or experimental projects, including the widely appreciated *Henry: Portrait of a Serial Killer* (1986), which was based by McNaughton and Richard Fire on the actual life of Henry Lee Lucas and starred Michael Rooker in an unsettling title performance. McNaughton directed Eric Bogosian's *Sex, Drugs, Rock & Roll* (1991), *Mad Dog & Glory* (1993) with Robert De Niro and Bill Murray, the sexy noir *Wild Things* (1998), and *Speaking of Sex* (2001). McNaughton also directed several documentaries as well as episodes of *Homicide: Life on the Street*; *Push, Nevada*; and *Without a Trace*.

Girls in Prison, starring Anne Heche and Ione Skye, was based on a screenplay by Sam Fuller and Christa Lang that didn't hit the exploitation highs or lows suggested by its title. *Lansky* was a biopic based on the life of racketeer Meyer Lansky, played by Richard Dreyfuss. Some of the mugs who McNaughton turned out in period threads include Max Perlich, Eric Roberts, and Anthony LaPaglia.

JOHN McPHERSON

Movies: *Strays* (1991), *Dirty Work* (1992, co-directed with Jon Taylor), *Fade to Black* (1993), *Incident at Deception Ridge* (1994, aka *Terror at Deception Ridge*), *Simon & Simon: In Trouble Again* (1995), *Seven Days* (1998)

McPherson directed multiple episodes of *The Incredible Hulk*, *Alien Nation*, and *Swamp Thing* as well as *JAG*, *Sliders*, *Nash Bridges*, and *Beverly Hills 90210*. A couple of friendly cats are not the only inhabitants of a beautiful rural home bought by a family in *Strays*, starring Kathleen Quinlan and Timothy Busfield. *Fade to Black* is a murder mysery involving Busfield and Heather Locklear. Cons who kidnap rich men's wives get more than they bargained for in *Incident at Deception Ridge*

as they end up with an unwanted busload of travelers. Michael O'Keefe, Ed Begley Jr., Michelle Johnson, and Linda Purl starred. In *Seven Days*, governmental agents are supplied with a time machine to go back in time to thwart a presidential assassination.

GERALD McRANEY
b. August 19, 1947, Collins, Mississippi

Movie: *Love and Curses . . . And All That Jazz* (1991)

McRaney starred in the series *Simon & Simon*, *Major Dad*, and *Deadwood* along with many TV movies. In *Love and Curses* McRaney plays a physician whose private detective wife (Delta Burke) investigates the supposed voodoo-inspired resurrection of a deceased woman (Elizabeth Ashley).

DONALD McWHINNIE
b. October 16, 1920, Rotherham, England; d. October 8, 1987

***Theatre 625*:** *Unman, Wittering & Zigo* (1965)
***Wednesday Play*:** *Smoke Screen* (1969)
***Play of the Month*:** *The Moon and Sixpence* (1967), *Howards End* (1970), *Stephen D* (1972), *A Room with a View* (1973), *The Wood Demon* (1974), *The Country Wife* (1977)
Movies/Miniseries: *Sword of Honor* (1967, mini), *The Jazz Age* (1967, co-directed with Piers Haggard, Michael Hays, David Sullivan Proudfoot, David Saire, Peter Sasdy), *Elizabeth R* (1972, mini, co-directed with Roderick Graham, Richard Martin, Claude Whatham, Herbert Wise), *The Four Beauties* (1973), *Country Matters* (1974, mini, co-directed with Barry Davis, John Mackenzie, Richard Martin), *Fall of Eagles* (1974, mini, co-directed with Stuart Burge, David Cunliffe, Gareth Davies, James Ferman, Bill Hays, Michael Lindsay-Hogg, David Sullivan Proudfoot, Rudolph Cartier), *Moll Flanders* (1975), *John Macnab* (1975, mini), *Much Ado About Nothing* (1978), *The Miser* (1979, aka *The Miser or the Laird o' Grippy*), *Love in a Cold Climate* (1980, mini), *Joyce in June* (1982)

McWhinnie worked in various administrative capacities for the BBC in the late 1940s and early 1950s, including as drama script editor from 1951 to 1953. He was nominated for a Tony Award for best director of 1962 for Harold Pinter's *The Caretaker*. He also directed on such TV series as *Thirty-Minute Theatre*, *Home and Away*, and *Rumpole of the Bailey*. *Unman, Wittering & Zigo*, about intrigues and mob mentality usurping the voices of reason at a British public school, aired in the United States in 1968 on *NET Playhouse*.

The director's career was helped by his involvement in *Elizabeth R*, with its magnificent performance by Glenda Jackson. This landmark British miniseries was a great public-TV success in America, leading to network adoption of the miniseries form. Julia Foster played McWhinnie's *Moll Flanders*. *Much Ado About Nothing* starred the ensemble of Michael York, Penelope Keith, Ian Richardson, Ciaran Madden, Anthony Andrews, and Nigel Davenport. *Love in a Cold Climate* starred Judi Dench. Stephen Rea and Gabriel Byrne co-starred in *Joyce in June*.

The director's affinity for the works of E.M. Forster was the common ground in his presentations on *The Play of the Month*. Glenda Jackson received another of her BAFTA nominations for McWhinnie's version of *Howards End*, and Judy Geeson played the lead in Forster's *A Room with a View*. Also on that prestigious anthology, Charles Gray enacted the artist Strickland in *The Moon and Sixpence*, Hugh Leonard adapted James Joyce's *Stephen Dedalus* with Donal McCann, Helen Mirren took center-stage in *The Country Wife*, and Ian Holm, Francesca Annis, and McCann starred in Anton Chekhov's *The Wood Demon*.

PETER MEDAK
b. December 23, 1937, Budapest, Hungary

Movies/Miniseries: *The Third Girl from the Left* (1973), *The Rocking Horse Winner* (1977), *The Babysitter* (1980), *Mistress of Paradise* (1981), *Cry for the Strangers* (1982), *Breakin' Through* (1984), *The Hunchback* (1997, aka *Quasimodo*, aka *The Hunchback of Notre Dame*), *David Copperfield* (2000), *Feast of All Saints* (2001, mini, aka *Anne Rice's The Feast of All Saints*), *Marple: By the Pricking of My Thumbs* (2004)

Medak was the second unit director on Guy Hamilton's *Funeral in Berlin* (1967) and Leslie H. Martinson's *Fathom* (1967). Medak moved easily between features and TV, Britain and America, working in a variety of genres. His features have steadily challenged the status-quo, but never included a breakout hit despite the cult status of some of them: *A Day in the Death of Joe Egg* (1972) with Alan Bates, *The Ruling Class* (1972) with Peter O'Toole, *The Changeling* (1980) with George C. Scott, *Zorro, the Gay Blade* (1981) with George Hamilton, *The Men's Club* (1986), *The Krays* (1990, aka *The Kray Brothers*), *Let Him Have It* (1991), and *Romeo Is Bleeding* (1993) with Lena Olin and Gary Oldman. Medak directed episodes of *Hart to Hart*, *China Beach*, *Faerie Tale Theatre*, *House, M.D.*, and others.

The Third Girl from the Left was an agreeable vehicle for Kim Novak as an aging chorus girl facing reality. *The Babysitter* starred Stephanie Zimbalist as a live-in nanny to a brat (Quinn Cummings), but the parents (William Shatner, Patty Duke Astin) begin to find that the bigger brat is the bigger girl. *Mistress in Paradise* resituated Genevieve Bujold into the role of a Louisiana plantation owner's second wife, who realizes that her predecessor might have been murdered. A small coastal town seems unfriendly to a new couple (Patrick Duffy, Cindy Pickett) in *Cry for the Strangers*, but it then gets downright murderous during a series of storms.

The Hunchback was a well-appointed new go at an old chestnut. Medak enlisted Mandy Patinkin to play Quasimodo, with Richard Harris as Friar Frollo, and Salma Hayek as Esmerelda. The show, which originally aired on TNT, received four Emmy Award nominations, including for art direction and costumes. Medak tried another remake for TNT, this time of Charles Dickens's *David Copperfield* with an international cast featuring Hugh Dancy in the title role with Sally Field, Michael Richards, Nigel Davenport, Alec McCowen, Anthony Andrews, Edward Hardwicke, Eileen Atkins, Freddie Jones, and Murray Melvin. John Goldsmith wrote the adaptation, and the costumes received an Emmy nomination.

Feast of All Saints, one of Anne Rice's excursions into old-time New Orleans with race relations at the fore, received three Emmy nominations for its striking appearance. The galaxy rounded up for the occasion included Jennifer Beals, James Earl Jones, Forest Whitaker, Ruby Dee, Eartha Kitt, Ossie Davis, Pam Grier, Gloria Reuben, Jasmine Guy, Ben Vereen, and Peter Gallagher.

DON MEDFORD
b. Donald Muller, 1917

Movies: *Incident in San Francisco* (1971), *The Clone Master* (1978), *Coach of the Year* (1980, co-directed with Andy Sidaris), *Sizzle* (1981), *Hell Town* (1985, aka *Father of Hell Town*)

In four decades of in-demand freelance work, Medford directed on many of TV's best-known shows from the early 1950s through the late 1980s, including *Tales of Tomorrow*, *Medallion Theatre*, *Alfred Hitchcock Presents*, *Climax!*, *M Squad*, *Suspicion*, *The Rifleman*, *The Untouchables*, *The Twilight Zone*, *12 O'clock High*, *The Fugitive*, *The Streets of San Francisco*, *Baretta*, and *Dynasty*.

Medford helmed at least four two-part episodes of established series, including *The Executioners* on *The FBI* that was packaged abroad as the feature, *Cosa Nostra, Arch Enemy of the FBI* (1967) featuring Robert Duvall and Walter Pidgeon as well as series regular Efrem Zimbalist, Jr. Medford's three features are *The Hunting Party* (1970) with Gene Hackman, *The Organization* (1970) with Sidney Poitier, and *The Fuzz Brothers* (1971) with Louis Gossett Jr.

Incident in San Francisco cast Richard Kiley as a man who thwarts a mugging, is charged with the assailant's murder, and finds himself framed by the victim and another witness who don't corroborate his story. *Sizzle* is dress-up time for Loni Anderson as a small-town cabaret singer in gangland Chicago whose charms become a magnet for crime kingpin John Forsythe, cast against type. It's an Aaron Spelling production co-starring Leslie Uggams and Roy Thinnis.

HARVEY MEDLINSKY

Specials: *Barefoot in the Park* (1982), *Plaza Suite* (1982)

Medlinsky directed on *The Bob Newhart Show*, *Mork & Mindy*, and *Who's the Boss?*. Both of his productions of Neil Simon plays were HBO presentations in the early days of cable, when economically produced stage plays both helped fill programming time and attracted premium performers. *Barefoot in the Park* starred Richard Thomas and Bess Armstrong as the newlywed Bratters with the support of Barbara Barrie, James Cromwell, and Hans Conreid. The gimmick for *Plaza Suite* was that stars Lee Grant and Jerry Orbach played three roles apiece.

FRANCIS MEGAHY
b. 1937, Manchester, England

Movies: *Flashpoint Africa* (1984), *Minder on the Orient Express* (1986)

Megahy directed episodes of *The Professionals*, *CATS Eyes*, *Dempsey & Makepeace*, *Minder*, *Lovejoy*, and others. Megahy, who writes most of the projects he directs, directed the features *Freelance* (1971) and *The Great Riviera Bank Robbery* (1979), both with Ian McShane, as well as *Real Life* (1984) with Rupert Everett, *Red Sun Rising* (1994), and *The Disappearance of Kevin Johnson* (1997), a send-up of a Hollywood missing-persons mystery featuring James Coburn, Dudley Moore, and Pierce Brosnan as themselves.

Flashpoint Africa was about media manipulation in an African republic where a rebel leader (Ken Gampu) has taken hostages. A TV reporter (Gayle Hunnicutt) and her cameraman (Siegfried Rauch) follow the events. Trevor Howard co-starred in one of his last roles. Megahy shot

the film in South Africa. *Minder on the Orient Express* was a spin-off movie from the British TV series *Minder.*

JEFFREY MELMAN

Movies: *A Family for Joe* (1990), *Saved by the Bell: Wedding in Las Vegas* (1994)

A sitcom specialist, Melman directed episodes of *Night Court, Wings, The Fresh Prince of Bel-Air, Beverly Hills 90210, Parker Lewis Can't Lose, The George Carlin Show, Just Shoot Me!, Everybody Loves Raymond, Frasier, Malcolm in the Middle, Desperate Housewives, Grey's Anatomy,* etc.

A Family for Joe was the pilot for the anomaly of a Robert Mitchum sitcom, which was canceled after half a season. The film noir icon played a cranky hobo who is coerced into posing as the grandfather for a family of upper-middle-class orphans who don't want to be put in foster homes. Mitchum anchored the movie with an appropriate sense of droll reluctance.

CHRISTOPHER MENAUL

***BBC2 Playhouse*:** *The Kindness of Mrs. Radcliffe* (1971)
***Play for Today*:** *Packman's Barn* (1976), *The Cry* (1984)
Movies/Miniseries: *The Case of the Frightened Lady* (1983), *Punters* (1984), *Precious Bane* (1989), *A Dangerous Man: Lawrence After Arabia* (1990), *Prime Suspect* (1991, mini, aka *Prime Suspect 1: A Price to Pay*), *Fatherland* (1994), *Bright Hair* (1997), *One Kill* (2000), *The Forsyte Saga* (2002, mini, co-directed with Dave Moore), *State of Mind* (2003, mini), *Wall of Silence* (2004), *Belonging* (2004), *Planespotting* (2005), *Secret Smile* (2005), *See No More: The Moors Murders* (2006), *Saddam's Tribe* (2007, aka *Saddam's Tribe: Bound by Blood*)

The Case of the Frightened Lady starred Virginia McKenna in the adaptation of an Edgar Wallace play. *Punters* featured Sean Bean, and *Precious Bane* top-lined Janet McTeer in the adaptation of a Mary Webb novel as a young woman in a society family that looks down upon her because of her harelip.

A Dangerous Man revisits the legendary T. E. Lawrence in 1919, when he argued at the Paris Peace Conference in behalf of King Feisal's bid for Arab independence. Ralph Fiennes delivered a fine performance as Lawrence, who had been played by Peter O'Toole in David Lean's spectacular Academy Award–winning best picture *Lawrence of Arabia* (1962). Alexander Saddig co-starred as Feisal.

Menaul started Helen Mirren down the *Prime Suspect* path in a seminal British murder mystery with the undertow theme of sexism. Mirren superbly enacts a police inspector, Jane Tennison, investigating serial murders that appear to be the result of sexual hostility while she also faces blunt chauvinism on the job from fellow policemen. The show won four British Academy of Film and TV Arts Awards from nine nominations. Menaul shared in the best drama award with writer Lynda La Pante and producer Don Leaver. Mirren deservingly took home the best actress honors, Edward Mansell won for film editing, and Ken Morgan for the cinematography. Also nominated were co-stars Zoe Wanamaker and Tom Bell. The excellent supporting cast also included Tom Wilkinson, Bryan Pringle, and Ralph Fiennes.

Fatherland was based on the Robert Harris novel that speculated on what would have happened had Germany won World War II. Rutger Hauer, Miranda Richardson, and Peter Vaughn co-starred. In *Bright Hair,* similar murders a generation apart in a small village may have something to do with Ann Devenish, played by Emilia Fox, who discovered the first body as a mischievous child and has experienced blackouts and been haunted by the incident ever since. *One Kill* was based on an actual court case concerning a tryst between Marine officers, and her murder of him when he tries to rape her after she decides to back out of the affair. Anne Heche and Sam Shepard starred with Eric Stoltz as her Marine attorney.

The Forsyte Saga marked a return to the story of the first great British miniseries to make an impact on American audiences, critics, and network executives after its success on public TV. Brenda Blethyn was nominated for a BAFTA for *Belonging*, about a middle-aged woman who's left to care for the parents of her husband, who has flown the coop with a much younger woman. In *Secret Smile* David Tennant plays a cad who dumps a girl in favor of her sister.

GEORGE MENDELUK
b. March 20, 1948, Augsburg, Bavaria, Germany

Movies: *Secret Lives* (2005), *Deck the Halls* (2005), *Presumed Dead* (2006), *12 Hours to Live* (2006), *Her Fatal Flaw* (2006), *Under the Mistletoe* (2006), *Secrets of an Undercover Wife* (2007), *Judicial Indiscretion* (2007), *Destination: Infestation* (2007, aka *Ants on a Plane*), *I Know What I Saw* (2007), *The Secret Lives of Second Wives* (2007), *The Room at the End of the Hall* (2008)

Mendeluk's series directing includes on *Miami Vice, Kung Fu: The Legend Continues, Due South, The Net, Relic Hunter, Hercules,* and others. Mendeluk has made TV movies starring Anne Archer, Shawnee Smith, Sheri-

lyn Fenn, Ione Skye, Gabrielle Carteris, etc. *Destination: Infestation* brings bullet ants aboard a flight out of the Colombia rainforest and pain for the passengers.

RAYMOND MENMUIR

***Wednesday Play*:** *Person to Person* (1967), *Another Day, Another Dollar* (1967), *Rebel in the Grave* (1968)
Movies/Miniseries: *Turning Point* (1960), *The Life and Death of King Richard II* (1960), *A Pin to See the Peepshow* (1973, mini), *Upstairs, Downstairs* (1974, mini, co-directed with Bill Bain, Cyril Coke, Christopher Hodson, Herbert Wise), *The Nine Tailors* (1975, mini, aka *Lord Peter Wimsey: The Nine Tailors*), *Holding On* (1977, mini, co-directed with Gerry Mill), *London Belongs to Me* (1977, mini, co-directed with Bill Hays), *The Duchess of Duke Street* (1979, mini, co-directed with Bill Bain, Cyril Coke, Simon Langton)

Menmuir's beginnings as a director were for Australia's fledgling TV industry, including a production of Shakespeare's *Richard II*. An occasional producer, Menmuir directed on such series as *The Avengers*, *Armchair Mystery Theatre*, *The Troubleshooters*, *Sutherland's Law*, and others. *Person to Person* co-starred Elizabeth Sellars and Michael Standing, who wrote and acted in Menmuir's next show on *Wednesday Play*, *Another Day, Another Dollar*. Michael York and Gregoire Aslan starred in Marc Brandell's *Rebel in the Grave*. Menmuir's greatest contribution to British TV was as a co-director of the landmark maiden season of the rightfully legendary *Upstairs, Downstairs*.

Francesa Annis received a British Academy of Film and TV Arts Award nomination for *A Pin to See the Peepshow*, about a woman and her young swain who are charged in her husband's murder. In *The Nine Tailors*, novelist Dorothy Leigh Sayers's Victorian-era sleuth Lord Peter Wimsey is called back to an English countryside hamlet by the local vicar to investigate a murder. Ian Carmichael provided the easy intelligence and urbanity as Wimsey.

BURGESS MEREDITH
b. November 16, 1907, Cleveland, Ohio;
d. September 9, 1997, Malibu, California

***Playhouse 90*:** *The Jet-Propelled Couch* (1957, co-directed with James B. Clark)

Meredith was nominated for Academy Awards for *The Day of the Locust* (1975) and *Rocky* (1976), and for Emmy Awards for *Tail Gunner Joe* (1977) and *The Last Hurrah* (1977). He acted in more than 150 features and shows including Lewis Milestone's *Of Mice and Men* (1939) and William A. Wellman's *The Story of G.I. Joe* (1945). He wrote *Diary of a Chambermaid* (1946) and directed *The Man on the Eiffel Tower* (1950) and *The Yin and Yang of Mr. Go* (1970), a bizarre Hong Kong travelogue starring a youthful Jeff Bridges.

In *The Jet-Propelled Couch*, David Wayne plays an atomic physicist who informs his psychiatrist (Donald O'Connor) that he regularly takes trips to another planet. Peter Lorre and Gale Gordon co-starred in this serio-comic adaptation of the Dr. Robert Lindner book, *The 50-Minute Hour*.

RAFFAELE MERTES

Movies: *Esther* (1999), *Mary Magdalene* (2000), *The Apocalypse* (2002)

A cinematographer who has shot many international co-productions, Mertes's Biblical films as director of photography include Roger Young's *Joseph* (1995), *Moses* (1995), and *Solomon* (1997). Most of Mertes's productions as a director were made in the Italian language.

Louise Lombard starred as *Esther*, the beauty who becomes Queen of Persia and turns the tide of bigotry against the Jews with her cunning and wiles. Mertes's international assemblage included Ornella Muti, F. Murray Abraham, Jurgen Prochnow, and Umberto Orsini. In *The Apocalypse* Richard Harris, in one of his last roles, starred as John the Baptist.

ROLAND MESA

Movie: *Revenge of the Nerds III: The Next Generation* (1992)

Mesa directed an episode of *Tales from the Crypt* and a "mockumentary" short, *In the Director's Chair: The Man Who Invented Edward Scissorhands* (1990), a send-up of film documentaries filled with bogus clips and lies about Tim Burton. As for the nerds, Robert Carradine leads them against the campus jocks.

CEDRIC MESSINA
b. c. 1920, Port Elizabeth, South Africa;
d. April 30, 1993

***Play of the Month*:** *The Three Sisters* (1970), *Ross* (1970), *The Cherry Orchard* (1971), *The Merchant of Venice* (1972), *Pygmalion* (1973), *The Apple Cart* (1975), *The Little Minister* (1975), *Heartbreak House* (1977)

***BBC2 Playhouse*:** *A Song at Twilight* (1982), *Come into the Garden, Maud* (1982)

A major shepherd of British plays on TV during the 1960s, 1970s, and 1980s, Messina produced 86 of the 119 installments of the seminal anthology, *The Play of the Month*, as well as 15 installments of *Theatre 625*, and an even dozen of the great *The Complete Dramatic Works of William Shakespeare*. Primarily concerned with the careful adaptation of literary classics as a producer and director, Messina's roster of productions includes versions of works by Daniel Dafoe, Victor Hugo, Georges Feydou, George Bernard Shaw, George Orwell, and Noel Coward.

Messina's casting was impeccable throughout his career, perhaps as much a result of his producer's acumen as his director's intuition. For his version of Anton Chekhov's *The Three Sisters*, the players included Janet Suzman, Eileen Atkins, Michele Dotrice, Anthony Hopkins, Jill Bennett, and Joss Ackland. Messina's version of Chekhov's *The Cherry Orchard* featured Jenny Agutter, Peggy Ashcroft, Edward Woodward, and Celia Johnson. In *Ross*, Terence Rattigan's play about T. E. Lawrence, Ian McKellan played the intrepid statesman/adventurer. Frank Finlay played Shylock in *The Merchant of Venice* with Maggie Smith as Portia.

Lynn Redgrave was Eliza Doolittle and James Villiers Professor Henry Higgins in *Pygmalion*. In another Shavian exercise, Helen Mirren, Nigel Davenport, Prunella Scales, Beryl Reid, and Bill Fraser starred in Messina's *The Apple Cart*. Mirren was also in Messina's version of J. M. Barrie's *The Little Minister*. And the director secured John Gielgud as Shotover in *Heartbreak House*. He combined Deborah Kerr and Paul Scofield in Coward's *A Song at Twilight*, and Scofield and Geraldine McEwan in Coward's *Come into the Garden, Maud*.

PHILIP FRANK MESSINA

Movie: *Spy* (1989)

Messina wrote and directed the low-budget feature *With Friends Like These . . .* (1998), in which four buddies compete for the same small role in a Martin Scorsese film. Messina also wrote Douglas Trumbull's *Brainstorm* (1983) with Natalie Wood, and Ron Satlof's miniseries *Original Sin* (1989) with Charlton Heston. In *Spy* Bruce Greenwood plays a burned-out espionage operative who elects to have a new face, occupation, and life. But he misses his wife (Catherine Hicks), who divorced him years ago because of his former occupation. He relocates her, finds she's being watched by another operative, and the reunited pair plot a way out of her surveillance.

ALAN METTER

Movies: *Working Tra$h* (1990), *Summertime Switch* (1994), *The Growing Pains Movie* (2000)

Metter directed the features *Girls Just Want to Have Fun* (1985) with Helen Hunt, *Back to School* (1986) with Rodney Dangerfield, *Moving* (1988) with Richard Pryor, *Cold Dog Soup* (1990) with Randy Quaid, *Police Academy 7: Mission to Moscow* (1994), and *Billboard Dad* (1998).

Although he has worked in music videos, Metter's career mostly has been in light comedy. In *Working Tra$h*, Ben Stiller and George Carlin play janitors in a stock brokerage who make investments based on tips from the brokers' wastebaskets. *Summertime Switch* features the misadventures of two youths who accidentally have their summer agendas confused: the rich kid is sent to a detention center and the delinquent ends up in a swank resort.

ALAN METZGER

Movies: *Kojak: The Price of Justice* (1987), *Top of the Hill* (1989), *Kojak: None So Blind* (1990), *The China Lake Murders* (1990), *Murder C.O.D.* (1990), *Fatal Exposure* (1991), *Red Wind* (1991), *In the Shadow of a Killer* (1992), *Exclusive* (1992), *From the Files of Joseph Wambaugh: A Jury of One* (1992), *Black Widow Murders: The Blanche Taylor Moore Story* (1993), *Roommates* (1994), *Deadly Vows* (1994), *New Eden* (1994), *Trial by Fire* (1995), *A Dangerous Affair* (1995), *Frequent Flyer* (1996), *For My Daughter's Honor* (1996, aka *Indecent Seduction*), *Circle of Deceit* (1998), *A Father for Brittany* (1998, aka *A Change of Heart*), *Nightmare in Big Sky Country* (1998), *Carriers* (1998), *Michael Jordan: An American Hero* (1999, aka *American Hero: The Michael Jordan Story*), *Take My Advice: The Ann and Abby Story* (1999), *If You Believe* (1999), *The Familiar Stranger* (2001), *Snap Decision* (2001)

Metzger was the cinematographer on *Andy Warhol's Bad* (1977) and Raphael Silver's *On the Yard* (1978) starring John Heard. Metzger also was director of photography on TV movies directed by Robert Markowitz, Richard Pearce, Marvin J. Chomsky, and Joseph Hardy.

Michael Parks plays a rogue cop who kills a few people every season in *The China Lake Murders*, and Tom Skerritt fills the bill as the local law trying to solve the crimes. Both it and *Murder C.O.D.* were nicely paced games of wit, the latter with William Devane as the hired killer who blackmails the Portland, Oregon, family that benefits from his deadly action.

In *Fatal Exposure*, Mare Winningham picks up the wrong set of photos at the processing lab, those depicting

an assassin's target. A decade later in Metzger's *Snap Decision*, Winningham again had photo lab problems, this time with pictures dropped off for development depicting her kids gamboling in the nude—photos construed by a lab worker to point toward child pornography.

In between, Metzger became a prime shepherd of the 1990s TV/cable-movie thriller mill, directing Lisa Hartman in *Red Wind*, Scott Bakula as a cop whose philosophical rejection of the death penalty gets tested in *In the Shadow of a Killer*, Suzanne Somers as a TV reporter investigating a gangland slaughter in *Exclusive*, John Spencer as a troubled cop in Joseph Wambaugh's *A Jury of One*, Elizabeth Montgomery as Blanche Taylor Moore in *Black Widow Murders*, Gerald McRaney as an increasingly erratic charmer in *Deadly Vows*, Connie Sellecca in *A Dangerous Affair*, and Esai Morales cheating on Janine Turner in *Circle of Deceit*.

Roommates was an engaging exercise in male détente between a homophobic bigot (Randy Quaid) and a well-educated gay gentleman (Eric Stoltz) who share a room at a halfway house for AIDS patients. *New Eden* starred Lisa Bonet and Stephen Baldwin surviving on a desert planet. Jack Wagner played an airline pilot in the euphemistically titled *Frequent Flyer*, looking to wed Nicole Eggert despite the fact that he has wives Shelley Hack and Joan Severance ensconced in other cities. *For My Daughter's Honor* concerned a small-town Oklahoma high school football coach (Gary Cole) who's accused of a sexual relationship with a 14-year-old student (Nicholle Tom). *A Father for Brittany* was an unusual take on the adoption process as Andrew McCarthy follows through on it despite the death of his wife (Teri Polo).

In *Carriers*, U.S. Navy investigators Judith Light and Bill Nunn with journalist Pamela Reed track a deadly synthetic virus to Alabama. Michael Jace played Michael Jordan in a pedestrian biopic. Not much better with twice the subject matter was *The Ann and Abby Story*, about syndicated newspaper advice columnists Ann Landers and Abigail Van Burten, twins both played by Wendie Malick. Metzger frames their story with smatterings of history to mark the passage of time. *If You Believe* is a modern-day retooling of the Scrooge chestnut with Ally Walker. Metzger then directed Margaret Colin as a single mother in the compelling *The Familiar Stranger*. She discovers that instead of dying, her ex-husband (Jay O. Sanders) faked his death 10 years before and assumed another identity.

KEVIN MEYER
b. Greeley, Colorado

Movies: *Invasion of Privacy* (1992), *Under Investigation* (1993)

Meyer directed student films about the Civil War that starred John Agar. Meyer wrote both of the cable thrillers that he directed. *Invasion of Privacy* starred Robby Benson as a psychopath obsessed with Jennifer O'Neill. Slovenly police detective Harry Hamlin investigates a sadomasochistic murder in artist Joanna Pacula's apartment in *Under Investigation*, which co-starred Ed Lauter.

NICHOLAS MEYER
b. December 24, 1945, New York City

Movies: *The Day After* (1983), *Vendetta* (1999)

Meyer wrote the screenplays for Herbert Ross's *The Seven-Percent Solution* (1976), Adrian Lyne's *Fatal Attraction* (1987), and Jon Amiel's *Sommersby* (1993). TV movies that Meyer wrote include Jeremy Kagan's *Judge Dee and the Monastery Murders* (1974) and Joe Sargent's *The Night That Panicked America* (1975). Meyers's features as a director include *Time After Time* (1979), *Star Trek: The Wrath of Kahn* (1982), *Volunteers* (1985), *The Deceivers* (1988), *Company Business* (1991), and *Star Trek IV: Undiscovered Country* (1991).

The Day After was a TV event, portraying the before, during, and after of a nuclear holocaust in a Kansas town. Meyer didn't spare the horrific effects. After its airing, the film stirred controversy by reigniting antinuclear protests and speculation over the pro-Soviet sentiments expressed in the film's U.S.–USSR clash. Jason Robards starred with John Lithgow, JoBeth Williams, Steve Guttenberg, Amy Madigan, Bibi Besch, and Arliss Howard. The film was nominated for 12 Emmy Awards, including for outstanding special, Meyer, Lithgow, Edward Hume's script, Gayne Rescher's cinematography, and the special visual effects.

Vendetta, an HBO presentation, starred Christopher Walken in a tale based on fact, about the largest mass lynching in American history. In the 1890s, nine New Orleans dock workers of Sicilian extraction were acquitted of the murder of a policeman investigating corruption. Vigilantes felt otherwise, and mob rule prevailed. Meyer's period detail was interesting, and co-starring were Edward Herrmann, Bruce Davison, and Joaquim de Almeida.

JANET MEYERS

Movies: *Letter to My Killer* (1995), *The Ripper* (1997), *The Expendables* (2000)

Among the features Meyers produced were *Closetland* (1991) and *Inventing the Abbotts* (1997). In *Letter to My Killer*, a demolition worker finds the title object at a

job site. It's a 30-year-old artifact that pins the writer's murder on several men who became bastions of the community. The worker (Nick Chinlund) and his wife (Mare Winningham) try to blackmail them with the letter. Josef Sommer and Rip Torn co-stared. *The Ripper* is another examination of London's Jack, this time with Patrick Bergin investigating and falling for Gabrielle Anwar.

The Expendables puts a twist on the *Dirty Dozen* theme: A group of female convicts volunteer for a covert commando raid to rescue a Cuban American presidential advisor from one of Castro's jails. Brett Cullen was the commander of a team including Robin Givens, Julie Carmen, and Tempestt Bledsoe.

RICHARD MICHAELS

Movies/Miniseries: *Once an Eagle* (1976, mini, co-directed with E. W. Swackhamer), *Charlie Cobb: Nice Night for a Hanging* (1977), *Having Babies II* (1977), *Leave Yesterday Behind* (1978), *My Husband Is Missing* (1978), *And Your Name Is Jonah* (1979), *Once Upon a Family* (1980), *The Plutonium Incident* (1980), *Scared Straight: Another Story* (1980), *Homeward Bound* (1980), *Berlin Tunnel 21* (1981), *The Children Nobody Wanted* (1981), *One Cooks, the Other Doesn't* (1983), *Sadat* (1983), *Jessie* (1984), *Silence of the Heart* (1984), *Heart of a Champion: The Ray Mancini Story* (1985), *Rockabye* (1986), *I'll Take Manhattan* (1987, mini, co-directed with Douglas Hickox), *Red River* (1988), *Indiscreet* (1988), *Love and Betrayal* (1989, aka *Throw Away Wives*), *Leona Helmsley: The Queen of Mean* (1990, aka *The Queen of Mean*), *Her Wicked Ways* (1991, aka *Lethal Charm*), *Triumph of the Heart: The Rickey Bell Story* (1991), *Backfield in Motion* (1991), *Miss America: Behind the Crown* (1992), *Father and Scout* (1994)
Special: *How Come Nobody's on Our Side?* (1975)

Michaels was a seminal producer and director on Elizabeth Montgomery's classic sitcom *Bewitched*, which ran on ABC from 1964 to 1972. Michaels also directed episodes of *Ellery Queen*, *Delvecchio*, *Big Hawaii*, and *Leg Work*. *How Come Nobody's on Our Side?* played like an extended sitcom caper featuring Adam Roarke, Penny Marshall, and Rob Reiner.

Once an Eagle established Michaels as a steady workhorse in TV movies and miniseries. Based on Anton Myrer's novel, this nine-hour epic covered the U.S. Army exploits of two officers from World War I through the Vietnam War. The large cast included Sam Elliott, Cliff Potts, Glenn Ford, Melanie Griffith, Barry Sullivan, Amy Irving, Darleen Carr, Forrest Tucker, Ralph Bellamy, Kim Hunter, Lynda Day George, Clu Gulager, David Wayne, et al.

Gulager was Michaels's private eye *Charlie Cobb*. In *Leave Yesterday Behind*, horsewoman Carrie Fisher attempts to reenergize polo-accident paraplegic John Ritter. In *My Husband Is Missing*, Sally Struthers journeys to South Vietnam to find her husband, a pilot who had been shot down by enemy fire, and Tony Musante enacts a Canadian reporter who sees her as a story opportunity. *And Your Name Is Jonah* features Struthers and James Woods as parents of a boy who is misdiagnosed as mentally retarded, when he's just deaf. Barry Bostwick is a suddenly single father in *Once Upon a Family*. Unsafe conditions at a nuclear power plant are the subject of *The Plutonium Incident*, which followed on the heels of James Bridges's theatrical hit *The China Syndrome* (1979), but prefigured Mike Nichols's very similar *Silkwood* (1983). Janet Margolin and Powers Boothe starred.

Three generations of males are involved in *Homeward Bound*, as Moosie Drier is the dying boy, David Soul the divorced father, and Barnard Hughes the estranged grandfather. *Berlin Tunnel 21*, adapted from Donald Lindquist's novel by John Gay, concerned efforts to dig an escape route under the Berlin Wall to smuggle out refugees. Richard Thomas, Jose Ferrer, Nicholas Farrell, Horst Buchholz, and Jacques Breuer co-star in this Cold War drama. *The Children Nobody Wanted* starred Fredric Lehne as actual Missouri orphan caretaker Tom Butterfield. Michelle Pfeiffer co-starred in one of her early roles. Robyn Barto starred as a female baseball player who's better than the guys in *Blue Skies Again*.

Jessie was the pilot film for the Lindsay Wagner series. *Silence of the Heart* is a treatise on suicide featuring Charlie Sheen, Mariette Hartley, Chad Lowe, Dana Hill, Howard Hesseman, and Sherilyn Fenn. Doug McKeon played Ray "Boom Boom" Mancini in the boxing biopic *Heart of a Champion*. Valerie Bertinelli and Rachel Ticotin team as a mother whose baby has been kidnapped and the journalist who vows to help her get the kid back, in *Rockabye*. Bertinelli gets to strut the threads as a chic magazine publisher in *I'll Take Manhattan*.

Red River was reduced to a meandering trickle of the 1948 Howard Hawks classic with James Arness in the John Wayne role, Bruce Boxleitner substituting for Montgomery Clift, and Ray Walston in the Walter Brennan part. Michaels's next remake was of Stanley Donen's 1958 *Indiscreet*, using Robert Wagner in place of Cary Grant and Lesley-Anne Down for Ingrid Bergman.

Michaels's casting was on target when he used Suzanne Pleshette as *Leona Helmsley: The Queen of Mean*. This undervalued actress, who was often window dressing early in her career, provided a thoughtful performance of overt psychosis as Helmsley, the actual New York City hotelier who was convicted of tax evasion.

The actress was nominated for both an Emmy Award and Golden Globe. Lloyd Bridges played her husband, Harry Helmsley.

Michael continued presentations of indiscriminately ambitious women with *Her Wicked Ways*, starring Heather Locklear as a status-craving young reporter covering a story in Peru who worms her way into the good graces of veteran TV reporter Barbara Eden, and all of the falderal that the title of *Miss America: Behind the Crown* suggests. Mario Van Peebles played Ricky Bell, the ill-fated former University of Southern California football star, who died of a rare muscle disease after only a few seasons in the pros with the Tampa Bay Buccaneers.

ROGER MICHELL
b. June 5, 1956, South Africa

Movie/Miniseries: *Downtown Lagos* (1992, mini), *The Buddha of Suburbia* (1993, mini), *Persuasion* (1995)

Michell's features include *Notting Hill* (1999), *Changing Lanes* (2002), *The Mother* (2003), *Enduring Love* (2004), and *Venus* (2006). Michell's version of Jane Austen's *Persuasion* starred Amanda Root as Anne and Ciaran Hinds as Wentworth. The show won five British Academy of Film and TV Arts Awards, for best single drama (shared by Michell, producer Fiona Finlay, and adapter Nick Dear), design (William Dudley, Brian Sykes), cinematography (John Daly), music (Jeremy Sams), and costumes (Alexandra Byrne). This version has a great many adherents. It aired in America on PBS's *Masterpiece Theatre*. The great supporting cast includes Judy Cornwell, Phoebe Nicholls, Fiona Shaw, Felicity Dean, and Corin Redgrave.

ROBIN MIDGELY
b. November 10, 1934, Torquay, Devon, England

***Wednesday Play*:** *The Mayfly and the Frog* (1966)
***Theatre 625*:** *Mille Miglia* (1968)
***BBC2 Playhouse*:** *Housewarming* (1982)

Midgely directed episodes of *The Detective*, *Out of the Unknown*, and *The First Lady*, and produced Gillian Lynne's *Morte d'Arthur* (1984) starring Jeremy Brett as King Arthur, and the miniseries *Dead Head* (1986) starring Denis Lawson as a petty crook being stalked by authorities. *Mille Miglia* was written by Athol Fugard based on the relationship between Formula One racecar driver Stirling Moss (Michael Bryant) and journalist Denis Jenkinson (Ronald Lacey).

The Mayfly and the Frog is significant as one of John Gielgud's initial involvements with British TV (he had already appeared on American TV for John Frankenheimer, and his previous forays in the U.K. included *The Cherry Orchard* for Michael Elliott). The simple story by Jack Russell concerns the mansion of a curmudgeon (Gielgud) invaded by a naïve girl (Felicity Kendall), and his gradual acceptance of her inquisitiveness. Isa Miranda and David Stoll co-starred. This production aired in 1968 in the United States on *NET Playhouse*.

GEORGE MIHALKA
b. 1953, Hungary

Movies: *The Blue Man* (1985), *Adventures of William Tell* (1986), *Midnight Magic* (1987, aka *Shades of Love: Midnight Magic*), *The Final Heist* (1991), *Windsor Protocol* (1996, aka *Jack Higgins's Windsor Protocol*), *Thunder Point* (1998, aka *Jack Higgins' Thunder Point*), *Dr. Lucille* (2000)

Mihalka's low-budget, often Canadian-made features include *My Bloody Valentine* (1981), *Straight Line* (1989) with Mr. T, *Psychic* (1992) with Catherine Mary Stewart, *Bullet to Beijing* (1995) with Michael Caine bringing back Harry Palmer, and *Watchtower* (2001) with Tom Berenger.

Karen Black teaches Winston Reckert to astrally project himself in *The Blue Man*. Will Lyman played William Tell, Jan-Michael Vincent top-lined *The Final Heist*, and apparently Kyle MacLachlan was the only man who could stop the evil forces that resurrect Hitler's *Windsor Protocol*, leaning to *Thunder Point*, both based on Jack Higgins novels. Marina Orsini played *Dr. Lucille*, based on the life of Lucille Teasdale, who devoted her life to working as a surgeon in Uganda from the 1950s through the 1960s. Louis Gossett Jr. co-starred with Massimo Ghini, Celine Dion, and Makalo Mofokeng as Idi Amin Dada.

JOHN MILIUS
b. April 11, 1944, St. Louis, Missouri

Movies: *Motorcycle Gang* (1994), *Rough Riders* (1997)

Milius has written twice as many features as he has directed, including *Evel Knievel* (1971), *Jeremiah Johnson* (1972), *The Life and Times of Judge Roy Bean* (1972), *Apocalypse Now* (1979), *Geronimo: An American Legend* (1993), and *Clear and Present Danger* (1994). Features he has written and directed include *Dillinger* (1973), *The Wind and the Lion* (1975), *Big Wednesday* (1978), *Conan the Barbarian* (1982), *Red Dawn* (1984), and *Farewell to the King* (1989).

Both of Milius's TV movies as a director wrestled with the issues that usually drive his movies—male power and machismo in the face of (usually wartime) survival odds, and the battle of courage vs. fear. *Motorcycle Gang* was

like the title, stripped to the essence of road-hog terror. Gerald McRaney's family is terrorized on their way across the 1950s West by the likes of Jake Busey, Richard Edson, and others.

Milius wrote as well as directed *Rough Riders*, which follows Theodore Roosevelt's gathering and training of the title troops, which in 1898 put ashore on Cuba to aid rebels battling Spanish rule. Roosevelt's excitement in war and his courage are enacted by Tom Berenger, backed by Sam Elliott, Brad Johnson, Brian Keith, George Hamilton, Jake Busey, Chris Noth, R. Lee Ermey, Dale Dye, Geoffrey Lewis, Ileana Douglas, and William Katt.

GERRY MILL

Miniseries: *A Raging Calm* (1974, mini, co-directed with June Howson), *Holding On* (1977, mini, co-directed with Raymond Menmuir), *The Duchess of Duke Street* (1977, mini, directed by Bill Bain, Cyril Coke, Simon Langton, Raymond Menmuir)

Mill's early directorial experiences in British TV included episodes of *Coronation Street*, *Doctor Who*, *Follyfoot*, and *Crown Court*, and later on *Dempsey & Makepeace*, *Robin of Sherwood*, *Bergerac*, and 43 episodes of *Heartbeat*. He also directed two episodes of the miniseries *The Duchess of Duke Street II*. *A Raging Calm* starred Alan Badel and Nigel Havers.

CATHERINE MILLAR

Movies: *Every Move She Makes* (1984), *The Long Way Home* (1985), *Sword of Honor* (1986, mini, co-directed with Pino Amenta), *Darlings of the Gods* (1989), *The Hostages* (1997), *13 Gantry Row* (1998), *Mumbo Jumbo* (1999), *Without Warning* (1999)

Working in the Australian TV industry in movies and episodic shows, Millar wrote her first feature-length assignment as a director, *Every Move She Makes*, starring Julie Nihill. Millar directed episodes of *The Prisoner*, *The Flying Doctors*, *Heartbreak High*, *Beastmaster*, *The Lost World*, *The Sleepover Club*, *All Saints*, and others. *The Long Way Home* concerned Vietnam War veterans (Richard Moir, Peter Kowitz) who have difficulties readjusting to civilian life.

GAVIN MILLAR
b. January 11, 1938, Clydebank, Scotland

Play for Today*: *Goodbye (1975), *Intensive Care* (1982), *Stan's Last Game* (1983)

Movies/Dramas: *Cream in My Coffee* (1980), *The Weather in the Streets* (1983), *Unfair Exchanges* (1984), *The Russian Soldier* (1985), *Scoop* (1987), *A Murder of Quality* (1991), *Look at It This Way* (1992, mini), *The Dwelling Place* (1994, mini), *Pat and Margaret* (1994), *The Crow Road* (1996), *A Case of Coincidence* (1996), *Sex & Chocolate* (1997), *Talking Heads 2* (1998, mini, co-directed with Stuart Burge, Patrick Garland, Tristram Powell, Udayan Prasad), *This Could Be the Last Time* (1998), *My Fragile Heart* (2000), *Confessions of an Ugly Stepsister* (2002, aka *Confessions*), *Ella and the Mothers* (2002), *Housewife 49* (2006)

Millar's features include *Secrets* (1983), the extraordinary *Dreamchild* (1985) with Coral Browne and Ian Holm, *Danny, the Champion of the World* (1989) with Jeremy Irons and Robbie Coltrane, and *Complicity* (2000). Millar's series work encompasses *The Indiana Jones Chronicles* and *The Last Detective*. Millar has been nominated three times by the British Academy of Film and TV Arts, for best special program, single play, and single drama, for *Omnibus* in 1975, *Cream in My Coffee*, and *Pat and Margaret*, respectively. Among the director's hour-long programs were one of Noel Coward's *Star Quality* pieces in the 1970s and Harvey Fierstein's *Tidy Endings* (1988) for HBO with the playwright and Stockard Channing. Millar also acted in Peter Chelsom's *Funny Bones* (1995) starring Oliver Platt and Jerry Lewis.

Cream in My Coffee, a Dennis Potter musical about a pair of senior citizens, was an unqualified success as it garnered five BAFTA nominations. Its one BAFTA win went to Peggy Ashcroft for best actress (bestowed for two performances, the other being in Peter Duffell's *Caught on a Train* on *BBC2 Playhouse*). Lionel Jeffries, Shelagh McLeod, and Chelsom also starred.

Millar used Julian Mitchell's adaptation of the Rosamond Lehmann novel, *The Weather in the Streets*, starring Michael York and the superb Lisa Eichhorn. One of Millar's most entertaining movies was also perhaps Evelyn Waugh's funniest novel, *Scoop*. Michael Maloney plays Boot, a fledgling journalist whom editor Denholm Elliott mistakes for a war correspondent and dispatches to Africa. Intrigues glom onto the lad in the persons of Renee Soutendijk, Nicola Pagett, Donald Pleasance, Michael Hordern, and Herbert Lom. For Denholm Elliott's turn as John le Carre's great fictional espionage operative George Smiley in *A Murder of Quality*, Millar surrounded him with Glenda Jackson, Billie Whitelaw, Christian Bale, and Joss Ackland. *The Dwelling Place* was based on a Catherine Cookson novel of 1830 about a teen orphan (Tracy Whitwell), and co-starred James Fox and Jack Thompson.

Pat and Margaret was one of Millar's best shows, pairing Julie Walters as a flamboyant soap opera star

who just penned her autobiography with Victoria Wood as the plain, frumpy sister she hardly knew coming out of the woodwork for the occasion. Combining awkward family drama with sibling bonding in a British culture clash, script writer and star Wood provided the map for Millar's engrossing character study. Wood received two BAFTA nominations, sharing in the best drama nod with producer Ruth Caleb and Millar, and garnering a best actress citation.

The Crow Road concerned a history student who turns his curiosity on his own family after several members die under strange circumstances. Bryan Elsley adapted the Iain Banks novel of the same name, and Millar imbued the production with a sense of mystery, and the cast included Joseph McFadden as central hero Prentice McHoan along with Bill Paterson, Peter Capaldi, and Dougray Scott. *The Crow Road* was nominated for four BAFTA Awards including best serial.

This Could Be the Last Time starred Joan Plowright. *Confessions of an Ugly Stepsister*, starring Stockard Channing and Jonathan Pryce, was a twist on the *Cinderella* theme from the perspectives of her sisters. Victoria Wood again provided the script and the central performance in *Housewife 49*, a seriocomic look at British home-front wives whose husbands have gone off to fight World War II.

STUART MILLAR
b. 1929, New York City; d. 2006

Movies: *Vital Signs* (1986), *Dream Breakers* (1989, aka *In Evil's Grasp*)
Special: *Charlie Siringo* (1976)

Millar was essentially a producer whose films included John Frankenheimer's *The Young Stranger* (1957) and *Birdman of Alcatraz* (1962), as well as Franklin J. Schaffner's *The Best Man* (1964), Arthur Penn's *Little Big Man* (1970), and Alan Parker's *Shoot the Moon* (1982). As a director, his outstanding features were two westerns, *When the Legends Die* (1972) with Richard Widmark and the sequel to Henry Hathaway's *True Grit* (1969)—*Rooster Cogburn* (1975), which famously paired John Wayne and Katharine Hepburn.

Charlie Siringo starred Steve Railsback in a PBS production as the actual title lawman, who tracked wanted hombres all over the West for three decades as the Pinkerton Agency's self-styled "cowboy detective."

Vital Signs starred Ed Asner and Gary Cole as father-and-son physicians who are addicts, with the recovering drug-addict son returning to help his alcoholic father. In *Dream Breakers*, Kyle MacLachlan plays a priest who tries to pry his real estate broker father (Robert Loggia) and brother (D. W. Moffat) out of a rackets-backed scheme with their primary partner (Hal Linden).

DAVID MILLER
b. November 28, 1909, Paterson, New Jersey; d. April 14, 1992, Los Angeles

Movies: *The Best Place to Be* (1979), *Love for Rent* (1979), *Goldie and the Boxer* (1979), *Goldie and the Boxer Go to Hollywood* (1981)

An editor and maker of short subjects in the 1930s, Miller directed more than 25 eclectic features, including *Flying Tigers* (1942) with John Wayne, *Love Happy* (1949) with the Marx Brothers, *Sudden Fear* (1952) with Joan Crawford, *Midnight Lace* (1960) with Doris Day, *Lonely Are the Brave* (1962) with Kirk Douglas, and *Captain Newman, M.D.* (1964) with Gregory Peck.

The Best Place to Be allows Donna Reed to return to her sitcom mom's demeanor, only in widowhood and turbulent 1970s terms. Therefore, her teenage kids rebel and she's pursued by both a much younger beau and a former lover from her premarriage years. Stacked around her are Efrem Zimbalist Jr., Rick Jason, Stephanie Zimbalist, John Phillip Law, Mildred Dunnock, Timothy Hutton, Betty White, Gregory Harrison, Lloyd Bochner, et al.

In *Love for Rent*, Lisa Eilbacher plays a naïve Midwestern girl who searches for her older sister (Annette O'Toole) in New York City, finds her working for an escort service, and then joins up to earn cash. Catherine Hicks, Rhonda Fleming, and Darren McGavin were also involved in the vice. The *Goldie and the Boxer* movies starred O. J. Simpson as a pugilist on society's fringe and Melissa Matheson as his 10-year-old manager in a pair of ill-advised combos of *Rocky* meets *Paper Moon*.

GEORGE MILLER
b. March 3, 1945, Chincilla, Queensland, Australia

Miniseries: *The Dismissal* (1983, mini, co-directed with Philip Noyce, George Ogilvie, John Power, Carl Schultz), *The Last Bastion* (1984, mini, co-directed with Chris Thomson)

Originally a physician who used emergency room checks to finance movies, Miller is known by cinema audiences as the director/producer of the *Mad Max* movies, which made Mel Gibson into an international star, as well as *The Witches of Eastwick* (1987), *Lorenzo's*

Oil (1992), and the children-friendly sequel, *Babe: Pig in the City* (1998), produced by his brother, Bill Miller. George Miller was nominated for Academy Awards for writing *Lorenzo's Oil* and writing with Chris Noonan and producing the original *Babe* (1995), directed by Noonan. Miller also won an Oscar for producing *Happy Feet* (2006), the year's best animated feature.

Miller has forged more distinguished careers as a writer and producer than director, and his extracurricular activities include as Philip Noyce's second unit director on *Dead Calm* (1989). Miller has produced Australian movies and miniseries directed by Noyce, Noonan, Ken Cameron, and John Duigan.

The Dismissal dramatized the events surrounding the 1975 ousting of Gough Whitlam (Max Phipps) as Australia's labor prime minister and the installation of the liberal "caretaker" government. *The Last Bastion* was a World War II piece starring Robert Vaughn as Gen. Douglas MacArthur, Warren Mitchell as President Franklin Roosevelt, and Timothy West as Winston Churchill.

GEORGE MILLER
b. 1945, Scotland

Movies/Miniseries: *Against the Wind* (1978, mini, co-directed with Simon Wincer), *The Last Outlaw* (1980, mini, co-directed with Kevin James Dobson), *All the Rivers Run* (1983, mini, co-directed with Pino Amenta), *Anzacs* (1985, mini, co-directed with John Dixon, Pino Amenta), *The Far Country* (1986, aka *Nevil Shute's The Far Country*), *Miracle Down Under* (1987, aka *Bushfire Moon*, aka *The Christmas Visitor*), *Badlands 2005* (1988), *Goodbye, Miss 4th of July* (1988), *Spooner* (1989), *A Mom for Christmas* (1990), *In the Nick of Time* (1991), *Silver Strand* (1995), *The Great Elephant Escape* (1995), *Tidal Wave: No Escape* (1997), *In the Doghouse* (1998), *Tribe* (1999, mini), *Journey to the Center of the Earth* (1999), *Cybermutt* (2002), *Attack of the Sabretooth* (2005)

Occasionally referred to as the "other George Miller" (see entry immediately above), the Scottish-born George Trumbull Miller has also been billed as T. George Miller. He has directed episodes of *Journey to the Center of the Earth*, *Cash and Company*, *The Sullivans*, and *Five Mile Creek*. Miller directed Kirk Douglas as the mentoring background character for Tom Burlinson in a coming-of-age outback piece, *The Man from Snowy River* (1983). Miller's other features include *The Aviator* (1985) with Christopher Reeve, *Les Patterson Saves the World* (1987), *Frozen Assets* (1992), *Gross Misconduct* (1993), and *Andre* (1994).

Against the Wind was the first of Miller's similar miniseries in that they were pictorially handsome portrayals of wilderness Australia. *The Last Outlaw* featured John Jarratt as the legendary Ned Kelly. *All the Rivers Run* was fronted by Sigrid Thornton as a young woman orphaned and cast onto Australia's Victorian Coast by a shipwreck. *Anzacs* then was a dramatization of the Australian and New Zealand Army Corps during their exploits in World War I at Galipoli, the Somme, and other battles. Paul Hogan and Andrew Clarke led the large cast.

The Far Country is a World War II love story pairing Thornton and Michael York. *Miracle Down Under* is a Christmas piece starring Dee Wallace (Stone) and John Waters, which led in later years to Miller's other yuletide offerings: *A Mom for Christmas* with Olivia Newton-John, and *In the Nick of Time* with Lloyd Bridges as Santa Claus in his retirement years. *Badlands 2005* exists in retrospect as a curio of Sharon Stone's early career, in which she plays the tough boss of two rural marshals in a futuristic U.S. in which water has become more important than anything. *Spooner* was a vehicle for Robert Urich as a reformed ex-con.

Goodbye, Miss 4th of July was a strong character piece about both the immigrant experience and the West Virginia mountains in the 1910s, based by Kathy McCormick on the book by Christopher G. Janus. Roxana Zal played the daughter of Greek immigrants before and after the great "Spanish flu" epidemic of 1918. Louis Gossett Jr. played Big John Creed with excellent support from Chris Sarandon, Ed Lauter, Chynna Phillips, Conchata Farrell, and Ned Vaughn.

Silver Strand was a Navy Seals training exercise with Nicolette Sheridan as the object of trainee Gil Bellows's desire, despite the fact that she's married to his superior (Jay O. Sanders). *The Great Elephant Escape* has beautiful photography on African landscapes by cinematographer Ronald Lautore. *Tidal Wave: No Escape* says it all in the title as Corbin Bernsen, Julianne Phillips, and others prepare for a drenching. *Tribe* was another dramatization of the stranded-on-an-island plot featuring Joanna Cassidy and Antonio Sabato Jr. The remake of *Journey to the Center of the Earth* starred Treat Williams and Bryan Brown. Judd Nelson was leashed to *Cybermutt*, and Robert Carradine top-lined *Sabretooth*.

JONATHAN MILLER
b. July 21, 1934, London, England

***Wednesday Play*:** *Alice in Wonderland* (1966)
***Play of the Month*:** *King Lear* (1975)
***American Playhouse*:** *Long Day's Journey into Night* (1987)

***The Complete Dramatic Works of William Shakespeare*:** *The Taming of the Shrew* (1980), *Timon of Athens* (1981), *Antony & Cleopatra* (1981), *Othello* (1981), *Troilus & Cressida* (1981), *King Lear* (1982)
Dramas: *The Drinking Party* (1965, aka *Plato's Symposium*), *Alice in Wonderland* (1966), *Socrates* (1971), *The Beggar's Opera* (1983)

Miller produced 12 presentations in *The Complete Dramatic Works of William Shakespeare* and directed half of those. He also directed *Pleasure at Her Majesty's* (1976), a Monty Python reunion with skits. Miller's one feature was the adaptation of Kingsley Amis's novel *Take a Girl Like You* (1970), starring Hayley Mills. *Socrates* starred Leo McKern in the title role of two Plato dialogues, *The Drinking Party*, based on *The Symposium*, and *The Death of Socrates*, based on *The Apology*. Miller's *The Beggar's Opera* starred Bob Hoskins and Roger Daltry.

Miller twice left *King Lear* for posterity, both versions inhabited by Michael Hordern, surrounded in 1975 by Michael Jayston, Angela Down, Sarah Badel, and Ronald Pickup, and in the *Shakespeare Plays* version in 1982 by Brenda Blethyn, Michael Kitchen, and Penelope Wilton. In Miller's other presentations of the Bard, *Antony & Cleopatra* starred Colin Blakely, Jane Lapotaire and Ian Charleson, and *Othello* was played by Anthony Hopkins to Bob Hoskins's Iago.

The director's version of Eugene O'Neill's *Long Day's Journey into Night* preserves Jack Lemmon's interpretation of the regretful old ham, James Tyrone, with Kevin Spacey as the bitter son, Jamie; Peter Gallagher as the consumptive Edmund, and Bethel Leslie as the drug-addicted Mary.

MARC MILLER

***Wednesday Play*:** *Happy* (1969)
***ITV Saturday Night Theatre*:** *Toys* (1969), *Two Feet on the Ground* (1969)
Movies/Miniseries: *The Ten Commandments* (1971, mini, co-directed with John Frankau, James Ormerod, Christopher Hodson, Joan Kemp-Welch), *Decision to Burn* (1971), *The Brontes of Haworth* (1973, mini), *Death or Glory Boy* (1974, mini), *Dickens of London* (1977, mini, co-directed with Michael Ferguson), *Just Between Ourselves* (1978), *Love Among the Artists* (1979, mini, co-directed with Howard Baker)

An occasional producer, Miller directed episodes of *Armchair Theatre*, *Riviera Police*, *Hadleigh*, *Juliet Bravo*, *The Hanged Man*, and other series. Alan Gosling's *Happy* starred Malcolm McDowell. Christopher Fry's interpretation of the lives of *The Brontes of Haworth* told the story of the great writing family with compassion. The five-part series starred Michael Kitchen, Vickery Turner, Alfred Burke, Ann Penfold, and Rosemary McHale.

Roy Dotrice was Miller's Charles Dickens in the 10-hour miniseries from Yorkshire Television. This illumination of the iconic writer's life and times was well-dressed and particularly well-acted by Ben Kingsley, Karen Dotrice, Patsy Kensit, Holly Palance, Christine McKenna, and Gene Foad. George Bernard Shaw's novel, *Love Among the Artists*, was adapted by Stuart Latham into a five-part series with Geraldine James and Joan Greenwood.

MICHAEL MILLER

Movies/Miniseries: *Outside Chance* (1976, aka *Jackson County Jail*), *Silent Witness* (1985), *Crime of Innocence* (1985), *A Case of Deadly Force* (1986), *Can You Feel Me Dancing?* (1986), *Roses Are for the Rich* (1987), *Necessity* (1988), *Blown Away* (1990), *Dangerous Passion* (1990), *Always Remember I Love You* (1990), *Palomino* (1991, aka *Danielle Steel's Palomino*), *Daddy* (1991, aka *Danielle Steel's Daddy*), *Criminal Behavior* (1992), *Heartbeat* (1993, aka *Danielle Steel's Heartbeat*), *Torch Song* (1993, aka *Judith Krantz's Torch Song*), *Star* (1993, aka *Danielle Steel's Star*), *Once in a Lifetime* (1994, aka *Danielle Steel's Once in a Lifetime*), *Everything to Gain* (1996, aka *Barbara Taylor Bradford's Everything to Gain*)

Miller started in exploitation features, first with *Street Girls* (1975), about teen prostitutes, then with *Jackson County Jail* (1975, aka *The Innocent Victim*), which should not be confused with Miller's follow-up TV movie, which alternately has been billed as *Outside Chance* and *Jackson County Jail*. Both *Jackson County Jail* movies were produced by exploitation genius Roger Corman, who often milked the lives of films with new titles, and starred Yvette Mimieux as a wronged heroine whose car is hijacked on a cross-country trip. She is brutalized in jail. In the feature she kills a deputy who raped her. In the TV movie she kills him as he tries to rape her. The TV movie used footage from the feature and used some of the same cast members, including Howard Hesseman, Severn Darden, and future director Betty Thomas.

Miller was a theatre director who was signed to direct *Eyes of Laura Mars* (1977) starring Faye Dunaway, but was replaced by Irvin Kirschner after creative differences with producer Jon Peters. Valerie Bertinelli plays a witness to a bar rape in Miller's *Silent Witness*, and must choose her conscience over protecting the guilty. Shawnee Smith delivers a fine performance in *Crime of*

Innocence, as a precocious teen who was to have been taught a lesson by a hard-case judge (Andy Griffith) by serving a night in prison, but is assaulted there instead.

A Case of Deadly Force was based on the reopening of a 1975 Boston police shooting in which two stakeout cops killed an innocent man, then planted a gun on the body. The dead man's wife (Lorainne Toussaint) knew her husband would never be carrying a firearm and employed a private investigator (Richard Crenna) to prove otherwise. The case had racial overtones (the victim was African American, the officers white) and the private eye's sons (John Shea, Dylan Baker, Tom Isbell, Tate Donvan) were members of the investigation team.

Justine Bateman played a blind woman in Miller's *Can You Feel Me Dancing? Roses Are for the Rich* starred Lisa Hartman as an Appalachian wife whose husband is killed in a mine disaster. She spends much of the movie trying to ruin the mine owner (Bruce Dern), first financially, then through a paternity suit. When he ends up dead, she's the prime suspect. Miller created an effective atmosphere, and the supporting cast included Kate Mullgrew, Richard Masur, and Joe Penny. Miller directed a couple of Loni Anderson vehicles, then Carl Weathers as a security chief for a vicious mobster (Billy Dee Williams) in *Dangerous Passion*, with the title emotion focused on the boss's alluring wife (Lonette McKee).

Always Remember I Love You was constructed with strong underpinnings as a 16-year-old boy (Stephen Dorff) learns that he was adopted just after the stepparents belatedly learn that, as a baby, he had been kidnapped. The revelation sends him on an odyssey to find his biological parents. The strong cast included Patty Duke, David Birney, Joan Van Ark, and Sam Wanamaker. In the 1990s, Miller became a go-to director for the adaptation of popular women's novels. He also directed some TV documentaries about volcanoes and adventurers and the features *Face Value* (2000) and *Determination of Death* (2001).

NEAL MILLER

American Playhouse*: *Under the Biltmore Clock (1986)

Primarily a writer and producer, Miller directed the *ABC Afterschool Special*, *Love Hurts* (1993). Sometimes billed as Morton Neal Miller, Miller wrote for PBS several literary adaptations, including Jonathan Demme's *Who Am I This Time?* (1982), Joanne Woodward's *Come Along with Me* (1982, her only directorial credit), Gwen Arner's *A Matter of Principal* (1984) with Alan Arkin, as well as Nell Cox's feature-length *The Roommate* (1985).

Miller was attentive to time/place details and the literary underpinnings of *Under the Biltmore Clock*, which was based on the F. Scott Fitzgerald short story, *Myra Meets His Family*. Sean Young played the flapper-era Myra and Lenny Von Dohlen was her rich suitor whose manifestly crabby and unpleasant family included Barnard Hughes and Fern Persons.

PAUL MILLER

Special: *A Christmas Carol* (1982)

This rendition of Charles Dickens's classic story was filmed under the auspices of the Guthrie Theater in Minneapolis, Minnesota, and starred Richard Hilger, Catherine Burns, and Marshall Borden as Dickens. John Gielgud provided the narration.

RANDALL MILLER

Movies: *A Tale of Two Bunnies* (2000, aka *The Price of Beauty*), *Till Dad Do Us Part* (2001)

Miller's features include *Class Act* (1992), *Houseguest* (1995), and *The Sixth Man* (1997). Miller was nominated for a Directors Guild of America Award for a 2000 episode of *The Wonderful World of Disney*, and for a 1993 CableACE Award for the short *Marilyn Hotchkiss' Ballroom Dancing and Charm School*. *A Tale of Two Bunnies* starred Marilu Henner as a *Playboy* Bunny. In *Till Dad Do Us Part*, John Larroquette tries to break up daughter Emily Holmes's engagement.

ROBERT ELLIS MILLER
b. July 18, 1932, New York City

Movies: *Just an Old Sweet Song* (1976), *Ishi: The Last of His Tribe* (1978), *Madame X* (1981), *Her Life as a Man* (1984), *The Other Lover* (1985), *Intimate Strangers* (1986), *Killer Rules* (1993), *Pointman* (1994), *A Walton Wedding* (1995)

Perry Mason, *Peter Gunn*, and *Ben Casey* benefited from Miller's touch as did *The Twilight Zone*, *The Fugitive*, and other series. His features include *Any Wednesday* (1966), *The Heart Is a Lonely Hunter* (1968), *The Girl from Petrovka* (1974), *The Baltimore Bullet* (1980), *Reuben, Reuben* (1983), *Hawks* (1988), *Brenda Starr* (1989), and *Bed & Breakfast* (1992). Although the Burt Reynolds vehicle *Rough Cut* (1980) is credited to Don Siegel, Miller also directed portions.

Just an Old Sweet Song, starring Cicely Tyson and Mary Alice, follows a black Detroit family during a very enlightening trip through the Deep South. *Ishi* was based on a novel by Dalton and Christopher Trumbo about a surviving member of a decimated Native American tribe who is found near death by a rancher (Dennis Weaver) in the northern California mountains and nursed back to health.

Alexandre Brisson's play, *La Femme X*, which has been adapted into films a dozen times, mostly as *Madame X* and most previous to Miller's try in English by director David Lowell Rich via Lana Turner in 1966. Miller's interpretation was penned by Edward Anhalt, working from Jean Hollway's '66 screenplay, and cast Tuesday Weld as the aging femme fatale, who is defended in court by a lawyer who is unwittingly her daughter. Eleanor Parker also attended the proceedings along with Jeremy Brett, Martina Deignan, Robert Hooks, Jerry Stiller, and Len Cariou.

In the gender bender *Her Life as a Man*, Robyn Douglass plays a woman who cross-dresses and passes for a man to secure a sports-writing job in a newspaper environment including Robert Culp, Joan Collins, Larraine Newman, Marc Singer, and Anthony Holland. *The Other Lover* was a Lindsay Wagner extramarital adventure. *Intimate Strangers* brought Vietnam War nurse Teri Garr back from captivity by the Viet Cong to Stacy Keach.

ROBIN MILLER

Visions*: *Life Among the Lowly (1976, co-directed with Adrian Hall)

Miller adapted and directed a well-done, hour-long version of Oscar Wilde's *The Canterville Ghost* (1974) for NBC starring David Niven, Flora Robson, James Whitmore, Maurice Evans, and Audra Lindley. Miller's films include *Child of the Universe* (1973) and *Portrait of a Daughter* (1986). *Life Among the Lowly* featured Richard Kneeland and Margo Skinner on PBS's *Visions*.

SHARRON MILLER
b. Enid, Oklahoma

Movies: *Pleasures* (1986), *Little Girl Lost* (1988)

Miller has been a film editor, sound technician, writer, and producer, on features and TV shows. She was a sound editor on films directed by Terrence Malick, Sydney Pollack, William Friedkin, Hal Ashby, and others. Her largely series work as a director includes *The Life and Times of Grizzly Adams*, *The Paper Chase*, *L.A. Law*, *China Beach*, *Homefront*, *Hyperion Bay*, and others. Miller also directed *Pigeon Feathers* (1987), a 48-minute adaptation of John Updike's fiction.

In *Pleasures* three women (Joanna Cassidy, Linda Purl, Tracy Nelson) in the same family enjoy summer flings. *Little Girl Lost* concerned the custody fight by an adoptive couple (Frederic Forrest, Tess Harper) for a little girl (Marie Martin) who is sent back to live with her abusive biological father. Philip H. Lathrop's superb cinematography won an American Society of Cinematographers Award and was nominated for an Emmy Award.

TROY MILLER

Movies: *Beverly Hills Family Robinson* (1998), *Van Stone: Tour of Duty* (2006)

Miller has produced and directed reality and variety shows, including *The Real World*, *The Ben Stiller Show*, *Emerald Cove*, and *The Jenny McCarthy Show*. He directed the feature *Jack Frost* (1998) starring Michael Keaton and *Dumber and Dumberer: When Harry Met Lloyd* (2003). Miller was nominated for Emmy Awards in 2004 and 2006 as part of the teams editing the Academy Awards.

Beverly Hills Family Robinson sent cooking show host Dyan Cannon and her brood to the South Pacific. *Van Stone* was another trip, with a Palmdale, California, rock band on an Afghan tour for the troops.

WALTER C. MILLER

Hallmark Hall of Fame*: *You're a Good Man, Charlie Brown (1973), ***The Borrowers*** (1973)
ABC Afternoon Playbreak*: *Can I Save My Children? (1973)
Special: *George M!* (1970, co-directed with Martin Charnin)

Miller directed and/or produced at least five editions of both the Tony, Grammy, and Country Music Association Awards shows, and variety shows starring Barbra Streisand, Steve Martin, Alan King, and others.

You're a Good Man, Charlie Brown was a 90-minute revue featuring the *Peanuts* comic-strip gang brought to life by performers from the hit Off-Broadway production, written by Clark Gesner. Starring were Wendell Burton and Barry Livingston. Also for Hallmark, Miller directed *The Borrowers*, written by Jay Presson Allen from Mary

Norton's book for children about miniature people living under the floor of an old mansion. Judith Anderson starred with Tammy Grimes, Eddie Albert, Beatrice Straight, and Barnard Hughes.

Can I Save My Children? starred Diane Baker as a mother of two children, all of whom crash-land in a plane behind a wilderness area due for flooding the following morning. David Hedison and Kenneth Tobey co-starred.

MARION MILNE

Miniseries: *Ten Days to D-Day* (2004, mini)

Milne directed the four-part documentary celebrating the 75th anniversary of the U.K.'s great TV network, *Auntie: The Inside Story of the BBC* (1997). Ralph Fiennes narrated *Ten Days to D-Day*, about various characters involved in the preparations for the Normandy invasion in June 1944.

SERGIO MIMICA-GEZZAN
b. 1957

Movies/Miniseries: *Taken* (2002, mini, aka *Steven Spielberg Presents Taken*, co-directed with Breck Eisner, Felix Enriquez Alcala, John Fawcett, Tobe Hooper, Jeremy Kagan, Michael Katleman, Bryan Spicer, Jeff Woolnough, Thomas J. Wright), *The Legend of Butch & Sundance* (2004), *Into the West* (2005, mini, co-directed with Robert Dornhelm, Jeremy Podeswa, Timothy Van Patten, Michael W. Watkins, Simon Wincer), *Nightmares & Dreamscapes: From the Stories of Stephen King* (2006, mini, co-directed with Rob Bowman, Mark Haber, Brian Henson, Mike Robe, Mikael Salomon), *Protect and Serve* (2007)

The son of Croatian director Vatroslav Mimica, Mimica-Gezzan was an actor who became an assistant director to Alan J. Pakula on *Sophie's Choice* (1982), Dan Curtis on the epic miniseries *War and Remembrance* (1989), and Roland Emmerich on *Independence Day* (1996). Mimica-Gezzan spent an eight-film run as Steven Spielberg's first assistant director, including on the Academy Award–winning Best Picture *Schindler's List* (1993) as well as *Amistad* (1997), *Saving Private Ryan* (1998), and *Catch Me if You Can* (2002).

Mimica-Gezzan directed episodes of *Battlestar Galactica*, *Surface*, and *Prison Break*, among others. His integral participations in multidirector miniseries attest to his great skills as Spielberg's right hand, filling the assistant director's role of smoothing each epic from preproduction through the rigorous location shooting all the way through to the release. *Protect and Serve* was the pilot film for an LAPD drama starring Dean Cain and Monica Potter.

ALLEN H. MINER
b. October 18, 1917;
d. January 4, 2004, San Marcos, California

Movie: *The Catcher* (1972)

A combat photographer in the Pacific during World War II, Miner shot Gen. Douglas MacArthur's return to the Philippines. He directed low-budget Westerns in the 1950s—*The Ride Back* (1956), *Black Patch* (1957)—then TV series including *The Untouchables*, *The Twilight Zone*, *Perry Mason*, and *Route 66*.

Miner's only TV movie paired unlikely professional partners, played by Michael Witney and Jan-Michael Vincent, who team up as bounty hunters. The pilot film for a series that never made it, *The Catcher* was shot in 1970 and shelved for two years. It co-starred Anthony Franciosa, Anne Baxter, Catherine Burns, Jackie DeShannon, Kiel Martin, Andy Robinson, and David Wayne.

JERRY MITCHELL

Special: *Legally Blonde: The Musical* (2007, co-directed with Beth McCarthy-Miller)

As a choreographer, Mitchell has been nominated for three Tony Awards, including for *Hairspray* in 2003. He was nominated for an Emmy Award for outstanding choreography for a 2000 episode of *The Drew Carey Show*. MTV aired *Legally Blonde: The Musical*, a song-and-dance show about a sorority girl in love and making friends.

SOLLACE MITCHELL, aka Tim Kissell

Movie: *The Deadly Look of Love* (1999, aka *Mine Forever*, aka *True Romance*)

Mitchell wrote each of the three projects he directed, including the features *Call Me* (1988) with Patricia Charbonneau and Steve Buscemi as Switchblade, and *Row Your Boat* (2000) starring Jon Bon Jovi and Bai Ling. Jordan Ladd played a woman who falls in love with Vincent Spano and goes on trial for killing his wife in *The Deadly Look of Love*. Holland Taylor played the district attorney.

DAVE MOESSINGER
b. 1930

Movie: *Mobile Two* (1982)

Moessinger's scripts were used on *Combat!*, *Mission: Impossible*, *The Wild Wild West*, *Banacek*, *Quincy*, and

others. He directed episodes of *Police Woman*, *Eight Is Enough*, *Knot's Landing*, *Simon & Simon*, and others.

Mobile Two was the pilot film for the Jack Webb–produced series *Mobile One*, in which Jackie Cooper played a TV news spot reporter overcoming his reputation as a boozer to reestablish himself.

PETER MOFFATT
b. 1923, England

***ITV Playhouse*:** *Entertaining Mr. Sloane* (1968)
***Thriller*:** *K Is for Killing* (1974)
Miniseries: *The Shadow of the Tower* (1972, mini, co-directed with Moira Armstrong, Darrol Blake, Anthea Browne-Wilkinson, Prudence Fitzgerald, Joan Kemp-Welch, Keith Williams), *Melissa* (1974, mini), *Doom Castle* (1980, mini)

Moffatt directed episodes of *Crane*, *New Scotland Yard*, *Lady Killers*, *Juliet Bravo*, and *Doctor Who*, among others. He was married to director Joan Kemp-Welch. Moffatt's version of Joe Orton's *Entertaining Mr. Sloane* starred Clive Francis, Edward Woodward, and Sheila Hancock. In *The Shadow of the Tower*, James Maxwell starred as King Henry VII. In Moffatt's *Thriller* exercise, Gayle Hunnicutt played the victim and a young Stephen Rea had a small part.

ANDREW MONDSHEIN
b. 1962, United States

Movie: *Evidence of Blood* (1998)

Primarily a film editor, Mondshein was nominated for an Academy Award for editing M. Night Shyalaman's *The Sixth Sense* (1999) and for American Society of Cinema Editors Awards (Eddies) for *The Sixth Sense* and Lasse Hallstrom's *Chocolat* (2000). Monshein has edited at least five films apiece for Hallstrom and Sidney Lumet, and has edited films directed by Susan Seidelman, Janusz Kaminski, Beeban Kidron, and Joe Ruben. Mondshein doubled as a second unit director on films directed by Lumet, Shyalaman, Hallstrom, and others.

Evidence of Blood was based by screenwriter Dalene Young on Thomas H. Cook's book about a famous author who returns to his Georgia home town and digs up a four-decades-old case about a murdered teeager, an investigation that uncovers a conspiracy with loose ends in the writer's own family. David Strathairn, Mary McDonnell, and Jackie Burroughs starred. Mondshein's absorbing Showtime movie was enhanced by Mason Daring's score.

JULIUS MONK

***NET Playhouse*:** *Julius Monk's Plaza 9* (1968)

As a performer, Monk appeared in Joe Cates's *Girl of the Night* (1960) starring Anne Francis, and an installment of *The Ed Sullivan Show*. Monk's satirical revue, *Plaza 9*, filmed at the Plaza Hotel in New York City, was performed by Mary Louise Wilson, Terry O'Mara, Rex Robbins, and Liz Sheridan.

CAROL MONPERE, aka Carol Mon Pere

Movie: *Pink Lightning* (1991)

Primarily a writer, Monpere penned the TV movies *French Silk* (1994) for director Noel Nosseck and *Someone She Knows* (1994) for Eric Laneuville. *Pink Lightning* concerned a quintet of young women in 1962 as they contemplated marriage, a male-dominated world, and their futures. Sarah Buxtom, Martha Byrne, Rainbow Harvest, Jennifer Blanc, and Jennifer Guthrie starred.

STEVEN R. MONROE
b. September 15, 1964, New York City

Movies: *Storm Cell* (2007), *Ogre* (2008)

Monroe was a cameraman on TV movies and other productions through the 1990s, including on projects directed by Dwight H. Little, E. W. Swackhamer, Gary Nelson, John Flynn, Larry Cohen, Jerry London, and others. Among Monroe's low-budget features are *It Waits* (2005) and *Sasquatch Mountain* (2006) with Lance Henrikson. Mimi Rogers starred in *Storm Cell*.

GIULIANO MONTALDO
b. February 22, 1930, Genoa, Liguria, Italy

Miniseries: *Marco Polo* (1982, mini)

Montaldo's Italian-made films include *Grand Slam* (1967) with Janet Leigh, *Machine Gun McCain* (1968) with John Cassavetes, and *Mind Control* (1987) with Ben Gazzara and Burt Lancaster.

Montaldo gave *Marco Polo* the epic treatment, and its story, sweep, photography, locations, and cast all coalesced into a grand experience that won the Emmy Award for Outstanding Limited Series and collected eight nominations in all. Ken Marshall, who was relatively unknown, starred in the title role with famous faces helping propel the adventure forward: Lancaster, John Gielgud, Anne Bancroft, Ian McShane, David Warner,

Denholm Elliott, Leonard Nimoy, F. Murray Abraham, John Houseman, Tony LoBianco, Beulah Quo, Sada Thompson, et al.

MICHAEL MONTEL

Special: *The Country Girl* (1982, co-directed with Gary Halvorson)

This version of the Clifford Odets drama starred Faye Dunaway, Dick Van Dyke, and Ken Howard (*see* GARY HALVORSON).

JORGE MONTESI

Movies: *Omen IV: The Awakening* (1991, co-directed with Dominique Othenin-Girard), *Liar, Liar* (1992, aka *Liar, Liar: Between Father and Daughter*), *Hush Little Baby* (1993), *Moment of Truth: A Child Too Many* (1993), *Island City* (1994), *Moment of Truth: Broken Pledges* (1994), *Deadly Love* (1995), *Falling from the Sky: Flight 174* (1995, aka *Freefall: Flight 174*), *Visitors of the Night* (1995), *Deadly Web* (1996), *Mother, May I Sleep with Danger?* (1996), *Night Visitors* (1996), *While My Pretty One Sleeps* (1997, aka *Mary Higgins Clark's While My Pretty One Sleeps*), *Bridge of Time* (1997), *Lost Treasures of Dos Santos* (1997), *Never Say Die* (2001, aka *Outside the Law*), *Last Chance Café* (2006), *Cleaverville* (2007)

A writer, producer, actor, cinematographer, and editor, Montesi is primarily a director. He directed and starred in the Canadian feature thrillers *Sentimental Reasons* (1984) and *Birds of Prey* (1985). His series directing includes episodes of *21 Jump Street*, *Wiseguy*, *Booker*, *Highlander*, *NYPD Blue*, *Total Recall 2070*, *The Outer Limits*, *Mutant X*, *The Chris Isaak Show*, *Andromeda*, and others.

Liar, Liar, which concerned incest charges leveled by an 11-year-old girl against her father, was nominated for six Gemini Awards, including for best TV movie, direction, writing (Nancy Isaak), actor (Art Hindle as the father), and actress (Vanessa King as the accuser). *Hush Little Baby* provided a mentally deranged role for Diane Ladd. *Island City* was about a race of destructive genetic mutants. *Deadly Love* concerned an affair between a vampire (Susan Dey) and homicide detective (Stephen McHattie). William Devane was overtested at the controls of a Boeing 767 for Montesi's replication of an actual 1982 event when a Canadian World Airways flight left Montreal without sufficient fuel in *Falling from the Sky*. Markie Post is rattled by her daughter's possible alien abduction in *Visitors of the Night*.

Bridge of Time and *Lost Treasures of Dos Santos* were old-fashioned adventure yarns, the latter with Lee Majors, while *Outside the Law* was an old-fashioned secret agent exercise starring Cynthia Rothrock.

GLORIA MONTY
b. August 12, 1921, Allenhurst, New Jersey;
d. March 29, 2006, Rancho Mirage, California

***ABC Afternoon Playbreak*:** *This Child Is Mine* (1972)
***Wide World Mystery*:** *Screaming Skull* (1973), *The House and the Brain* (1973), *Sorority Kill* (1974), *The Norming of Jack 243* (1975, co-directed with Robert Precht)

Monty was primarily known as a producer on the daytime soap opera *General Hospital* and is credited in the 1960s with having retooled the show back toward popularity. As such, Monty was a pioneer in the medium.

IRVING J. MOORE
b. April 7, 1919, Illinois;
d. July 2, 1993, Los Angeles

Movies: *Making of a Male Model* (1983), *Dynasty: The Reunion* (1991)

Moore's directing career was in series, particularly westerns: *Cheyenne*, *Maverick*, *Lawman*, *Bonanza*, *Surfside 6*, *Lost in Space*, *The Wild Wild West*, *Laredo*, *Cade's County*, *Petrocelli*, *Dallas*, *Dynasty*, and others.

His two TV movies are Joan Collins kitsch and eyeshadow—padded chaise lounges for the melodrama queen's predatory persona. In the former she tries to make a model out of a rugged Nevada rancher played by Jon-Erik Hexum. In the latter, she's just more of where she came from.

ROBERT MOORE
b. August 7, 1927, Detroit, Michigan;
d. May 10, 1984, New York City

***ABC Theatre*:** *Cat on a Hot Tin Roof* (1976)
Movie: *Thursday's Game* (1974, aka *The Berk*)

Moore was nominated for Tony Awards for directing *Promises, Promises* (1969), *Last of the Red-Hot Lovers* (1970), *Deathtrap* (1978), *They're Playing Our Song* (1979), and *Woman of the Year* (1981). Moore directed episodes of *The Bob Newhart Show* and *Rhoda*. He also directed one of the failed sitcoms on *Happy Endings* (1975), an umbrella title for four potential series that starred, among others, Lauren Bacall and Robert Preston. Also among Moore's unsuccessful pilots was an hour-long version of Simon's *The Sunshine Boys* (1977),

which starred Red Buttons and Lionel Stander in a failed launch for an envisioned sitcom in the Simon/*Odd Couple* tradition. Moore also directed the Simon-penned feature movies *Murder by Death* (1976), *The Cheap Detective* (1978), and *Chapter Two* (1979).

Thursday's Game was an intriguing little comedy/drama with Gene Wilder and Bob Newhart as poker buddies who still meet Thursdays even after their game has been discontinued, but don't tell their wives, played by Ellen Burstyn and Cloris Leachman. James L. Brooks wrote the quirky script, Wilder delivered an excellent performance as a gambling addict, and the cast included Martha Scott, Norman Fell, Valerie Harper, Rob Reiner, and Nancy Walker.

Moore presided over the initial offering in Laurence Olivier's "Tribute to the American Theatre," Tennessee Williams's *Cat on a Hot Tin Roof*. Much of the interest in this production was in Olivier's interpretation of Big Daddy. His rendition was less bombastic than others—including Burl Ives in the 1958 Richard Brooks film—as well as comic and deeply tragic, exposing the character's redneck past in contrast to his vulgarized Southern gentleman front. Natalie Wood and Robert Wagner were paired as Maggie the Cat and Brick, with Maureen Stapleton as Big Mama.

THOMAS R. (TOM) MOORE

Movies: *Maybe Baby* (1988), *Fine Things* (1990, aka *Danielle Steel's Fine Things*), *Geppetto* (2000)

Moore was nominated for Tony Awards for best director for *Over Here!* (1974) and *'Night Mother* (1983). Moore then directed the film of *'Night, Mother* (1986) starring Sissy Spacek and Anne Bancroft. Moore's series work includes episodes of *The Wonder Years*, *Picket Fences*, *Mad About You*, *L.A. Law*, *Cheers*, *Northern Exposure*, *ER*, *Ally McBeal*, *Dharma & Greg*, *Gilmore Girls*, and others.

Maybe Baby stars Dabney Coleman and Jane Curtin in a marital debate over her having one more baby before her "biological clock" stops ticking. *Geppetto* is a run-through of the Pincocchio story with Drew Carey as the title character, who wishes he had a son in a comic musical fantasy from Disney aired by ABC. Julia Louis-Dreyfus co-starred with Brent Spiner and Rene Auberjonois.

CHRISTOPHER MORAHAN
b. July 9, 1929, London, England

***ITV Play of the Week*:** *Arsenic and Old Lace* (1958)
***Wednesday Play*:** *Malatesta* (1964), *Fable* (1965), *A Game, Like, Only a Game* (1966), *The Gorge* (1968)
***Theatre 625*:** *Keep the Aspidistra Flying* (1965), *The World of George Orwell: Coming Up for Air* (1965), *Nineteen Eighty-Four* (1965), *Talking to a Stranger* (1966, mini)
***ITV Saturday Night Theatre*:** *Lay Down Your Arms* (1971)
***Play of the Month*:** *Uncle Vanya* (1970), *Platonov* (1971), *The Common* (1973)
***Play for Today*:** *Hearts and Flowers* (1970), *The Bankrupt* (1972)
***Screen One*:** *The Bullion Boys* (1993)
Dramas/Movies/Miniseries: *John Gabriel Borkman* (1958), *The Ragged Trousered Philanthropist* (1967), *Lulie IV* (1971), *Fathers and Families* (1977, mini), *The Jewel in the Crown* (1984, mini, co-directed with Jim O'Brien), *In the Secret State* (1985), *After Pilkington* (1987), *Troubles* (1988), *In the Heat of the Day* (1989), *Can You Hear Me Thinking?* (1990), *Old Flames* (1990), *Ashenden* (1991, mini), *Common Pursuit* (1992), *It Could Be You* (1995, aka *It Might Be You*), *The Peacock Spring* (1996), *A Dance to the Music of Time* (1997, mini, co-directed with Alvin Rakoff)

Morahan won an Emmy Award and a British Academy of Film and TV Arts Award for producing *The Jewel in the Crown*, and was nominated for an Emmy for directing it. Morahan also received BAFTA nominations for best single drama for *After Pilkington*, *Old Flames*, and *Can You Hear Me Thinking?* He was awarded the Laurence Olivier Theatre Award for directing *Wild Honey* (1984). Morahan directed the features *Diamonds for Breakfast* (1968) with Marcello Mastroianni, *Clockwise* (1986) with John Cleese, *Paper Mask* (1990) with Paul McGann, *Unnatural Pursuits* (1991) with Alan Bates, and *Element of Doubt* (1996) with Nigel Havers.

Morahan's first feature-length TV credit was for directing Laurence Olivier in the actor's TV debut, a presentation of Henrik Ibsen's 1896 play, *John Gabriel Borkman*, about a disgraced embezzler and his family and their estate. As Olivier biographer John Cottrell wrote, "Never was a television performance subjected to closer critical scrutiny," and the production was roundly regarded as an immense disaster for the great actor. Anthony Valentine co-starred.

On *Wednesday Play*, Patrick Wymark starred in the title role of *Malatesta*, about the fifteenth-century ruler of Remini, Italy, who was at odds with the Papacy. John Hopkins wrote the provocative *Fable*, a futuristic story in which black people ruled the United Kingdom, starring Ronald Lacey, Eileen Atkins, and Thomas Baptiste. *The Gorge* looked at a family outing from a child's perspective.

For *Theatre 625*, Morahan was in charge of three adaptations of George Orwell's writings. Alfred Lynch and

Anne Stallybrass were among the ensemble in Morahan's version of Orwell's *Keep the Aspidistra Flying*. Colin Blakely starred for Morahan and producer Cedric Medina in Orwell's nostalgia-tinged *Coming Up for Air*. David Buck played Winston Smith for Morahan with Jane Merrow as Julia in a presentation of *Nineteen Eighty-Four*.

Morahan's greatest contribution to *Theatre 625* was the four-part drama, *Talking to a Stranger*, which aired in America on *NET Playhouse* in 1969. Each part of *Talking to a Stranger* was a 90-minute episode focusing on the perceptions of one of the four members of the Stephens family during a mysteriously traumatic weekend together at their home. Each episode covered the same time frame from a different family member's perspective in Morahan's *Rashomon*-type of presentation. The parents were played by Maurice Denham and Margery Mason, the teens by Michael Bryant and Judi Dench. The first episode, *Anytime You're Ready, I'll Sparkle*, focused on the daughter, Terry. In that role, Dench established herself as a major actress, winning the first of her five (and counting) BAFTA Awards, for best actress. The miniseries, which was written by John Hopkins, co-starred Windsor Davies, Frederick Pyne, Calvin Lockhart, Emrys James, and Pinkie Johnstone. The other episodes that form the pieces of the puzzle are *No Skill or Special Knowledge Required* (father's story), *Gladly, My Cross-Eyed Bear* (boy's), and *The Innocent Must Suffer* (mother's).

Hearts and Flowers starred Anthony Hopkins in a Peter Nichols drama. *The Bankrupt* was the adaptation of a David Mercer play with Bob Hoskins and Joss Ackland. *Lay Down Your Arms* was a Dennis Potter piece drawing on the playwright's experiences in the British War Office. Bryan Pringle was in Stuart Douglass's adaptation of Robert Tressell's *The Ragged Trousered Philanthropist*.

On *Play of the Month*, Morahan guided Anthony Hopkins as Astrov and Freddie Jones as Vanya in a production of *Uncle Vanya*, which included Ann Bell, Roland Culver, and Susan Richards. The director returned to Chekhov the following year with Rex Harrison starring in *Platonov* with Sian Phillips, Geoffrey Bayldon, Patsy Byrne, and Clive Revill. Peter Nichols wrote *The Common*, starring Vivien Merchant, Gwen Taylor, and Peter Jeffrey. *Fathers and Families* was a John Hopkins–penned miniseries. *Bedroom Farce* was an Alan Aykbourn play as subtle as its title, featuring Brenda Blethyn, Joan Hickson, and Derek Newark.

The Jewel in the Crown has a title that reflects its status in Morahan's career and among miniseries in general. It is one of TV's great multipart programs and one of the best British-made miniseries. The source novel was *The Raj Quartet* by Paul Scott. The adaptation by Irene Shubik and Ken Taylor layered its story as the last great adventure of the British colonial era in India. That era is coming to an end, and the issues of the pending departure by British rule and acceptance of their nation back by the Indians are hung on a rape case. Morahan not only split the directorial chores but was the central producer as well. This 13-part BBC epic aired on *Masterpiece Theatre* in America, becoming a highlight of the PBS legacy, and won the Emmy Award as outstanding limited series. Its six total nominations included those for Morahan and co-director Jim O'Brien, Ken Taylor's writing, the art direction, costume design, and Peggy Ashcroft's performance. The 15 BAFTA nominations resulted in five wins, including for best drama serial, awarded to Morahan and O'Brien, and for costumes, makeup, and acting honors for Ashcroft and Tim Pigott-Smith. Also receiving BAFTA nominations were the sound, design, George Fenton's score, Ray Goode's cinematography, Edward Mansell's film editing, and five performances, by Charles Dance, Art Malik, Geraldine James, Judy Parfitt, and Susan Wooldridge. The show received the Golden Globe for best miniseries, and Ashcroft was nominated for best actress. Morahan's superb cast included Eric Porter, Rachel Kempson, Warren Clarke, Nicholas Farrell, Saeed Jaffrey, Marne Maitland, Zia Mohyeddin, Om Puri, and Stuart Wilson.

In the Secret State was a dip into tacky goings-on inside British secret service after an operative commits suicide, involving Frank Finlay, Natasha Richardson, and Thorley Walters. *After Pilkington* involved Richardson and Bob Peck as snoops, a pair of recently reunited former childhood pals who pool their resources to return to old romps by sleuthing in the local woods to discover what happened to an archaeologist named Pilkington, who has vanished. Simon Gray's script takes quite a few turns that Morahan follows with clever filmmaking. Morahan and producer Kenith Trodd received the BAFTA nominations for best single play, and Richardson was also nominated for her performance. *Troubles* is an Irish story of 1919, and the epic title events are brought to an interpersonal level as a soldier and his old love reunite after politics has entered their lives. Ian Charleson and Susannah Harker starred as the lovers with Sean Bean, Emer Gillespie, and Ian Richardson.

The Heat of the Day was an Elizabeth Bowen novel of wartime London filtered to mysterious life via a Harold Pinter screenplay. An apparent stalker (Michael Gambon) approaches a beautiful woman (Patricia Hodge) and tells her that her husband (Michael York) is an espionage agent. He further allows that he, for a price, is the only one who can keep the husband from prison. Morahan's direction helps with the calculated Pinter practice of withholding and allowing both the characters and the audience important pieces of information. Peggy Ashcroft co-starred in a prime example of Morahan's career-long ability to structure premium material.

Morahan returned to casting Judi Dench after nearly a quarter century for *Can You Hear Me Thinking?*, a piece co-written by Monty Haltrecht and Beverley Marcus. The director, writers, and producer, Ruth Caleb, shared in a BAFTA nomination for best single drama. An extroverted barrister (Stephen Fry) and a reclusive and wealthy introvert (Simon Callow) join forces to thwart a blackmail plot in Simon Gray's *Old Flames*, for which Morahan, Gray, and old producing pal Trodd were cited in the BAFTA nomination for best single drama

Ashenden was a four-part spy drama, adapted by David Pirie from W. Somerset Maugham's fictionalization of his clandestine duties during World War I. Alex Jennings starred as John Ashenden with Ian Bannen as "R," Joss Ackland, Harriet Walker, Rene Auberjonois, Elizabeth McGovern, Alan Bennett, Alfred Molina, Nigel Harrison, and Robert Lang. *Common Pursuit* follows the lives of a group of close friends who were tight during the university years. Simon Gray wrote the source play, expanding it into this miniseries, co-starring Andrew McCarthy, Tim Roth, Ian Bannen, Stella Gonet, Stephen Fry, Ina Clare, and Kevin McNally.

Nigel Williams wrote *It Could Be You*, a chase by an electrician (Douglas Hodge) for a winning lottery ticket after his wife heaves out its hiding place, the pages of a book entitled *The Gourmet Guide to Sex*. *The Peacock Spring* is a story of India, a Ken Taylor adaptation of a Rumer Godden novel, about a widower (Peter Egan) serving as a United Nations ambassador in New Delhi who brings his two daughters from London to spend some time with him.

The eight-part *A Dance to the Music of Time* was an epic undertaking, adapted by Hugh Whitemore from 12 Anthony Powell novels into eight TV hours for Channel Four. Simon Russell Beale starred as Kenneth Widmerpool, Powell's alter-ego, and the assemblage for co-directors Morahan and Alvin Rakoff included John Gielgud as St. John Clark, Miranda Richardson, Zoe Wanamaker, Eileen Atkins, Alan Bennett, Edward Fox, Frank Middlemass, Harriet Walker, Frederick Treves, and Robert Lang. Beale won the BAFTA Award for best actor, and the miniseries received five nominations, including for Richardson's performance.

The quality of Morahan's work through six decades establishes him as one of the premiere British directors of his time, not only of TV presentations, but of all filmed drama of the time period.

GEORGE MORE O'FERRALL
b. 1907, England; d. March 18, 1982, Spain

***ITV Play of the Week*:** *The Trap* (1960), *Hell Hath No Fury* (1961)

Dramas/Movies: *The Merchant of Venice* (1947), *Wuthering Heights* (1948), *Blithe Spirit* (1948), *Macbeth* (1949), *Danger Zone* (1963)

More O'Ferrall's pioneering TV work for the BBC included a 20-minute capsule of Eugene O'Neill's *Anna Christie* (1936) starring Flora Robson, followed by short versions of *Much Ado About Nothing* (1937), *Alice in Wonderland* (1937), and *Alice* (1946) with Vivian Pickles. His version of *The Merchant of Venice* (1947) starred Abraham Sofaer as Shylock, and *Macbeth* (1949) featured Stephen Murray in the title role and Patrick Macnee as Malcolm.

More O'Ferrall went to features and his brief output included *The Holly and the Ivy* (1952) with Ralph Richardson, *Angels One Five* (1953) with Jack Hawkins, and the superb version of Graham Greene's *The Heart of the Matter* (1953) with Trevor Howard in his finest early leading role. Mostly otherwise, More O'Ferrall was a TV producer.

Danger Zone was a political drama for Anglia TV starring Oskar Homolka and Jean Marsh about a man who flies an airplane loaded with protesting celebrities into the nuclear testing site of the title.

ANDREW MORGAN
b. 1942, Somerset, England

Movies/Miniseries: *Swallows and Amazons Forever: Coot Club* (1984, mini), *Swallows and Amazons Forever: The Big Six* (1984, mini), *The Cold Warrior* (1984, mini, co-directed with Pennant Roberts), *White Peak Farm* (1988, mini), *Little Sir Nicholas* (1990), *Little Lord Fauntleroy* (1995, mini), *The Prince and the Pauper* (1996), *Children of the New Forest* (1998, mini)

Morgan directed episodes of the *The Onedin Line*, *Sutherland's Law*, *King's Royal*, *Dramarama*, *Doctor Who*, *Casualty*, *The Worst Witch*, *Heartbeat*, and others. The director proved himself adept at period pieces that also happened to cater to a young audience, which is why it was probably inevitable that he direct new versions of the Frances Hodgson Burnett classic *Little Lord Fauntleroy* as well as Mark Twain's *The Prince and the Pauper*. The *Swallows and Amazons* series were based upon the children's literature of Arthur Ransome. Margery Bone starred as a teen girl growing up on a farm in Northumberland in *White Peak Farm*.

ROYSTON MORLEY

Specials: *The Tragedy of King Richard II* (1950), *Henry V* (1951, co-directed with Leonard Brett)

DAVID BURTON (D. B.) MORRIS

Movies: *Vietnam War Story: The Last Days* (1989, co-directed with Sandy Smolan, Luis Soto), *Hometown Boy Makes Good* (1990), *The Price of Love* (1995), *The Babysitter's Seduction* (1996), *Pretty Poison* (1996), *The Three Lives of Karen* (1997), *Any Mother's Son* (1997), *Still Holding On: The Legend of Cadillac Jack* (1998), *An Almost Perfect Bank Robbery* (1998), *And the Beat Goes On: The Sonny and Cher Story* (1999), *Come On, Get Happy: The Partridge Family Story* (1999, aka *C'Mon, Get Happy: The Partridge Family Story*), *Navigating the Heart* (2000), *Jackie Bouvier Kennedy Onassis* (2000)

Morris wrote and directed with Victoria Wozniak the minor cult favorite *Loose Ends* (1976), and then the well-observed low-budget features *Purple Haze* (1982), *Patti Rocks* (1988), and *Jersey Girl* (1992). *Patti Rocks* was a funny, profane character study via a conversation between two guys that sends up macho posturing during a midwinter car ride across the Midwest. Morris's series work includes episodes of *Tales from the Crypt*, *Space Rangers*, and *Sirens*.

Morris won a CableACE for his direction of the *Dirty Work* segment of the original *Vietnam War Story* omnibus show, which was written by Richard Dresser and starred Chris Mulkey, who had been a familiar face in previous Burton projects, including *Patti Rocks*. *In Hometown Boy Makes Good*, Anthony Edwards plays a medical student who maintains a ruse with his mother that he's a medical school graduate in the big city, when he's actually a waiter. Grace Zabriskie, Harry Shearer, Jerry Hardin, and Mulkey co-starred.

The Price of Love starred Peter Facinelli as a teen who's tossed out of the house by his loathsome stepmother and becomes a street hustler. *The Babysitter's Seduction* had a more labyrinthine plot than the exploitative title suggests, with Stephen Collins victimizing Keri Russell. Gail O'Grady played *The Three Lives of Karen*, and Bonnie Bedelia was nominated for a CableACE for her work as the mother of a murdered gay Navy sailor seeking justice in *Any Mother's Son*. Country singer Clint Black played an actual rodeo star who was railroaded for murder in *Still Holding On*, which co-starred the crooner's wife, Lisa Hartman Black. *The Almost Perfect Bank Robbery* was based on an article in *Texas Monthly* by Skip Hollandsworth about a high-flown teller (Brooke Shields) and her lunkheaded cop boyfriend (Dylan Walsh), who are suspected by the FBI of pulling an inside job at her bank.

And the Beat Goes On was Ellen Weston's adaptation of Sonny Bono's book about his showbiz life with Cher. Jay Underwood and Renee Faia played the couple, and three Emmy nominations resulted. That success led to *The Partridge Family* movie. *Navigating the Heart* starred Jaclyn Smith as a city woman who falls for a British Columbia fisherman (Tim Matheson).

Jackie Bouvier Kennedy Onassis was the adaptation of Donald Spoto's biography starring Joanne Whalley as the first lady throughout her exemplary life. CBS allowed Morris to imbue the proceedings a rich look, and Whalley was excellent. Matheson played JFK, with Andrew McCarthy as RFK, Diane Baker as Rose Kennedy, Tom Skerritt as old Joe Kennedy, and Philip Baker Hall as Onassis.

HOWARD MORRIS
b. September 4, 1919, New York City;
d. May 21, 2005, Los Angeles

ABC Afternoon Playbreak*: *Oh! Baby, Baby, Baby . . . (1974)

Primarily known as a comic performer, often in support of Sid Caesar, Carl Reiner, or Mel Brooks, Morris acted in hundreds of TV shows. He directed episodes of *The Dick Van Dyke Show*, *Bewitched*, *Hogan's Heroes*, *Get Smart*, and others, as well as features including *Who's Minding the Mint?* (1967), *With Six You Get Eggroll* (1968), and *Don't Drink the Water* (1969).

In *Oh! Baby, Baby, Baby . . .* Judy Carne and Bert Convy play a married couple who are told that they will be the parents of quintuplets. Morris's cast included Parley Baer and King Moody.

DAVID MORRISSEY
b. June 21, 1964, Everton, Liverpool, England

Movies: *Sweet Revenge* (2001), *Passer By* (2004)

In *Sweet Revenge*, Paul McGann plays a London professor whose sideline is helping people achieve vengeance. The piece garnered for Morrissey a British Academy of Film and TV Arts Award nomination for best new director. As an actor, Morrissey received a BAFTA nomination for David Yates's *State of Play* (2003).

HOLLINGSWORTH MORSE
b. December 16, 1910;
d. January 23, 1988, Studio City, California

Movie: *Justin Morgan Had a Horse* (1972, two parts, Disney)

Billed as Holly Morse, this multifaceted and resourceful TV series maven was an assistant director to Preston Sturges on *Sullivan's Travels* (1940) and George Stevens on *I Remember Mama* (1948). Morse directed hundreds of TV episodes, including on *Sky King*; *Rocky Jones, Space Ranger*; *Richard Diamond, Private Detective*; *McHale's Navy*; *F Troop*; *Laredo*; *The Rounders*; *The Rat Patrol*; *Love, American Style*; *The Dukes of Hazzard*, and other shows. Morse also directed *Daughters of Satan* (1972), a rarely seen horror feature starring Tom Selleck, shot in the Philippines.

Don Murray played the title character in *Justin Morgan Had a Horse*. The Disney piece, about the animal that fostered the Morgan breed, featuring Lana Wood, R. G. Armstrong, and James Hampton.

CATHERINE MORSHEAD

Movies/Miniseries: *The Passion* (1999, mini), *The Railway Children* (2000), *A Christmas Carol* (2000), *Mr. & Mrs. Jones* (2002)

Morshead directed episodes of *Haggard*, *Heartbeat*, *Dangerfield*, *Shameless*, and other series. In *The Passion*, Paul Nichols plays an actor hired by a village to enact Jesus Christ in *The Passion Play* during Easter and he ends up arousing much more interest than intended among men and women. *The Railway Children* was a remake of a 1970 TV classic directed by Lionel Jeffries and derived from Edith Nesbitt's novel. Morshead managed to craft a charming rendition, co-starring Jenny Agutter, who was in the Jeffries version, as well as Richard Attenborough.

Morshead's *A Christmas Carol* was an update, and Eddie Scrooge is a loan shark. In *Mr. & Mrs. Jones*, which aired in America on PBS's *Masterpiece Theatre*, Robson Green plays a sleazy reporter looking to chronicle the dirt on the female Prime Minister (Caroline Goodall), until they fall for each other.

GILBERT MOSES
b. August 20, 1942, Cleveland, Ohio; d. April 15, 1995, New York City

Movies/Miniseries: *Roots* (1976, mini, co-directed with Marvin J. Chomsky, John Erman, David Greene), *The Greatest Thing That Almost Happened* (1977), *A Fight for Jenny* (1986)

Moses was nominated for a Tony Award for Best Director of a Musical for *Ain't Supposed to Die a Natural Death* (1972). He directed the blaxploitation entry *Willie Dynamite* (1974) and the basketball movie *The Fish That Saved Pittsburgh* (1979). He directed episodes of *Benson*, *The Paper Chase*, *CBS Schoolbreak*, *ABC Afterschool Specials*, *WonderWorks*, and *Law & Order*. Moses was married and divorced from Dee Dee Bridgewater and Denise Nicholas.

The great event of Moses's career was his involvement with the medium-altering *Roots*. He was the sole African American among the groundbreaking miniseries' four directors, all of whom received Emmy Award nominations among the show's unprecedented total of 37 nominations. Moses was nominated for the two-hour Part VI, the same episode for which Ben Vereen and Leslie Uggams received nominations. *Roots* won nine of those Emmys, including for Outstanding Limited Series, and was the most watched TV program in history up to its time, stunning ABC executives. This miniseries derived from Alex Haley's autobiographical best-seller about the slave experience in the American South, had far-reaching impact on the future of miniseries proliferation and African American–oriented programming.

The Greatest Thing That Almost Happened concerned a teenage basketball star who learns he has leukemia and must face the pressures of a proud father who's emotionally blinded to his greater needs. The 1950s setting put this black story within the context of a not yet integrated America. Moses received excellent performances from Jimmie Walker and James Earl Jones as well as Debbie Allen, Kevin Hooks, Tamu Blackwell, Harry Caesar, and Valerie Curtin. *A Fight for Jenny* presented an interracial second marriage having an impact on the custody of a child from the first union. Lesley Ann Warren and Philip Michael Thomas co-starred.

HARRY MOSES

***American Playhouse*:** *The Trial of Bernhard Goetz* (1988)

Movies: *Thornwell* (1981), *Assault at West Point: The Court-Martial of Johnson Whittaker* (1994)

The son of actress Marian McCargo, Moses wrote the books *It's So Easy When You Know How* and *Obvious Power*. Moses acted in *The Other Side of the Mountain Part II* (1978) and *The Happy Hooker Goes to Hollywood* (1980).

The Thornwell and Whittaker stories concern the experiences of actual African American men in the U.S. Army. *Thornwell* starred Glynn Turman as one of the soldiers on whom the Army secretly experimented overseas without individual consent. The Army tortured and drugged Thornwell with LSD, and he spent years tracking down the people responsible for it.

Assault at West Point told the Civil War–era story of the title cadet, one of the first blacks at West Point, who was beaten by white fellow cadets and then was court-martialed for supposedly staging his own beating to avoid a psychology exam. Sam Waterston played abolitionist Daniel Chamberlain, who was nonetheless a racist. Chamberlain collaborated with a recent black Harvard graduate lawyer, Richard Greener, played by Samuel L. Jackson, on devising the best defense strategy for Whittaker. The performers rise to the material, which presents the complexities of both lawyers against those of the post–Civil War times.

Moses used the transcripts for *The Trial of Bernhard Goetz*, a three-hour delve into the motivations and methods of New York City's self-styled "subway vigilante." Peter Crombie starred as Goetz with Dann Florek, Andrew Robinson, Larry B. Scott, and Richard Libertini.

GREGORY MOSHER

***Great Performances*:** *The Comedy of Errors* (1987, co-directed with Robert Woodruff), *Our Town* (1989, co-directed with Kirk Browning), *Uncle Vanya* (1991)
Movie: *A Life in the Theatre* (1993)

Mosher's sporadic career is closely associated with playwright David Mamet. Mosher acted in Ed Sherin's *King Lear* (1974) with James Earl Jones on PBS, then produced Jerry Zaks and Kirk Browning's *The House of Blue Leaves*, and Michael Corrente's film of Mamet's *American Buffalo* (1986) with Dustin Hoffman. Mosher's one film as a feature director was *The Prime Gig* (2000), a very Mamet-like character piece with Vince Vaughan, Ed Harris, and Julia Ormond involved in criminal deception and clandestine love.

Mosher co-directed the Flying Karamozov Brothers in Shakespeare's *The Comedy of Errors*, with the actors flubbing their lines throughout, breaking up giddily, and generally having a great time. Mosher also was the original stage director of the Broadway revival of Thornton Wilder's *Our Town*, which Browning helped block for the cameras; Eric Stoltz and Penelope Ann Miller starred with Spalding Gray as the Stage Manager. Mamet translated Anton Chekhov's *Uncle Vanya* for a joint BBC/PBS project starring Ian Holm, Ian Bannen, Mary Elizabeth Mastrantonio, Rachel Kempson, David Warner, and Rebecca Pidgeon.

A Life in the Theatre was filmed for TNT seemingly as a gift for Jack Lemmon and Matthew Broderick, detailing the relationship between a hammy, aging actor and his young protégé, which changes as the older star fades and the younger rises. Mamet wrote this often-performed theatre piece when he was 25, but everything about it resonates as a seminal exploration of theatrical conventions and as a universal piece about the male bond between mentor and student. Broderick was nominated for an Emmy Award, and Lemmon for a Golden Globe.

ELIJAH MOSHINSKY
b. January 8, 1946, Shanghai, China

***The Complete Dramatic Works of William Shakespeare*:** *All's Well That Ends Well* (1981), *A Midsummer Night's Dream* (1981), *Cymbeline* (1982), *The Tragedy of Coriolanus* (1984), *Love's Labour Lost* (1985)
Movies: *The Midsummer Marriage* (1984), *Ghosts* (1986), *The Rivals* (1988), *The Green Man* (1990), *Genghis Cohn* (1993), *Hope in the Year Two* (1994), *Brazen Hussies* (1996), *Anorak of Fire* (1998)

An Australian whose TV career gave way to mostly opera direction, Moshinsky was in the forefront of the BBC's concentrated effort to put every Shakespeare play on film. He facilitated the Bard's translation with interpretations of *All's Well That Ends Well* with Angela Down as Helena and Ian Charleson, Michael Hordern, and Celia Johnson; an uncharacteristically brooding version of *A Midsummer Night's Dream* with Peter McEnery, Helen Mirren, and Nigel Davenport; *Cymbeline* with Mirren, Claire Bloom, and Richard Johnson; *Coriolanus* with Alan Howard in the title role with Joss Ackland, and Irene Worth, and *Love's Labor's Lost* with Jenny Agutter, Christopher Blake, and David Warner.

Henrik Ibsen's *Ghosts* was afforded a starry effort from Kenneth Branagh, Natasha Richardson, Judi Dench, Michael Gambon, and Freddie Jones. *The Green Man* is a country inn where the proprietor, Maurice, alternately endeavors to seduce his female patrons and frighten all guests with tales of how haunted the place is, until he realizes that it actually may be inhabited by spirits. Albert Finney obviously enjoyed playing Maurice, and earned a British Academy of Film and TV Arts Award nomination for the role. In *Genghis Cohn*, a Jewish ghost (Antony Sher) of the concentration camps haunts his former captors by swaying them toward Judaism. In *Brazen Hussies*, Julie Walters adds male strippers to her pub's attractions.

PETER MOSS

Movies: *Much Ado about Nothing* (1987), *Scar Tissue* (2002), *St. Urbain's Horseman* (2007, mini), *Booky and the Secret Santa* (2007)

St. Urbain's Horseman is a Mordecai Richler story about adult brothers, one a hero, one in disgrace.

MERRILY MOSSMAN

***Great Performances*:** *Uncommon Women . . . and Others* (1978, co-directed with Steve Robman)

Mossman won a Directors Guild of America Award in 1979 for the *Great Performances* piece, *Choreography by Balanchine, Pt. 3*. The adaptation of Wendy Wasserstein's *Uncommon Women . . . and Others* is remembered in retrospect as an early career stepping stone for Meryl Streep in a piece about several women reminiscing about their days at Mount Holyoke College.

JONATHAN MOSTOW
b. November 28, 1961, Woodbridge, Connecticut

Movies/Miniseries: *Flight of Black Angel* (1991), *From the Earth to the Moon* (1998, mini, co-directed with Michael Grossman, David Carson, Sally Field, Gary Fleder, David Frankel, Frank Marshall, Jon Turtletaub, Graham Yost, Lili Fini Zanuck)

A writer and producer, Mostow directed the feature *Beverly Hills Bodysnatchers* (1989) with Frank Gorshin, then the major films *Breakdown* (1997), *U-571* (2000), and *Terminator 3: Rise of the Machines* (2003).

William O'Leary plays a U.S. Air Force pilot in *Flight of Black Angel* who believes he's a messenger of God, freeing him to steal his plane and a bomb, take a family hostage, gun down anyone who gets in his way, and fly away with plans to bomb Las Vegas. Peter Strauss is called upon to shoot him down. Mostow directed the culminating Part 12 of *From the Earth to the Moon*.

JOHN LLEWELLYN MOXEY
b. 1925, Argentina

***ITV Play of the Week*:** *The Pay Off* (1955), *The Climbers* (1956), *Adam's Apple* (1956), *Views Observed* (1957), *Miss Mabel* (1957), *Myself When Young* (1958), *Disturbance* (1958), *The Big Knife* (1958), *Ring of Truth* (1961), *Soldier in the Snow* (1961), *Over the Bridge* (1961), *Any Other Business* (1961), *I Can't Bear Violence* (1963), *The Funambulists* (1963), *The Teachers* (1963), *The Corsican Brothers* (1964), *Dance of Death* (1964), *Tarnish on a Golden Boy* (1964), *Guilty Party* (1964), *A Tricycle Made for Two* (1964), *A Fearful Thing* (1965), *Finesse in Diamonds* (1965), *The Tormentors* (1966)

***Sunday Playhouse*:** *A Tall, Stallwart Lancer* (1969)

Movies: *San Francisco International Airport* (1970), *The House That Would Not Die* (1970), *Escape* (1971), *The Last Child* (1971), *A Taste of Evil* (1971), *The Death of Me Yet* (1971), *The Night Stalker* (1972), *Hardcase* (1972), *The Bounty Man* (1972), *Home for the Holidays* (1972), *Genesis II* (1973), *The Strange and Deadly Occurrence* (1974), *Where Have All the People Gone?* (1974), *Foster and Laurie* (1975), *Conspiracy of Terror* (1975), *Charlie's Angels* (1976), *Nightmare in Badham County* (1977), *Smash-Up on Interstate 5* (1977), *Panic in Echo Park* (1977), *Intimate Strangers* (1977), *The President's Mistress* (1978), *The Courage and the Passion* (1978), *The Solitary Man* (1979), *Sanctuary of Fear* (1979, aka *The Girl in the Park*), *The Power Within* (1979), *Ebony, Ivory and Jade* (1979), *The Children of An Lac* (1980), *The Mating Season* (1980), *No Place to Hide* (1981), *The Violation of Sarah McDavid* (1981), *Killjoy* (1981), *Desire, the Vampire* (1982, aka *I, Desire*), *The Cradle Will Fall* (1983), *Through Naked Eyes* (1983), *When Dreams Come True* (1985), *Deadly Deception* (1987), *Sadie and Son* (1987), *Outback Bound* (1988), *Lady Mobster* (1988)

Specials: *Dial M for Murder* (1967), *A Hatful of Rain* (1968), *Laura* (1968), *Tales of Nunundaga* (1976)

A British veteran of World War II, Moxey was an assistant director on films from the late 1940s, and his low-budget early efforts as a director include *Foxhole in Cairo* (1960) and *Circus of Fear* (1966). His 1950s British TV work includes *Television Playhouse* and *Armchair Theatre*, then, later, *Coronation Street*, *Z Cars*, *Gideon's Way*, *Edgar Wallace Mystery Theatre*, *The Baron*, *The Saint*, and *The Avengers*. In the United States, Moxey directed multiple episodes of *Mission: Impossible*, *Mannix*, *Magnum, P.I.*, *Blacke's Magic*, and *Murder, She Wrote*.

On the ITV's *Play of the Week*, Moxey's version of Clifford Odets's *The Big Knife* starred Patrick McGoohan and Maggie Smith, while *Ring of Truth* used Michael Caine and Jill Bennett, *Any Other Business* featured Anthony Quayle and Michael Hordern, *Soldier in the Snow* was played by Anthony Newlands, and *The Tormentors* top-lined James Mason and Stanley Baker.

Through an arrangement with ABC and ambitious producer David Susskind to present new versions of plays that had been previously filmed, Moxey directed Laurence Harvey, Diane Cilento, Hugh O'Brian, and Nigel Davenport in Frederick Knott's *Dial M for Murder*; Peter Falk, Michael Parks, and Sandy Dennis in Michael V. Gazzo's drama of heroin addiction, *A Hatful of Rain*; and George Sanders, Arlene Francis, Lee Radziwell, Robert Stack, and Farley Granger in *Laura*, with a retooled version of an old *Twentieth Century-Fox Hour* teleplay

(which had starred Stack and Sanders in the 1950s) by Truman Capote and Thomas Phipps.

A significant director of the movie-of-the-week era, Moxey helmed many pilot films. Making it to series were *San Francisco International Airport* with Pernell Roberts and Clu Gulager as central characters for a myriad of subplots (later Lloyd Bridges in the series) and, of course, *Charlie's Angels*. Ivan Goff and Ben Roberts wrote the script for Aaron Spelling about three beautiful private investigators employed by the never-seen title character, probing the death of a vintner. Kate Jackson, Farrah Fawcett-Majors, and Jaclyn Smith formed the trio, John Forsythe voiced the directions of Charlie, and the supporting cast in this maiden case included Diana Muldaur, Tommy Lee Jones, David Ogden Stiers, and Bo Hopkins.

The Night Stalker, about a newspaper reporter named Carl Kolchak investigating the murders of Las Vegas showgirls, eventually pointed to a vampire as the culprit. Alternately creepy and comic, with Darren McGavin's best-remembered performance as Kolchak, who's incessantly arguing with his editor (Simon Oakland), *The Night Stalker* was one of the most watched TV programs of its time and has since become a cult classic among horror aficionados. Produced by Dan Curtis, written by Richard Matheson, and stylishly photographed by Michael Hugo, the movie begat a sequel, *The Night Strangler* (directed by Curtis) and the McGavin series, *The Night Stalker*, which ran on ABC from 1974–1975. Carol Lynley costarred in the original with Claude Akins, Charles McGraw, Ralph Meeker, and Elisha Cook.

A generalist in the truest sense, Moxey was adept at all genres, alternating on ABC's slate between science-fiction, horror, crime thrillers, espionage, westerns, and family sagas. He directed Barbara Stanwyck in two thrillers, *The House That Would Not Die* and *A Taste of Evil*, Clint Walker in two westerns, and Van Heflin in his last performance, as a senator in the futuristic *The Last Child*. *Home for the Holidays* has Walter Brennan inviting his brood of girls (including Sally Field) to a reunion to kill his new wife. *The Strange and Deadly Occurrence* further cultivated a favorite and cost-effective movie-of-the-week strain, the violation of the sanctity of the home. This time, Robert Stack and Vera Miles and family move into their remote dream house only to discover that someone unseen wants them out.

Moxey dramatized marital breakups with *Intimate Strangers* as husband Dennis Weaver batters wife Sally Struthers, and *The Solitary Man*, which followed the legal maneuvers after a 15-year union between Earl Holliman and Carrie Snodgress dissolves in divorce. *Sanctuary of Fear* starred Barnard Hughes recreating the old Father Brown character from British fiction and transplanting him in New York, where he comes to the aid of a beleaguered Kay Lenz.

The Children of An Lac was based on actress Ina Balin's activities in South Vietnam in the months before the 1975 fall of Saigon. Aided by American volunteer Betty Tisdale and Vietnamese matron Madam Ngai, Balin ensured passage out of the country for many war orphans. Balin played herself, Shirley Jones was Tisdale, and Beulah Quo enacted Madam Ngai. Moxey's film is only one of several dramatizations of Vietnam War stories made on the heels of the conflict, and were usually forgotten with the advent of the Oliver Stone age.

Moxey was in the forefront of the TV movie's turn toward women-in-danger themes. No one believes Kathleen Beller's insistence that she's being stalked in *No Place to Hide*. Patty Duke is a teacher who's attacked in her own classroom in *The Violation of Sarah McDavid*. New York apartment dweller Pam Dawber is the object of voyeur David Soul's attention in *Through Naked Eyes*. Cindy Williams finds out that her nightmares may be reality in *When Dreams Come True*. Moxey also helmed Debbie Reynolds's star turn in *Sadie and Son*.

ALLAN MOYLE
b. 1947, Shawinigan, Quebec, Canada

Movies: *Jailbait* (2000), *Man in the Mirror: The Michael Jackson Story* (2004)

A writer and actor, Moyle directed the offbeat films *The Rubber Gun* (1977), *Times Square* (1980), *Pump Up the Volume* (1990) starring Christian Slater, *Empire Records* (1995), and *Say Nothing* (2005).

Jailbait runs toward the John Waters stream of comedy as an ambitious district attorney running for mayor decides to charge a high school football star with statutory rape after he impregnates a 16-year-old girl. Small-town deceit and avarice receive a thorough lampooning. Flex Alexander does the moon-walking in *Man in the Mirror*, a biopic of pop sensation Michael Jackson.

RUSSELL MULCAHY
b. June 23, 1953, Melbourne, Victoria, Australia

Movies: *On the Beach* (2000), *The Lost Battalion* (2001), *1st to Die* (2003), *3: The Dale Earnhardt Story* (2004), *Mysterious Island* (2005), *The Curse of King Tut's Tomb* (2006), *Crash 'N Burn* (2007), *While the Children Sleep* (2007)

Mulcahy directed the features *Razorback* (1984), *Highlander* (1986), *Ricochet* (1991), *Blue Ice* (1992), *The Real McCoy* (1993), *The Shadow* (1994), and *Swim-*

ming Upstream (2003) as well as videos for The Tubes, Billy Joel, Elton John, Queen, and others, and episodes of *Tales from the Crypt* and *Queer as Folk*.

On the Beach was a new version of the Nevil Shute novel about the earth after a nuclear holocaust (Stanley Kramer directed a 1959 version). The triangle for this survival tale features Armand Assante, Rachel Ward, and Bryan Brown. *The Lost Battalion* was a fact-based story of World War I in which 800 American soldiers become trapped in the Argonne Forest between two large German forces in October 1918, a month before the end of the war. Rick Schroeder starred.

In the adaptation of James Patterson's fiction, Tracey Pollan top-lined *1st to Die* as a San Francisco detective trying to solve serial murders of newlyweds with a few brave friends while trying to outlast a debilitating disease. Mulcahy's version of Jules Verne's *Mysterious Island* starred Kyle MacLachlan, Gabrielle Anwar, and Patrick Stewart. Barry Pepper received a Screen Actors Guild Award nomination for his performance as the tragic race-car driver Dale Earnhardt in *3*, one of ESPN's occasional ventures into feature-length filmmaking.

ROBERT MULLIGAN
b. August 23, 1925, Bronx, New York

***Studio One*:** *The Defender* (1957, two parts)
***The DuPont Show of the Month**: The Bridge of San Luis Rey* (1957), *A Tale of Two Cities* (1958), *The Member of the Wedding* (1958), *What Every Woman Knows* (1959), *The Human Comedy* (1959), *Billy Budd* (1959)
***The Seven Lively Arts*:** *The World of Nick Adams* (1957)
***Playhouse 90*:** *The Mystery of Thirteen* (1957), *Not the Glory* (1958), *Tomorrow* (1960)
***Hallmark Hall of Fame**: Ah, Wilderness!* (1959)
Special: *The Moon and Sixpence* (1959)

Mulligan was nominated for an Academy Award and a Directors Guild of America Award for *To Kill a Mockingbird* (1962). He also was nominated for DGA Awards for *Fear Strikes Out* (1957), *The Great Imposter* (1961), and *Summer of '42* (1971). His features include *The Rat Race* (1960), *Love with the Proper Stranger* (1963), *Baby, the Rain Must Fall* (1965), *Inside Daisy Clover* (1965), *Up the Down Staircase* (1967), *The Other* (1972), *The Nickel Ride* (1974), *Same Time, Next Year* (1978), and *The Man in the Moon* (1991).

Mulligan directed for many notable drama anthologies of the 1950s, including *Kraft Television Theatre*, *Suspense*, *Goodyear Television Playhouse*, and *The Alcoa Hour*. *The Defender*, a rare two-part show on *Studio One*, was the inspiration for the popular lawyer series *The Defenders*, which debuted in 1961 starring E. G. Marshall and Robert Reed. The original was written by Reginald Rose and featured Ralph Bellamy, Steve McQueen, Martin Balsam, and William Shatner.

The World of Nick Adams presented seven Ernest Hemingway short stories interwoven through A. E. Hotchner's script in an elaborate John Houseman production on the ambitious if short-lived *The Seven Lively Arts*. Aaron Copeland composed the score and conducted the orchestra during the live telecast. Among the stories were *The Battler*, *The Three-Day Blow*, and *The End of Something*, with a cast including Steven Hill as Nick Adams with William Marshall, Eli Wallach, Olive Deering, Vivian Nathan, William Smithers, and Frank Silvera. Hemingway once averred that this was one of the best dramatic presentations of his fiction.

Mulligan was in the forefront of TV's early presenters of classic literature. As a regular director for Du Pont, Mulligan mounted some of the prestige forum's outstanding shows. Ludi Claire adapted Thornton Wilder's *The Bridge of San Luis Rey*, and Mulligan's cast included Judith Anderson, Eva LaGallienne, Rita Gam, Hume Cronyn, Steven Hill, and Theodore Bikel. For Dickens's *A Tale of Two Cities*, Eric Portman starred with George C. Scott, Gracie Fields, Agnes Moorehead, Denholm Elliott, James Donald, and Fritz Weaver. For Mulligan, the duo of Jacqueline Babbin and Audrey Gellen adapted Carson McCullers's *The Member of the Wedding*, James M. Barrie's *What Every Woman Knows*, and Herman Melville's *Billy Budd*, which starred Don Murray and Roddy McDowell. William Saroyan's *The Human Comedy* starred Michael J. Pollard, Jo Van Fleet, and R. G. Armstrong.

Moving to *Playhouse 90*, Mulligan directed David Swift's adaptation of Robert Graves's novel, *They Hanged My Saintly Billy*, under the title *The Mystery of Thirteen*, starring Jack Lemmon, Margaret O'Brien, and Herbert Marshall. *Not the Glory* was another Swift script, this time from a Pierre Boulle story starring James Mason, Ann Todd, and Dennis King. For the *Hallmark Hall of Fame* presentation of Eugene O'Neill's *Ah Wilderness!*, Mulligan surrounded Lee Kinsolving with Helen Hayes, Burgess Meredith, Betty Field, and Lloyd Nolan.

Mulligan's final show for *Playhouse 90* was Horton Foote's adaptation of William Faulkner's *Tomorrow*, from the collection of Gavin Stevens stories called *Knight's Gambit*. The piece first appeared in the *Saturday Evening Post*. The TV presentation was later adapted by Foote into a play, then a 1972 film directed by Joseph Anthony, both later renditions starring Robert Duvall as Jackson Fentry. Richard Boone played Fentry in Mulligan's show, with Kim Stanley, Charles Bickford, Chill Wills, Beulah Bondi, and Andrew Prine. The framing for a flashback story has jurist Fentry refusing to vote to

convict a killer. The background narrative has him take in a wandering pregnant woman in rural Mississippi, marry her before she dies, and raise the infant into a young boy. The boy is then forcibly taken from him by her kinfolk and revealed, in the end, to have been the killer, Buck Thorpe. Mulligan handled this piece with tender loving care, refracting Faulknerian themes and time and place details in the Foote script through an expressively taciturn performance by Boone.

One of the director's last involvements in the medium coincided with Laurence Olivier's first American TV involvement. In this adaptation of W. Somerset Maugham's *The Moon and Sixpence*, Olivier played a Gaugin-like artist, Charles Strickland. NBC's superb interpretation included Judith Anderson, Hume Cronyn, Geraldine Fitzgerald, Jessica Tandy, Cyril Cusack, Denholm Elliott, Jean Marsh, and Murray Matheson. Both Mulligan and Olivier won Emmy Awards for *The Moon and Sixpence*, which also was nominated for best single program. Producer David Susskind was bestowed with a Peabody Award for the show.

MARC MUNDEN

Miniseries: *Touching Evil* (1997, mini, co-directed with Sheree Folkson, Julian Jarrold, Alex Pillai), *Vanity Fair* (1998, mini), *The Secret World of Michael Fry* (2000, mini), *The Canterbury Tales* (2003, mini, co-directed with Andy DeEmmony, Julian Jarrold, John McKay), *Shiny Shiny Bright New Hole in My Heart* (2006, mini)

Munden directed the feature *Miranda* (2002) starring Christina Ricci. The director received a British Academy of Film and Television Arts Award nomination for best drama serial for *Vanity Fair*. Natasha Little played Becky Sharp in this six-part version of Thackery adapted by Andrew Davies. Ewen Bremner played Michael Fry, a planning official in a Welsh coastal city who gets caught up in both a corrupt political plot surrounding a resort hotel and seamy Internet sex. In this version of *The Canterbury Tales*, Munden's piece was *The Knight's Tale*, featuring Bill Paterson.

ROBERT MUNIC

Movies: *In a Class of His Own* (2000), *They Call Me Sirr* (2001)

As an actor, Munic has appeared in *21 Jump Street*, *Jake and the Fat Man*, and *Buffy the Vampire Slayer*, as well as the features *Radio Flyer* (1992) and *Bordello of Blood* (1996) and other productions. *In a Class of His Own* starred Lou Diamond Phillips as a community-beloved school janitor who is ordered to attain a high school diploma to keep his job. *They Call Me Sirr* starred Michael Clarke Duncan as a football coach.

ALEX MUNOZ

Movie: *Riot* (1997, co-directed with Richard Di Lello, David C. Johnson, Galen Yuen)

Munoz directed the feature *Living the Life* (2000), based by Lynne Ewing on her own novel, about Latina teenagers. *Riot* was an omnibus piece about Los Angeles in the aftermath of the Rodney King verdict. Munoz's piece was *Caught in the Fear* featuring Alexis Cruz and Yelba Osorio.

GEOFF MURPHY
b. June 13, 1946, New Zealand

Movies: *Red King, White Knight* (1989), *Blind Side* (1993), *The Last Outlaw* (1994), *Don't Look Back* (1996), *Race Against Time* (2000)

Variably a writer, producer, and second unit director, Murphy's features as a director include *Goodbye Pork Pie* (1981), *Utu* (1983), *The Quiet Earth* (1985), *Never Say Die* (1988), *Young Guns II* (1990), *Under Siege 2: Dark Territory* (1995), and *Spooked* (2004). Murphy was also the second unit director on Peter Jackson's *The Lord of the Rings* trilogy.

Red King, White Knight is an engaging espionage thriller about an assassination plot hatched inside the KGB and its international implications. Helen Mirren, Tom Skerritt, Max von Sydow, Tom Bell, and Barry Corbin are enmeshed in the proceedings. In *Blind Side*, Rebecca DeMornay and Ron Silver are a couple scouting factory locations in Mexico when they're involved in a hit-and-run accident on the way back to the States, after which Rutger Hauer comes calling. *The Last Outlaw* is a violent, spaghetti western–styled flick with Mickey Rourke and his gang pulling off an elaborate robbery, then squabbling for the cash.

Murphy's expertise with action sequences led to a pair of excellent low-budget cable chase pictures. In *Don't Look Back*, Eric Stoltz plays a junkie who finds a briefcase full of money and, instead of solving any problems, the money only triggers more travails that include Billy Bob Thornton, Amanda Plummer, Annabeth Gish, and Dwight Yoakam. *Race Against Time* has Eric Roberts signing off on selling his body parts to pay for his son's operation, except the eager surgeons are ready for the organs immediately. Diane Venora and Cary Elwes co-starred.

BRIAN MURRAY

Hollywood Television Theatre*: *The Chinese Prime Minister (1974, co-directed with George Turpin)

The Chinese Prime Minister starred Judith Anderson with Stephen Elliott, Elayne Heilveil, Peter Coffield, and Don McHenry.

PAUL MURTON

Movie: *The Blue Boy* (1994)

Murton directed episodes of the series *The Bill* and *Bramwell* and the multipart documentaries *The Dirt Detective* (1994) and *Car Nation* (2005). *The Blue Boy* is a moody supernatural piece about a couple on holiday in Scotland, him keeping an affair secret, and her obsessing over the ghost of a boy who drowned. Emma Thompson, Adrian Dunbar, and Eleanor Bron starred.

ALAN MYERSON

Movies: *The Love Boat* (1976, co-directed with Richard Kinon), *Hi Honey—I'm Dead* (1991), *Bad Attitudes* (1991)

Primarily a series director, Myerson's credits run from *The Bob Newhart Show*, *Laverne & Shirley*, and *Private Benjamin* through *Hunter*, *Miami Vice*, and *Baywatch*, to *Boston Public*, *Lizzie McGuire*, and *Joan of Arcadia*. His features are *Steelyard Blues* (1972) with Jane Fonda, *Private Lessons* (1981) with Sylvia Kristel, and *Bayou Romance* (1982) with Michael Ansara.

Both 1991 TV movies are family comedies. In the former, the arrogant millionaire dad (Curtis Armstrong) is reduced to a servant in his own family for comeuppance. *Bad Attitudes*, crafted from a Caleb Carr script, pits five preteens with the title problem against terrorists trying to rip off a tycoon.

N

MARVA NABILI

American Playhouse*: *Nightsongs (1984)

Nabili wrote and directed the Persian feature *The Sealed Soul* (1977) and acted in at least two other films. *Nightsongs*, which is partially in Chinese with English subtitles, was a slice of life about an immigrant family in New York City's Chinatown, particularly as seen through the eyes of a part-Vietnamese visitor (Mabel Kwong). The ensemble featured Victor Wong, David Lee, Ida F. O. Chung, and Rose Lee.

GARY NADEAU

Movies: *Angels in the Endzone* (1997), *The Jennie Project* (2001)

Nadeau co-wrote the Francis Ford Coppola film, *Jack* (1996), starring Robin Williams and Diane Lane. Both of Nadeau's TV movies were Disney features, one a football movie that adopts the semi-storyline of the baseball film *Angels in the Outfield*, the other a feel-good movie starring a chimpanzee.

IVAN NAGY
b. January 23, 1930, Hungary

Movies: *Captain America II: Death Too Soon* (1979), *Mind Over Murder* (1979, aka *Deadly Vision*), *Once Upon a Spy* (1980, aka *Lethal Games*), *Midnight Lace* (1981), *A Gun in the House* (1981), *Jane Doe* (1983), *A Touch of Scandal* (1984), *Playing with Fire* (1985), *Intimate Encounters* (1986)

Nagy wrote and directed the no-budget feature *Bad Charleston Charlie* (1973), then directed on *Delvecchio*, *CHiPS*, *Starsky and Hutch*, and *The Hitchhiker*. *Mind Over Murder* starred Deborah Raffin as a woman with the ability to see into the future. *Once Upon a Spy* had U.S. espionage boss Eleanor Parker employ Ted Danson to knock off fiendish, wheelchair-bound Christopher Lee.

Nagy professionally handled the TV-movie staple of women-in-peril themes as TV reporter Mary Crosby is stalked in *Midnight Lace* and amnesiac Karen Valentine is stalked in *Jane Doe*. Sally Struthers gets prosecuted for shooting an attacker inside her home in *A Gun in the House*. Angie Dickinson is blackmailed during her campaign for district attorney in *A Touch of Scandal*.

Nagy directed the practically meritless *Playing with Fire*, as if anyone wanted to see Gary Coleman as an arsonist. Then came *Intimate Encounters*, starring Donna Mills indulging her sexual fantasies—in a sanitized network sort of way. In the 1990s, Nagy began making adult videos.

PHYLLIS NAGY
b. 1962, New York City

Movie: *Mrs. Harris* (2005)

Mrs. Harris, starring Annette Bening, was based by director/screenwriter Nagy on Shana Alexander's book, *Very Much a Lady*, about Jean Harris, who was convicted of murdering Dr. Herman Tarnower, contriver of the "Scarsdale diet." The same story is told in George Schaefer's *The People vs. Jean Harris* (1980), starring Ellen Burstyn, who has a supporting part in this film, which also stars Ben Kingsley and features Bill Smitrovich, Cloris Leachman, Frank Whaley, Michael Gross, Frances Fisher, Brett Butler, and Lee Garlington. *Mrs. Harris* was nominated for 12 Emmys, including for Nagy's script and direction as well as the performances of Bening, Kingsley, Burstyn, and Leachman.

MIRA NAIR
b. October 15, 1957, Bhubaneshwar, Orissa, India

Movies: *My Own Country* (1998), *Hysterical Blindness* (2002)

A documentary filmmaker in her native India who had an international hit with the drama *Salaam Bombay!* (1988), Nair also directed the U.S.-produced features *Mississippi Masala* (1992), *The Perez Family* (1995), *Kama Sutra: A Tale of Love* (1996), and *Monsoon Wedding* (2001).

My Own Country is the adaptation of Abraham Verghese's autobiography. An Indian physician who settled in Johnson City, Tennessee, Verghese fought to treat AIDS patients in the mid-1980s and soon found his office to be a magnet for patients coming from many surrounding states when the South wasn't particularly progressive about the disease. Nair's superb cast included Naveen Andrews as Verghese, Hal Holbrook, Glenne Headly, Marisa Tomei, and Swoosie Kurtz.

Hysterical Blindness, based on Laura Cahill's play about young women searching for suitable boyfriends in New Jersey, also drew an uncommonly good cast, led by Uma Thurman. Ben Gazzara and Gena Rowlands won Emmy Awards for their supporting work in it, and Juliette Lewis was nominated.

BHARAT NALLURI
b. 1965, Guntur, India

Movies: *The Hunters* (2006), *Tsunami: The Aftermath* (2006)

Nalluri directed the features *Downtime* (1997), *Killing Time* (1998), *The Crow: Salvation* (2000) with Kirsten Dunst, and *Miss Pettigrew Lives for a Day* (2008) starring Frances McDormand. Nalluri also directed episodes of *Spooks*, *Hustle*, and *Life on Mars*. *The Hunters* was a Lifetime comedy/drama starring Kelly Lynch. *Tsunami: The Aftermath* concerned the international efforts and individual heroics that went into the 2004 responses to the Indian Ocean tsunami that hit Thailand. Tom Conti starred.

JOE NAPOLITANO
b. March 3, 1948, Udine, Italy

Movies: *Earth Angel* (1991), *Contagious* (1997, aka *Virus*)

Napolitano worked on a dozen features as an assistant director, including for Brian G. Hutton, Stuart Rosenberg, Ron Howard, Terry Gilliam, and five times for Brian De Palma. Napolitano directed episodes of *Northern Exposure*, *I'll Fly Away*, *Picket Fences*, *Chicago Hope*, *JAG*, *The Practice*, *Ally McBeal*, and *Boston Public*, among many others.

Earth Angel recycled a deceased ex-prom queen from 1962 back to the planet in 1990 to fulfill her purgatorial assignment of helping out her girlhood friends. Cathy Podewell starred with a cast including Erik Estrada, Cindy Williams, Mark Hamill, Alan Young, and Roddy McDowall. *Contagious* starred Lindsay Wagner as a physician who hopes to avert an epidemic of cholera with the help of Elizabeth Pena, after shrimp from Mexico sicken a planeload of passengers bound for Los Angeles.

SILVIO G. NARIZZANO
b. February 8, 1927, Montreal, Quebec, Canada

***DuPont Show of the Month*:** *The Fallen Idol* (1959)
Play of the Week (New York)**:** *No Exit* and *The Indifferent Lover* (1961)
***Hollywood Television Theatre*:** *Poet Game* (1972)
***ABC Theatre*:** *Come Back, Little Sheba* (1977)
***Play for Today*:** *Pal* (1971), *Young Shoulders* (1984)
Movies/Miniseries: *Thirteen Against Fate* (1968, mini), *Country Matters: The Little Farm* (1973), *Staying On* (1980), *Miss Marple: The Body in the Library* (1984)
Specials: *A Memory of Two Mondays* (1959), *Twenty-four Hours in a Woman's Life* (1961)

Narizzano's few features include *Georgy Girl* (1966), *Blue* (1968), the adaptation of Joe Orton's *Loot* (1970), the Glenda Jackson vehicle *The Class of Miss MacMichael* (1978), and one of the first films to feature Demi Moore, *Choices* (1981). Narizzano's TV productions are sparse, too, widely varied in themes, and spread across half a century in Great Britain, his native Canada, and the United States.

Narizzano's first long-form project was to direct *The Fallen Idol* for DuPont's prestige series of specials. The then husband-and-wife team of Jack Hawkins and Jessica Tandy starred with Dina Merrill in the adaptation of Graham Greene's story about a boy who looks up to the household servant, who's suspected of murdering his wife (the classic 1948 film version starred Ralph Richardson for director Carol Reed). Narizzano's presentation of Arthur Miller's *A Memory of Two Mondays* featured Alan Bates for Granada Television.

The director took on a double assignment for one installment of *The Play of the Week*: Paul Bowles's adaptation of Jean-Paul Sartre's *No Exit* starring Colleen Dewhurst, Dane Clark, and Diana Hyland, and Jean

Cocteau's monologue *The Indifferent Lover*, performed by Miriam Hopkins.

The singular back-curio in Narizzano's career is *Twenty-Four Hours in a Woman's Life*, a special based by John Mortimer on a Stefan Zwieg novel, starring Ingrid Bergman with Rip Torn, Jerry Orbach, and John Williams. Bergman plays a recently widowed woman whose European vacation halts for a Monte Carlo sojourn to ostensibly assuage her grief. There she enters into a doomed affair with a broodingly compulsive gambler (Torn).

Narizzano was one of the first directors to realize the power of Anthony Hopkins, starring him in the adaptation of Anthony Terpiloff's *Poet Game*. The character is Hugh Sanders, an Irish poet in the vein of Brendan Behan or Dylan Thomas, whose American popularity brought wealth, celebrity, and free-flowing drink. In the mighty fight between collapsing to the outer forces and staying sharp in his literary skills, Sanders was a magnificent and timely challenge for the actor, who at the time was vexed by liquor's demons. Billie Whitelaw, Susan Clark, Cyril Cusack, Barry Morse, and Al Mancini co-starred in a premium show about writers.

After Robert Mitchum backed out of playing Doc Delaney in Narizzano's rendition of William Inge's *Come Back, Little Sheba*, Laurence Olivier filled in at the 11th hour to fulfill his producing commitment to *ABC Theatre*, co-starring with Joanne Woodward. Narizzano's show is much less than it could have been, lost in Woodward's uncharacteristically unfocused performance.

Narizzano's treatment of *Staying On* was superb for a story about an aging couple of British servants remaining in India during the 1940s, when the United Kingdom's colonial empire was shrinking. Trevor Howard and Celia Johnson, who were first paired in David Lean's *Brief Encounter* (1944), offer a tapestry of personal feelings corresponding to the larger theme.

JAMES NAUGHTON
b. December 6, 1945, Middletown, Connecticut

Movie: *Our Town* (2003)

Naughton's acting career encompasses more than a dozen TV movies, including Paul Bogart's *Look Homeward, Angel* (1972) and George Schaefer's *F. Scott Fitzgerald and the Last of the Belles* (1974).

Naughton had played the Gentleman Caller in Paul Newman's feature, *The Glass Menagerie* (1987). The pair reciprocated duties for Naughton's directorial debut, an excellent version of Thornton Wilder's *Our Town*, in which Newman was superb as the Stage Manager, gaining an Emmy nomination (Newman had played George Gibbs in Delbert Mann's 1955 TV version of the play). Maggie Lacey and Ben Fox were on target as the young lovers in this smoothly-paced version, and the cast included Frank Converse, Jeffrey DeMunn, and Jane Curtin.

GREGORY NAVA
b. April 10, 1949, San Diego, California

Movie: *American Family* (2002, mini)

Nava directed the features *El Norte* (1983), *A Time of Destiny* (1988), *My Family* (1995, aka *Mi Familia*), *Selena* (1997), *Why Do Fools Fall in Love* (1998), and *Bordertown* (2006). Nava created and directed the pilot as well as episodes of the Latino epic *American Family*, starring Jenny Gago, Edward James Olmos, Raquel Welch, and Sonja Braga.

HAL NEEDHAM
b. March 6, 1931, Memphis, Tennessee

Movies: *Death Car on the Freeway* (1979), *Stunts Unlimited* (1980), *Bandit: Bandit Goes Country* (1994), *Bandit: Bandit, Bandit* (1994), *Bandit: Beauty and the Bandit* (1994), *Bandit: Bandit's Silver Angel* (1994), *Hard Time: Hostage Hotel* (1999)

A stunt man and/or stunt coordinator, credited or not, on nearly 100 movies or TV shows, Needham took the falls for the best of them or set up the crashes, bushwhacks, and other mayhem—on eight starring John Wayne, and 10 with Burt Reynolds, not counting the six he directed with Reynolds. Needham was the stunt coordinator on a dozen films directed by Andrew V. McLaglen.

The titles of Needham's TV projects foreshadow their prefabricated, car-crunching stories. *Stunts Unlimited* was about the government using stunt men to regain control over a secret rifle prototype, and nothing remotely interesting about the job or business of stunt performers. *Hard Time* was Reynolds's last TV movie featuring his Florida crime-fighter, Logan McQueen.

ALBERTO NEGRIN
b. January 2, 1940, Casablanca, Morocco

Movies/Miniseries: *Mussolini: The Decline and Fall of Il Duce* (1985, aka *Mussolini and I*), *The Secret of the Sahara* (1987, mini), *Voyage of Terror: The Achille Lauro Affair* (1990, mini), *Missus* (1993), *The Sands of Time* (1998)

A writer and director for Italian TV often making international co-productions, Negrin directed two large-scale epics featuring Bob Hoskins as Benito Mussolini in an HBO movie, and Burt Lancaster in an anti-Palestinian version of the 1985 hijacking of the Italian cruise ship *Achille Lauro* off the Egyptian coast.

JAMES NEILSON
b. 1909, Shreveport, Louisiana; d. December 9, 1980

***Ford Star Jubilee*:** *High Tor* (1956)
***Playhouse 90*:** *The Country Husband* (1956), *The Blackwell Story* (1957)
Movies: *The Mooncussers* (1962, two parts, Disney), *Johnny Shiloh* (1963, two parts, Disney), *The Scarecrow of Romney Marsh* (1964, mini, Disney, aka *Dr. Syn, Alias, the Scarecrow*), *The Legend of Young Dick Turpin* (1965, two parts, Disney), *Return of the Gunfighter* (1967), *Tom Sawyer* (1973, aka *The Adventures of Tom Sawyer*)

Neilson became a regular for Disney in the early 1950s after directing *Four Star Playhouse* and putting movie stars through TV paces on the hour-long *Ford Theatre* with Irene Dunne in *Sheila* and Merle Oberson in *Alison, Ltd.*, both in 1953, and Ronald Reagan and Nancy Davis in *The First Born* in 1956. Neilson also directed episodes of *Alfred Hitchcock Presents*, *Leave It to Beaver*, *Batman*, *Ironside*, and *Adam-12*, among others, including the westerns *Wagon Train*, *The Rifleman*, and *Bonanza*. His features include *Night Passage* (1957) with James Stewart and some of the better Disney efforts, including *Summer Magic* (1963), *The Moon-Spinners* (1964), and *The Adventures of Bullwhip Griffin* (1967). Neilson gave Robert Taylor the opportunity near the end of the actor's life to deliver one of his best performances, as a world-weary gunman in the western *Return of the Gunfighter*.

Maxwell Anderson's *High Tor* was converted to a musical for one of TV's big extravaganzas of the mid-1950s, and supplied with all of the star power that Bing Crosby and a young Julie Andrews could give it. But the piece never came alive and was critically dismissed as another in a Crosby string of late-career duds. On *Playhouse 90*, Neilson directed adaptations of John Cheever's *The Country Husband* starring Frank Lovejoy and Barbara Hale, and Lloyd C. Douglas's *The First Woman Doctor*, titled *The Blackwell Story*, with Joanne Dru and Dan O'Herlihy.

The Scarecrow of Romney Marsh was one of Disney's more oddly engrossing 1960s shows, in which a country priest (Patrick McGoohan) conceals a nighttime identity as a Robin Hood–type figure in a sackcloth disguise leading a band of ruffians to battle taxation by the King of England.

GARY NELSON

Movies/Miniseries: *Secrets of the Pirate's Inn* (1969, two parts, Disney), *Bayou Boy* (1971, two parts, Disney), *The Girl on the Late, Late Show* (1974), *Medical Story* (1975), *Panache* (1976), *Washington: Behind Closed Doors* (1977, mini), *To Kill a Cop* (1978), *The Pride of Jesse Hallam* (1981), *Mickey Spillane's Mike Hammer: More than Murder* (1983), *Murder in Coweta County* (1983), *Mickey Spillane's Mike Hammer: Murder Me, Murder You* (1983), *For Love and Honor* (1983), *The Baron and the Kid* (1984), *Lady Blue* (1985), *Murder in Three Acts* (1986, aka *Agatha Christie's Murder in Three Acts*), *Houston Knights: Mirrors* (1987, two parts), *Noble House* (1988, mini, aka *James Clavell's Noble House*), *Shooter* (1988), *Police Story: The Watch Commander* (1988), *Get Smart, Again!* (1989), *The Lookalike* (1990), *The Hit Man* (1991), *Sidney Sheldon's Memories of Midnight* (1991, mini), *Revolver* (1992), *Sidney Sheldon's The Sands of Time* (1992), *The Return of Ironside* (1993), *Fugitive Nights: Danger in the Desert* (1993), *Ray Alexander: A Taste for Justice* (1994), *Ray Alexander: A Menu for Murder* (1995), *Fast Company* (1995), *Melanie Darrow* (1997)

Nelson was an uncredited assistant director on John Ford's *The Searchers* (1956), then directed many 1960s and 1970s series, including *F Troop*, *The Iron Horse*, and *Bracken's World*. He directed some Disney features and the western feature *Santee* (1973) starring Glenn Ford.

The Girl on the Late, Late Show was a murder mystery about a late-night TV movie host (Don Murray) who goes searching for an actress whose films he admired, then discovers his contacts in the quest are being killed. Gloria Grahame played the title "girl," and the old Hollywood hands turning out for the occasion included Van Johnson, Cameron Mitchell, Yvonne De Carlo, and Walter Pidgeon. *Medical Story*, written by Abby Mann and starring Beau Bridges, was the pilot for an anthology series that failed to parallel the success of *Police Story*.

Washington: Behind Closed Doors offered a jaundiced look at a power-clutching U.S. President. Based on *The Company*, John Ehrlichman's book about the Nixon Administration, and superbly cast, performed, and modulated on Capitol set recreations, this ABC miniseries is a testament to Nelson's abilities with an epic-scale piece. When Robert Vaughn won the Emmy Award for best supporting actor for his performance as presidential confidante Frank Flaherty, the actor thanked Nelson for directing the miniseries's 12-plus hours "by himself." Ja-

son Robards starred as President Richard Monckton, and the actor employed a few RMN mannerisms to not overstate the Nixon comparisons. Seven Emmy nominations were bestowed, including for outstanding limited series, Nelson, Robards, and cinematographer Joseph Biroc. Cliff Robertson also starred with Andy Griffith, Stefanie Powers, Lois Nettleton, Tony Bill, Meg Foster, Nicholas Pryor, John Houseman, and Barry Nelson.

To Kill a Cop was the pilot for the *Eischeid* series starring Joe Don Baker. *The Pride of Jesse Hallam* was about a Kentucky coalminer, played by Johnny Cash, learning what a handicap his illiteracy becomes when he moves to Cincinnati. *Murder in Coweta County* recounts an actual 1947 episode in Georgia justice in which an arrogant country tycoon is brought down by the law. Nelson used country icons Cash as the sheriff and Griffith as the despicable county boss, both to good effect. Nelson and Cash then made the pool-hall film, *The Baron and the Kid*.

Noble House was another epic undertaking, a miniseries about cutthroat Hong Kong traders crossing into international espionage, based on James Clavell's best seller and adapted by one of Nelson's favorite writers, Eric Bercovicci. The miniseries starred Pierce Brosnan, Deborah Raffin, John Houseman, Denholm Elliott, Tia Carrere, Lisa Lu, and Nancy Kwan.

Nelson brought back Don Adams and Raymond Burr for, respectively, *Get Smart!* and *Ironside* movies. *Shooter* was an interesting look at combat photographers with Helen Hunt in the ensemble. The director then crafted several crime thrillers, two co-starring Louis Gossett Jr. as café owner Ray Alexander, with James Coburn in a sidekick capacity on San Francisco-set cases.

GENE NELSON
b. March 24, 1920, Seattle, Washington; d. September 16, 1996, Los Angeles

Movies: *Wake Me When the War Is Over* (1969), *The Letters* (1973, co-directed with Paul Krasny), *McNaughton's Daughter* (1976, co-directed with Jack Arnold, Daniel Haller, Jerry London)

Nelson was a star actor and dancer whose films included Andre De Toth's noir, *Crime Wave* (1954), and Fred Zinnemann's *Oklahoma!* (1955). Nelson latterly became a director, helming episodes of such series as *The Andy Griffith Show*, *F Troop*, *Laredo*, *Gunsmoke*, *Felony Squad*, *Star Trek*, *Quincy*, and *Get Christie Love*. His features included *Your Cheatin' Heart* (1964) starring George Hamilton as Hank Williams, *Harum Scarum* (1965) with Elvis Presley at the height of his popularity, and *The Cool Ones* (1966) with Roddy McDowall.

In the waning days of World War II, Ken Berry falls out of an airplane and into occupied Nazi Germany in *Wake Me When the War Is Over*. Eva Gabor co-starred, and the mugs included Jim Backus, Parley Baer, Werner Klemperer, Hans Conried, and Woodrow Parfrey. *The Letters* concerned the unusual personal consequences that result when letters arrive a year after they were posted. *McNaughton's Daughter* was a pilot that never went series starring Susan Clark as a district attorney prosecuting a popular religious leader accused of murdering a young girl.

RALPH NELSON
b. August 12, 1916, New York City; d. December 21, 1987, Santa Monica, California

***Ford Star Jubilee*:** *This Happy Breed* (1956, co-directed with Noel Coward)
***Playhouse 90*:** *Requiem for a Heavyweight* (1956), *The Big Slide* (1956), *Made in Heaven* (1956), *Snow Shoes* (1957), *The Greer Case* (1957), *One Coat of White* (1957), *The Return of Ansel Gibbs* (1958), *The Day Before Atlanta* (1959), *Out of Dust* (1959), *The Second Happiest Day* (1959)
***The DuPont Show of the Month*:** *Junior Miss* (1957), *Aladdin* (1958), *Hamlet* (1959, co-directed with Michael Benthall)
***Ford Startime*:** *The Jazz Singer* (1959)
The Play of the Week (New York)**:** *Legend of Lovers* (1960), *Black Monday* (1961)
Special: *Cinderella* (1957)
Movies: *Because He's My Friend* (1978, aka *Love Under Pressure*), *Lady of the House* (1978, co-directed with Vincent Sherman), *Christmas Lilies of the Field* (1979), *You Can't Go Home Again* (1979)

Nelson won the Emmy Award for best direction for *Requiem for a Heavyweight*. He was nominated for an Academy Award for *Lilies of the Field* (1963), and was nominated for Directors Guild of America Awards for the film version of *Requiem for a Heavyweight* (1962) and *Lilies of the Field*. Nelson's features include *Father Goose* (1964), *Duel at Diablo* (1966), *Charly* (1968, for which Cliff Robertson won an Oscar), and *The Wrath of God* (1972).

Nelson directed episodes of *General Electric Theater*, *Front Row Center*, and *The Twilight Zone*. Initially one of the primary directors on *Playhouse 90*, Nelson's career mixed feature films, TV specials, and a few anthology dramas, including the hour-long shows *The Man in the Funny Suit* by Rod Serling, starring Red Skelton and Ed Wynn on *Desilu Playhouse* in 1960, and *Doyle Against*

the House with Milton Berle and Jan Sterling on *The Dick Powell Show* in 1961.

The impact of *Requiem for a Heavyweight* reverberated through American culture, affirming TV's impact as a window to powerful drama. Jack Palance starred as aging prizefighter Mountain McLintock, whose manager eventually books him onto the pro wrestling circuit, humiliating him. Nelson's deft handling of Serling's teleplay and Palance's powerful performance were tailor-made for the intimacy of the growing medium. The show won Emmy Awards for Best Single Program of the Year as well as director, writer, actor (Palance), and art direction. Ed Wynn was also nominated for supporting actor and the cast included Kim Hunter and Keenan Wynn. The show's success helped *Playhouse 90* win the Emmy for best new series.

Nelson's *Playhouse 90* installments were of a consistently high quality. *The Big Slide* starred Red Skelton both funny and sad, earning him an Emmy nomination as a second-rate Vaudevillian whose sudden popularity as a silent-film comic jeopardizes his relationship with his girl. The performance by Shirley Jones led Richard Brooks to cast her in her Oscar-winning part in *Elmer Gantry* (1960). Fay Spain, Jack Albertson, and Murray Hamilton also co-starred.

Also on *Playhouse 90*, Nelson directed Melvyn Douglas in *The Return of Ansel Gibbs*, and Jack Warden and Clu Gulager in the Civil War drama *The Day Before Atlanta*. Inheritances were at issue in both *The Greer Case* with Douglas, and *Out of Dust*, which was based on a tale by Lynn Riggs of bitter, bickering brothers in pioneer-days Oklahoma. Charles Bickford played the patriarch.

Edna Best earned an Emmy nomination under Nelson's direction in Noel Coward's *This Happy Breed*. And Julie Andrews also received an Emmy nomination in Nelson's big musical extravaganza, *Cinderella*, co-starring Howard Lindsay and Ilka Chase. The director's shows for Du Pont emphasized his versatility, guiding Carol Lynley as a match-making teen irritating Don Ameche, Joan Bennett and others in the Fields/Chodorov musical *Junior Miss*; presenting Sal Mineo in the title role of *Aladdin* in the musical company of Cyril Ritchard, Basil Rathbone, Akim Tamiroff, and Anna Maria Alberghetti, and going to Britain to direct a version of *Hamlet*, starring John Neville with Barbara Jefford as Ophelia.

Nelson handled Jerry Lewis at the height of his popularity in the creaky chestnut *The Jazz Singer* to abominable reviews. On *The Play of the Week*, the director recovered with *Legend of Lovers*, a modern version of the Eurydice/Orpheus legend via Jean Anouilh's sensibility starring Piper Laurie and Robert Loggia. More modern yet was *Black Monday*, a Reginald Rose drama about the anticipation of white school administrators at the prospect—in the wake of *Brown vs. Board of Education*—of an African American girl (Ruby Dee) entering classes the next week. The ensemble for this heady drama included Myron McCormick, Robert Redford, Pat Hingle, Marc Connolly, House Jameson, and William Prince.

Lady of the House starred Dyan Cannon as Sally Stanford, an actual Sausalito, California, bordello madam who became mayor. *Because He's My Friend* was an Australian production starring Karen Black and Kier Dullea as the parents of a mentally challenged teenager (Warwick Poulson). Thomas Wolfe's autobiographical novel about a young writer in New York, *You Can't Go Home Again*, was intended by adapter Ian McLellan Hunter and Nelson to be the pilot for a series. Six hours of story was filmed and edited into the two hours aired by CBS—starring Chris Sarandon, Lee Grant, Hurd Hatfield, and Tammy Grimes.

GEOFFREY NETHERCOTT
b. May 1, 1926, Exeter, England;
d. December 2, 2005, London, England

Edgar Wallace Mysteries*: *Who Was Maddox? (1964)
Wednesday Play*: *A Walk in the Sea (1966), ***A Piece of Resistance*** (1966)
Movies: *A Bit of Crucifixion, Father* (1968), *A Serpent in Putney* (1969)

Nethercott directed episodes of *Sunday's Child*, *Ghost Squad*, *Thirty-Minute Theatre*, *Jamie*, and other series. *Who Was Maddox?* starred Bernard Lee, Suzanne Lloyd, and Finlay Currie in one of the Edgar Wallace series adaptations that slipped over the hour mark. *A Bit of Crucifixion, Father* played with Catholic themes and featured Jean Marsh and Walter Fitzgerald. Tony Britton and Angela Browne were in *A Serpent in Putney*, referring to the London suburb.

SIGMUND NEUFELD JR.

Movies: *Lassie: Well of Love* (1970, co-directed with James B. Clark, Jack B. Hively), *The Incredible Hulk* (1977, co-directed with Kenneth Johnson)

Neufeld was a film editor, including on the Robert Mitchum feature *Going Home* (1971) before directing such series as *Kojak*, *Wonder Woman*, *Serpico*, *City of Angels*, *Cliff Hangers: The Girl Who Saved the World* (aka *Stop Susan Williams*), and others through the 1980s. *The Incredible Hulk* was the pilot film for the successful Bill Bixby/Lou Ferrigno series.

MIKE NEWELL
b. March 28, 1942, St. Albans, Hertfordshire, England

***ITV Saturday Night Theatre*:** *Murder: The Blood Relation* (1969)
***BBC2 Play of the Week*:** *Mr. & Ms. Bureaucrat* (1978)
***Play for Today*:** *Just Your Luck* (1972), *The Childhood Friend* (1974), *Brassneck* (1975), *Buffet* (1976), *The Mayor's Charity* (1977), *Destiny* (1978)
Movies/Miniseries: *The Man in the Iron Mask* (1977, mini), *Birth of a Nation* (1982, aka *Tales Out of School: Birth of a Nation*, *Blood Feud* (1983), *The Whole Hog* (1989), *Common Ground* (1990)

Newell directed documentaries and episodes of such series as *Hadleigh*, *Big Breadwinner Hog*, *Budgie*, *The Guardians*, *Thirty-Minute Theatre*, and others. Newell's features include *The Awakening* (1980), *Bad Blood* (1981), *Dance with a Stranger* (1985), *The Good Father* (1985), *Amazing Grace and Chuck* (1987), *Into the West* (1992), *Enchanted April* (1992), *Four Weddings and a Funeral* (1994), *An Awfully Big Adventure* (1995), *Donnie Brasco* (1997), *Pushing Tin* (1999), *Mona Lisa Smile* (2003), *Harry Potter and the Goblet of Fire* (2005), and *Love in the Time of Cholera* (2007). Newell directed Alec Guinness in the Yorkshire TV special, *The Gift of Friendship* (1974), written by John Osborne. Jill Bennett starred in *Ms. or Jill and Jack* (1974) based on another Osborne TV script.

The Man in the Iron Mask told of the ill-fated twin brother, Philippe, of France's King Louis XIV, who the monarch imprisoned away from public sight. The Three Musketeers, getting a bit along in age, still undertake his rescue. The cast here, all dressed up and in game form, made this costume caper worthwhile, with Richard Chamberlain in a dual role as the King and Philippe, abetted in the swordplay and derring-do by Louis Jourdan as D'Artagnan, Patrick McGoohan, Ian Holm, Ralph Richardson, Jenny Agutter, Vivien Merchant, Esmond Knight, et al. William Bast's teleplay and the costumes were nominated for Emmy Awards and Newell handled the whole exercise in good form.

On *Play for Today*, Anthony Hopkins starred in *The Childhood Friend*, Jeremy Kemp was in *Brassneck*, Nigel Hawthorne in *Buffet* and *Destiny*, and Roy Kinnear in *The Mayor's Charity*. In *Birth of a Nation*, Jim Broadbent starred in a David Leland script about a schoolteacher teaching sex education while his institution is besieged by rebellious students.

Blood Feud starred Robert Blake as Teamsters boss Jimmy Hoffa, a role that earned the actor Emmy and Golden Globe nominations. Robert Boris won a Writers Guild of America Award for his teleplay about Hoffa's early-career battles with the Kennedy clan. Cotter Smith delivered an excellent performance as Robert F. Kennedy, and Sam Groom was JFK. Co-starring were Danny Aiello, Edward Albert, Brian Dennehy, Forrest Tucker (as LBJ), Ernest Borgnine (J. Edgar Hoover), Jose Ferrer, Michael V. Gazzo, Jim Haynie, and Nicholas Pryor.

Common Ground concerned the federal court-ordered desegregation of Boston schools through busing in the 1970s. Edward Hume adapted J. Anthony Lukas's book about the sometimes violent incidents, which followed a black mother seeking quality educations for her kids and a white lawyer working in the ghetto. The ensemble included James Farentino as Mayor Kevin White, CCH Pounder, Frankie Faison, Jane Curtin, Donal Logue, and Beeson Carroll.

JOHN NEWLAND
b. November 23, 1917, Cincinnati, Ohio; d. January 10, 2000, Los Angeles

Movies: *Boomerang—Dog of Many Talents* (1968, two parts, Disney), *The Deadly Hunt* (1971), *Crawlspace* (1972, co-directed with, uncredited, Buzz Kulik), *Don't Be Afraid of the Dark* (1973), *A Sensitive, Passionate Man* (1977), *Overboard* (1978), *The Suicide's Wife* (1979, aka *A New Life*)

Newland was a character actor in the postwar decades, particularly on more than 30 installments of *Robert Montgomery Presents Your Lucky Strike Theatre*, which also gave him his first directing assignments. In the next three decades, he directed episodes of *Bachelor Father*, *Naked City*, *Route 66*, *The Defenders*, *Bus Stop*, *Star Trek*, *The Name of The Game*, *Harry O*, and *Police Woman*.

Newland also directed the little-seen feature *My Lover My Son* (1970), starring Romy Schneider as a tycoon's young, psychotic wife, whose lover dies, leaving a teen son, whom she then tries to seduce.

Newland's ABC movies-of-the-week twisted situations in everyday families' existence. In *Deadly Hunt*, Anjanette Comer and Jim Hutton play a young vacationing couple escaping both assassins and a wilderness forest fire. *Crawlspace* was an odd drama starring Arthur Kennedy and Teresa Wright as a childless, middle-aged couple who try to adopt a boy they find living in the recesses of their home. *Don't Be Afraid of the Dark* starred Hutton and Kim Darby as a couple who move into a mansion where small demons try to seduce her into their world.

Angie Dickinson had acted in films directed by Howard Hawks, Sam Fuller, Don Siegel, Arthur Penn, Norman Jewison, John Boorman, and others, but her dimensionality hadn't been fully realized until Newland's trilogy about marital woes. *A Sensitive, Passionate Man*

afforded David Janssen the shot at playing an alcoholic who is ruining his marriage. But this cautionary tale never really comes together except in Dickinson's performance as the other side, the wife who sees the folly and excess, and who experiences the pain and shame. In *Overboard*, as the wife of yachtsman Cliff Robertson, the actress portrays regret along with other emotions over a fling with a French playboy, shown in flashback while she is floundering in the ocean after an accident during a sailing trip across the Pacific to Tahiti. *The Suicide's Wife* depicted Dickinson also inventorying a marriage from hindsight, this time in ruminations over her failure to a professor who took his own life.

PAUL NEWMAN
b. January 26, 1925, Shaker Heights, Ohio; d. September 26, 2008, Westport, Connecticut

Special: *The Shadow Box* (1980)

Newman won the Academy Award for best actor for Martin Scorsese's *The Color of Money* (1986). Newman won an honorary Oscar in 1985 for his body of work, and the Jean Hersholt Humanitarian Award in 1994. He also was nominated for best actor Oscars for *Cat on a Hot Tin Roof* (1958), *The Hustler* (1961), *Hud* (1963), *Cool Hand Luke* (1967), *Absence of Malice* (1981), *The Verdict* (1982), and *Nobody's Fool* (1994), and for best supporting actor for *Road to Perdition* (2002).

Newman directed his wife, Joanne Woodward, in the features *Rachel, Rachel* (1968), *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* (1972), *Harry and Son* (1984), and *The Glass Menagerie* (1987). One of his finest efforts behind the camera was *The Shadow Box*, which starred Woodward in the adaptation of Michael Cristofer's play about three terminally ill cancer patients who face their ends in different ways—as do their families. The show was nominated for Emmy Awards for outstanding drama special, Newman's direction, and Cristofer's adaptation. The piece co-starred Christopher Plummer, Sylvia Sidney, Melinda Dillon, Valerie Harper, James Broderick, and John Considine.

MIKE NICHOLS
b. November 6, 1931, Berlin, Germany

Movie/Miniseries: *Wit* (2001), *Angels in America* (2003, mini)
Special: *The Gin Game* (1981)

Nichols was half of the former cabaret and TV comedy team, Nichols & May, partnered with Elaine May. Nichols won the Academy Award for best director for *The Graduate* (1967), and was nominated for *Who's Afraid of Virginia Woolf?* (1966), *Silkwood* (1983), and *Working Girl* (1988). His features include *Catch-22* (1970), *Carnal Knowledge* (1971), *Heartburn* (1986), *Biloxi Blues* (1988), *Postcards from the Edge* (1990), *The Birdcage* (1996), *Primary Colors* (1998), and *Charlie Wilson's War* (2007).

Nichols's recording of *The Gin Game*, starring Hume Cronyn and Jessica Tandy in D. L. Coburn's Pulitzer Prize–winning play, is a tightly-shot, interpersonal classic reflecting not only the characters and emotions of a great play, but also the intimacy of two great performers at the peak of their seasoned years generously offering layers of mutual experience to enrich the piece. It was first aired in 1981, then again in 1984 under the *American Playhouse* banner.

Both *Wit* and *Angels in America* earned Nichols Emmy Awards for outstanding director as well as Emmys for, respectively, outstanding movie and miniseries. With a reputation that can draw the best performers to TV, Nichols cast Emma Thompson in *Wit* and Meryl Streep, Al Pacino, and Thompson in *Angels in America*.

In *Wit*, Thompson delivered one of her most memorable performances as a terminally diagnosed ovarian cancer victim battling through the ravages of the disease and recalling her career as a renowned university professor. Both Thompson and Audra McDonald were nominated for Emmys for their performances, and Thompson and Nichols shared a nomination for their adaptation of Margaret Edson's 1999 Pulitzer Prize–winning play.

A stage epic that also won the Pulitzer, Tony Kushner's *Angels in America* incorporates select aspects of history and religious culture regarding the Rosenberg case, Roy Cohn, Judaism, and Mormonism, and posits them with the tenuous national acceptance of gay issues and AIDS. Pacino played Cohn as a haggard specter of old-age homosexuality. Thompson inhabited three roles including a homeless woman and an angel, and Streep enacted four, including as Ethel Rosenberg and a rabbi. HBO undertook the six-hour challenge, and the miniseries reaped 11 Emmy Awards from an astounding total of 21 nominations. Emmys were awarded to *Angels in America* for outstanding miniseries, director, actor (Pacino), actress (Streep), supporting actor (Jeffrey Wright), supporting actress (Mary Louise Parker), writing (Kushner), casting, art direction, make-up, and single-camera sound mixing.

ARCH NICHOLSON
b. 1941, Sydney, Australia; d. February 23, 1990, Sydney, Australia

Movies: *A Good Thing Going* (1978), *Deadline* (1982), *Fortress* (1986)

A second unit director and director of Australian TV and feature productions, Nicholson helmed several Colin Friels films. *Fortress*, an HBO presentation, starred Rachel Ward in one of her better performances as a schoolteacher in rural Australia who is kidnapped by thugs.

MARTIN W. NICHOLSON

Movie: *The Day My Parents Ran Away* (1994, aka *Missing Parents*)

Nicholson is a film editor whose credits include more than two dozen TV movies, including Christopher Leitch's *Girls in Pretty Boxes* (1997), about Olympic-hopeful gymnasts, for which he won an Eddie from the American Cinema Editors. Nicholson also directed on *thirtysomething*. *The Day My Parents Ran Away* was the story of parents (Matt Frewer, Blair Brown) who go to a special camp to learn how to cope with their son (Bobby Jacoby).

PAUL NICKELL
b. December 28, 1915; d. May 17, 2000, Raleigh, North Carolina

***Studio One*:** *Little Women* (1950, two parts), *The Pilot* (1956)
***Ford Star Jubilee*:** *Twentieth Century* (1956), *A Bell for Adano* (1956)
***Playhouse 90*:** *The Hostess with the Mostest* (1957), *Child of Trouble* (1957)
Play of the Week (NY)**:** *Wingless Victory* (1961)

Nickell directed more than 100 installments of *Studio One*, alternating episodes through the early 1950s with Franklin J. Schaffner. In the 11 years that *Studio One* was on the air, the show was nominated for the Emmy Award for best program, drama, or drama anthology series, eight times, winning in 1951. Nickell's reputation as an actor's director was responsible for much of that attention. As Jason Jacobs has written, "Nickell in particular has to stand as one of the greatest—and unsung—television directors: He never made the mistake of thinking a good TV drama has to look like a film." Nickell earned his one Emmy nomination for directing the Inger Stevens sitcom, *The Farmer's Daughter*, in 1963. Nickell's *Studio One* work includes two rare episodes that ran more than an hour, for Sumner Locke Elliott's adaptation of Louisa May Alcott's *Little Women* with Mary Sinclair and Nancy Marchand, and *The Pilot* with Nancy Kelly as Sister Mary Aquinas, the first nun to become an airplane pilot.

Among Nickell's memorable episodes were three written by the prolific Reginald Rose: the rackets saga *Big Man, Little World* (1952) with Jack Palance and Sheppard Strudwick; *The Remarkable Incident at Carson Corners* (1954), during which school children evolve what seems like a play into a murder trial, and *Dino* (1956), which earned Sal Mineo an Emmy nomination as a juvenile delinquent. Working on multiple *Studio One* episodes for Nickell were John Forsyth, Maria Riva, Felicia Montealgre, Charlton Heston, Berry Kroeger, and Sinclair.

Nickell directed two installments of the prestigious hour-long *The Best of Broadway*, the series debut, *The Royal Family* (1954), with Fredric March, Helen Hayes, Claudette Colbert, and Charles Coburn, and *The Guardsman* (1955) with Franchot Tone and Colbert. The director's long shows included two for *Playhouse 90*: *The Hostess with the Mostest* with Shirley Booth as Washington, D.C., socialite Perle Mesta, and *Child of Trouble* with Patty McCormick as a teen who listens to a live radio broadcast of the hostage situation engineered in prison by her father (Ricardo Montalban). *A Bell for Adano* was a musical version of John Hersey's Pulitzer Prize winning novel, adapted for the stage by Paul Osborn, and into a TV special by Robert Buckner. Barry Sullivan and Anna Maria Alberghetti starred.

For a brave run at Maxwell Anderson's *Wingless Victory*, about interracial marriage, on the pioneering *The Play of the Week*, Nickell cast Eartha Kitt opposite Hugh O'Brien.

JOHN NICOLELLA
b. May 28, 1945; d. February 21, 1998, Los Angeles

Movies: *The Finish Line* (1989), *Mike Hammer: Murder Takes All* (1989), *Rock Hudson* (1990), *Runaway Father* (1991), *Vanishing Son* (1994), *Vanishing Son II* (1994), *Vanishing Son III* (1994), *Vanishing Son IV* (1994)

Nicolella directed on *Miami Vice*, *Crime Story*, *Gabriel's Fire*, and *Melrose Place*. His features were *Sunset Heat* (1991) with Michael Pare and Dennis Hopper, and *Kull the Conqueror* (1997).

The Finish Line starred James Brolin with his son, Josh Brolin. Josh played an athlete who puts pressure on himself to be the best, with consequences. *Rock Hudson* examined the title actor's struggle to come to terms with his homosexuality through the strong yet subtle performance that Nicolella received from Thomas Ian Griffith. Dennis Turner based his script on Phyllis Gates's book about her ex-husband, and on court transcripts from the civil suit brought by Marc Christian.

Runaway Father stars Donna Mills as a mother of three whose husband abandoned the family years ago; she sets out to finally find him to get back some child support pay-

ments. The popular *Vanishing Son* movies took 1994 by storm, starring Russell Wong and Chi Moui Lo as martial arts experts who flee the Peoples Republic of China after Tiananmen Square, and try to fit into American society. The martial arts scenes carry the films, which had few special effects. Vivian Wu and Paul Butler participated in most of the four movies, and co-stars included Ming-Na Wen, Tamlyn Tomita, and Haing S. Ngor.

ROB NILSSON
b. October 29, 1939, Rhinelander, Wisconsin

***American Playhouse*:** *Northern Lights* (1978, co-directed with John Hanson)
Movie: *A Town Has Turned to Dust* (1998)

Nilsson has been a ragged-edge filmmaker whose no-budget independent works include *Signal 7* (1986), about taxi drivers in San Francisco, as well as *Stroke* (2000), *Noise* (2002), and *Need* (2005).

Northern Lights used mostly North Dakotan nonactors to portray the Non-Partisan League in the state, which historically worked to keep the local government apart from the Minnesota-controlled economy and politics.

A Town Has Turned to Dust was based on a Rod Serling teleplay that John Frankenheimer had originally directed on *Playhouse 90*, about white mob rule leading to the lynching of a Mexican youth. Serling originally wrote the piece about the actual Ku Klux Klan lynching of Emmett Till, a 14-year-old black boy, in 1955 in rural Mississippi. CBS wouldn't allow such an explosive racial subject in the 1950s, and the setting was changed to the Old West, the race angle switched to Latino. Nilsson's film changes the setting to the future, yet still in a desert hamlet. However, Nilsson's piece, which starred Stephen Lang, is dedicated to Till.

MARCUS NISPEL
b. 1964, Frankfurt, Germany

Movie: *Frankenstein* (2004)

Nispel's feature previous to another run at the Mary Shelley classic about the stitched-together monster was the remake of *Texas Chainsaw Massacre* (2003). He directed music videos featuring Amy Grant, Janet Jackson, Billy Joel, and others. *Frankenstein* was an updating to modern New Orleans before the storms hit. There, police detectives track a killer whose victims are mutilated for vital organs. The idea was novelist Dean Koontz's, and Martin Scorsese became an executive producer on the project, which USA Network intended for a series starring Parker Posey. Koontz ended his affiliation with the project, and it was left at a TV movie.

ERIC NORRIS
b. May 20, 1965, Redondo Beach, California

Movies: *The President's Man* (2000, co-directed with Michael Preece), *The President's Man: A Line in the Sand* (2002)

A former stuntman, stunt coordinator, and second unit director, Norris is the son of actor Chuck Norris, who starred as the U.S. President's secret operative in both of Eric's TV movies. Eric learned the business on his father's series, *Walker, Texas Ranger*, on which he had directed the second unit.

BILL L. NORTON, aka B.W.L. Norton
b. August 13, 1943, California

Movies: *Gargoyles* (1972), *Grand Slam* (1990), *Angel of Death* (1990), *False Arrest* (1991), *Hercules and the Amazon Women* (1994), *Hercules in the Underworld* (1994), *Stolen Innocence* (1995), *The Women of Spring Break* (1995, aka *Welcome to Paradise*), *Deadly Whispers* (1995), *Vows of Deception* (1996), *Gone in the Night* (1996), *Them* (1996), *Daughters* (1997, aka *Our Mother's Murder*), *A Deadly Vision* (1997, aka *Murder in Mind*), *Bad to the Bone* (1997), *Every Mother's Worst Fear* (1998), *Thirst* (1998), *A Crime of Passion* (1999)

Norton's features include *Cisco Pike* (1972), *More American Graffiti* (1979), and *Three for the Road* (1987). He directed episodes of *Profiler*, *The Fugitive*, *Hack*, *The Invisible Man*, *Buffy the Vampire Slayer*, and other series.

Norton's one film of the movie-of-the-week era was the excellent *Gargoyles*, about an anthropologist and his daughter who, on a sojourn at a run-down Arizona hamlet, discover large, upright, reptilian creatures living in nearby caverns. Norton's direction along with the camerawork of Earl Rath and the film editing of Frank P. Keller and some slow-motion applications turn *Gargoyles* into a first-rate fright-fest. Cornel Wilde starred with Jennifer Salt, Grayson Hall, Scott Glenn, Woody Chambliss, and Bernie Casey. *Gargoyles* won the Emmy Award for makeup.

When the assignments called for chiseled features and the body-oil vat, Norton delivered. His *Hercules* movies starred the appropriately muscled Kevin Sorbo, the appropriately majestic Anthony Quinn as Zeus, with the appropriately shapely Tawny Kitaen and Lucy Lawless. *The Women of Spring Break* were bored Columbus, Ohio, housewives (Shelley Long, Mel Harris, DeLane

Matthews) who head to Paradise Beach, Florida, for the annual college rite of the suggestive title, and Norton slathered on the expected sleaziness.

Norton's victims list in 1990s women-in-danger reconstitutions included: Jane Seymour as the object of obsession for an escaped con in *Angel of Death*, Donna Mills getting charged with a triple homicide in *False Arrest*, Tracey Gold as a rebellious runaway who links up with a brutal fugitive in *Stolen Innocence* and as a daughter falsely accused of her father's murder in *A Crime of Passion*, Pamela Reed torn by the investigation of her husband in the death of her daughter in *Deadly Whispers*, Shannen Doherty and Kevin Dillon as more parents accused in an offspring's killing in *Gone in the Night*, and Cheryl Ladd frantically searching for the cyber-pedophile who kidnapped her daughter in *Every Mother's Worst Fear*.

Norton mastered the form by the time of the compelling, torn-from-the-headlines story *Daughters*, about the actual murder of newspaper heiress Anne Scripps Douglas (Roxanne Hart) by her young husband (James Wilder). *A Deadly Vision* concerned a psychic waitress (Kristin Davis) who has visions of murders before they happen in the adaptation of Dan Greenburg's novel. Kristy Swanson plays a conspirator in her lover's murder in *Bad to the Bone*.

Them was another variation on the theme of aliens trying to take over the world, but it had none of the thrills of *Gargoyles*. *Thirst* found a town's water supply contaminated by a deadly parasite, as chemist Adam Arkin and wife Joely Fisher try to desperately find a solution.

NOEL NOSSECK

Movies: *Return of the Rebels* (1981), *The First Time* (1982), *Night Partners* (1983), *Summer Fantasy* (1984), *Stark: Mirror Image* (1986, aka *Stark II*), *A Different Affair* (1987), *Roman Holiday* (1987), *Aaron's Way: The Harvest* (1988, aka *Circle of Love*), *Full Exposure: The Sex Tapes Scandal* (1989), *Follow Your Heart* (1990, aka *Walk Me to the Distance*), *Opposites Attract* (1990), *A Mother's Justice* (1991), *Without a Kiss Goodbye* (1993, aka *The Laurie Samuels Story*), *Born Too Soon* (1993), *French Silk* (1994), *The Sister-in-Law* (1995, aka *Bloodknot*), *Down, Out & Dangerous* (1995), *Justice for Annie: A Moment of Truth Movie* (1996), *No One Would Tell* (1996), *Tornado!* (1996), *What Kind of Mother Are You?* (1996), *The Secret* (1997, aka *The Killing Secret*), *Night Scream* (1997), *The Fury Within* (1998), *Silent Predators* (1999), *Another Woman's Husband* (2000)

Nosseck put in two decades directing TV movies, beginning with *Return of the Rebels*, a rip about an aging motorcycle gang gathering to help out their old friend, campground owner Barbara Eden, in her efforts to toss out the belligerent trash who have taken over the bikers' old haunts. The director's participation in network movies culminated (so far) in *Another Woman's Husband*, with a two-timer (Dale Midkiff) found out by both acquainted women at a funeral.

Two early Nosseck efforts concerned early romantic efforts: *The First Time* featured Jennifer Jason Leigh as a teen who follows her boyfriend to San Diego, and *Summer Fantasy* found Sharee Gregory as a teen lifeguard looking for the title romance. Nosseck's remake of William Wyler's *Roman Holiday* (1953) relied on Tom Conti and Catherine Oxenberg for the charm. *Aaron's Way* starred Merlin Olsen in a series pilot as a Pennsylvania Amish farmer whose son is killed in an auto crash, and who then takes in the boy's pregnant girlfriend. *Full Exposure* starred Lisa Hartman and Vanessa L. Williams as call girls during a murder investigation.

Follow Your Heart is a leisurely paced character study of an ex-Marine (Patrick Cassidy) whose Jeep breaks down in a small Wyoming town, where the wait to get it fixed brings him in contact with a wide variety of local folks (Frances Sternhagen, Jace Alexander, Catherine Mary Stewart, Jim Beaver, John Anderson), and suddenly going somewhere else doesn't seem exciting. Another minor gem set in a western town is the glib *Opposites Attract*, with Barbara Eden and John Forsyth as romantically tangled opponents running for mayor.

Nosseck's career encounters included those with several TV-movie staples: Richard Thomas, Susan Lucci, at least four titles with colons in them, the tube version of the concurrent big-screen blockbuster (*Tornado!* with requisite CGI effects during the summer of Jan De Bont's *Twister*), and thrillers turning on deception and horror-genre elements. Motherhood in its many forms also was a theme: Meredith Baxter's daughter was raped in *A Mother's Justice*, Lisa Hartman was charged with killing her infant in *Without a Kiss Goodbye*, and Peggy Lipton discovered that her daughter's death was the result of an insurance fraud in *Justice for Annie*.

The best of Nosseck's motherhood movies was *Born Too Soon*, starring Pamela Reed and Michael Moriarty as journalists Elizabeth Mehren and Fox Butterfield, whose daughter, Emily, was born after only five months' gestation. The film was based by Susan Baskin's adaptation of Mehren's book. This touching film is certainly one of the best films in an admirable, professional directorial career.

CYRUS NOWRASTEH
b. September 19, 1956, Boulder, Colorado

Movie: *The Day Reagan Was Shot* (2001)

Nowrasteh wrote the TV movies *The Advocate's Devil* (1997) and Robert Townsend's *10,000 Black Men*

Named George (2002), and co-wrote the miniseries *Into the West* (2005). Nowrasteh also wrote and directed the independent feature *The Island* (1998, aka *Norma Jean, Jack, and Me*).

The Day Reagan Was Shot is quite an accomplishment, sticking close to the facts and dramatizing a strange day in American life with a great deal of verisimilitude, tension, and wry humor that was part of the public record. Nowrasteh wrote the script and astutely cast his torn-from-the-headlines production, featuring Richard Crenna as Reagan, Richard Dreyfuss as Alexander Haig, Holland Taylor as Nancy Reagan, Michael Murphy as Michael Deaver, Jack Jessop as William Casey, and Colm Feore as Cappy Weinberger, among others.

TREVOR NUNN
b. January 14, 1940, Ipswich, Suffolk, England

***Mobil Showcase Theatre*:** *The Life and Adventures of Nicholas Nickleby* (1982, mini, co-directed with John Ciard, Jim Goddard)
***Great Performances*:** *Porgy and Bess* (1993, aka *The Gershwin's Porgy & Bess*)
Specials: *Othello* (1990), *Oklahoma!* (1999), *The Merchant of Venice* (2001)

Nunn, who was director of the Royal Shakespeare Company from 1968 to 1986, won three Tony Awards and the Laurence Olivier Theatre Award in 2000 out of three nominations for that accolade for the Shakespeare plays *Timon of Athens* and *Troilus and Cressida*. Nunn has directed some of the great stage successes of all time, including musicals and revivals, among them *Cats*, *Les Miserables*, *Sunset Boulevard*, *Starlight Express*, and *Oklahoma!* Nunn's features include *Hedda* (1975) with Glenda Jackson, *Lady Jane* (1986) with Helena Bonham Carter, and *Twelfth Night: Or What You Will* (1996) with Carter, Nigel Hawthorne, Imogen Stubbs, and Ben Kingsley. Nunn was married to Janet Suzman, then to Stubbs.

Nicholas Nickleby was one of the TV events of 1982, eight hours of Dickens as the title character sets out to earn his family's bread so his mother and sister won't have to depend on his uncle. Full of richly realized characters and John Napier's superb production design, this miniseries helped raise new interest in one of steamer-trunk novelist Dickens's back-shelf epics. The adaptation won the Emmy Award for outstanding limited series, and Roger Rees as Nicholas and David Threlfall were nominated for their performances. Most of the stage cast performed in more than one role, including John McEnery, Ian McNeice, Bob Peck, and Edward Petherbridge. Peter Ustinov was the host.

Nunn's *Othello* starred Willard White, with Stubbs as Desdemona and Ian McKellan as Iago. The director also cast White as Porgy and Cynthia Haymon as Bess in *Porgy and Bess*. Nunn's version of *Oklahoma!* was a vibrant revival, drawing Hugh Jackman as Curly with Josefina Gabrielle as Laurey. Henry Goodman enacted Shylock in Nunn's *The Merchant of Venice*.

DAVID NUTTER
b. 1960

Movie/Miniseries: *Dark Angel* (2000), *Band of Brothers* (2001, mini, co-directed with David Frankel, Tom Hanks, David Leland, Richard Loncraine, Phil Alden Robinson, Mikael Salomon, Tony To)

Nutter directed the independent features *Cease Fire* (1985) with Don Johnson and *Disturbing Behaviour* (1996) with Katie Holmes, as well as episodes of the series *21 Jump Street*, *Booker*, *ER*, *The West Wing*, and others. Nutter directed Part 4 of *Band of Brothers*, *The Replacements*. Nutter directed the pilot film of James Cameron's *Dark Angel*, the maiden run for Jessica Alba as Max Guevera. As the Chuck Yeager of TV directors, he was the test pilot for a lot of action/adventure series: *Millennium*, *Sleepwalkers*, *Roswell*, *Smallville*, *Without a Trace*, *Jack & Bobby*, *Terminator: The Sarah Connor Chronicles*, etc.

CHRISTIAN I. NYBY II
b. June 1, 1941

Movies: *The Rangers* (1974), *Pine Canyon Is Burning* (1977), *Most Deadly Passage* (1979), *U.S. Marshals Waco & Rhinehart* (1987), *Perry Mason: The Case of the Scandalous Scoundrel* (1987), *Perry Mason: The Case of the Avenging Ace* (1988), *A Whisper Kills* (1988, aka *Whisperkill*), *Too Good to Be True* (1988), *Perry Mason: The Case of the Lethal Lesson* (1989), *Perry Mason: The Case of the Musical Murder* (1989), *Perry Mason: The Case of the All-Star Assassin* (1989), *Perry Mason: The Case of the Poisoned Pen* (1990), *Perry Mason: The Case of the Desperate Deception* (1990), *Perry Mason: The Case of the Defiant Daughter* (1990), *Perry Mason: The Case of the Ruthless Reporter* (1991), *Perry Mason: The Case of the Glass Coffin* (1991), *Perry Mason: The Case of the Fatal Fashion* (1991), *Perry Mason: The Case of the Fatal Framing* (1992, aka *Perry Mason: The Case of the Posthumous Painter*), *The House on Sycamore Street* (1992, aka *Murder on Sycamore Street*), *Perry Mason: The Case of the Reckless Romeo* (1992), *Perry Mason: The Case of the Heartbroken Bride* (1992), *Perry Mason: The Case of the Skin-Deep Scandal* (1993), *Perry*

Mason: The Case of the Telltale Talk Show Host (1993), *Perry Mason: The Case of the Killer Kiss* (1993), *A Perry Mason Mystery: The Case of the Wicked Wives* (1993), *Hart to Hart: Harts in High Season* (1996), *Without Warning* (2002)

Nyby Jr.'s father, Christian Nyby (1913–1993), was a former film editor who became a director for producer Howard Hawks on *The Thing* (1951, aka *The Thing from Another World*), and directed hundreds of TV shows into the 1970s. Nyby Jr.'s career overlapped his father's as he began directing his hundreds of shows in the 1960s on *Ironside* and *Adam 12*, then *Emergency!*, *The Rockford Files*, *CHiPs*, *T.J. Hooker*, *Hill Street Blues*, *Riptide*, *Matlock*, *Sheena*, and others.

Junior's affinity for directing Raymond Burr led to the majority of his TV movies—the case of the 19 Perry Masons. *The Rangers* and *Pine Canyon Is Burning* both came as offshoots of the director's association with the Jack Webb production team, primarily producer Robert A. Cinader.

O

ROCKNE S. O'BANNON
b. January 12, 1955, Los Angeles, California

Movies: *Fear* (1990), *Deadly Invasion: The Killer Bee Nightmare* (1995)

O'Bannon is primarily a screenwriter of science fiction whose claim to fame is the *Alien Nation* franchise. The bees in *Deadly Invasion* trap a family in a country home and the viewers in a plausibility void. *Fear* worked from an interesting premise, and was produced as a theatrical feature, but shown instead on Showtime. Ally Sheedy played a psychic who's used by police to solve crimes, but she detects that a suspect with the same gift might also be a murderer.

JACK O'BRIEN

***Theatre in America*:** *The Time of Your Life* (1976, co-directed with Kirk Browning)
***Great Performances*:** *The Good Doctor* (1978)
***American Playhouse*:** *The Skin of Our Teeth* (1983), *All My Sons* (1986), *Painting Churches* (1986), *I Never Sang for My Father* (1988), *An Enemy of the People* (1990)

O'Brien has won Tony Awards for directing *Hairspray* (2003) and *Henry IV* (2004), and was nominated for *Porgy and Bess* (1977), *Two Shakespearean Actors* (1992), and twice in 2001 for *The Invention of Love* and *The Full Monty*. His TV work has been in the presentation of great American playwrights' works on PBS. William Saroyan's *The Time of Your Life* resonated with the feel of a time-honored classic while Neil Simon's patchwork rendering of Anton Chekhov stories for *The Good Doctor* fizzled from inadequate dramatic force despite a starry cast that featured Richard Chamberlain and Marsha Mason.

O'Brien's careful guiding hand with Arthur Miller's two plays of familial corruption, *All My Sons* and *An Enemy of the People*, shows especially in the casting and performances. Aidan Quinn evinces the tortured son in the former, coming to grips with his penny-pinching father's terrible, secret wartime legacy of having constructed inadequate aircraft at his factory. And George Grizzard plays the brother/mayor in the latter, defending the resort town's secret pollution. Both are family battles fought on the epic scales of the greater societal good, and O'Brien never lets us forget those blood ties versus the spilt blood of others.

Thornton Wilder's *The Skin of Our Teeth*, about the loony Antrobus family's endurance as a microcosm of the human race through all manner of earthly devastations, was given a complex interpretation by O'Brien, whose close-ups, cuts, and pans emphasize the playwright's lapel-shaking rhythms with a big cast including Rue McClanahan, Sada Thompson, John Houseman, and Blair Brown. Daniel J. Travanti could have used some lapel-shaking from O'Brien as the adult son in Robert Anderson's *I Never Sang for My Father*, which suffers by comparison to Gilbert Cates's 1970 film version starring Gene Hackman.

JIM O'BRIEN
b. February 15, 1947, Dundee, Scotland

***Play for Today*:** *Shadows on Our Skin* (1980)
Movies/Miniseries: *The Jewel in the Crown* (1984, mini, co-directed with Christopher Morahan), *The Monocled Mutineer* (1986, mini), *Foreign Affairs* (1993), *Beyond Reason* (1995, aka *A Casual Affair*), *Rebecca* (1997)

O'Brien's version of *Rebecca* starred Charles Dance as Maxim de Winter, Lucy Cohu in the title role, and Diana Rigg in an Emmy Award–winning performance as the harshly mysterious Mrs. Danvers, famously played in Alfred Hitchcock's 1940 Academy Award–winning Best Picture *Rebecca* by Judith Anderson. The production is

A-plus in every way, but doesn't hold a candle to the Hitchcock version.

The Monocled Mutineer is a World War I drama about life in the trenches. *Foreign Affairs* and *Beyond Reason* are both about unlikely romances. The former features Brian Dennehy as a blowhard and prim Joanne Woodward amid an autumnal fling after meeting on a flight to London. The latter stars Simon Shepherd as an Army officer married to a beautiful woman, with the title describing his affair with a mousy girl who lives at his remote posting.

The Jewel in the Crown has a title that reflects its status among miniseries in general. It is one of TV's great multipart programs and one of the best British-made miniseries. The source novel was *The Raj Quartet* by Paul Scott. The adaptation by Irene Shubik and Ken Taylor layered its story as if it were the last great adventure of the British colonial era in India. That era is coming to an end, and the issues of the pending departure by British rule and acceptance of their nation back by the Indians are hung on a rape case. Morahan not only split the directorial chores but was the central producer as well. This 13-part BBC epic aired on *Masterpiece Theatre* in America, becoming a highlight of the PBS legacy, and won the Emmy Award as outstanding limited series. Its six total nominations included those for co-directors Morahan and O'Brien, Ken Taylor's writing, the art direction, costume design, and Peggy Ashcroft's performance. The 15 BAFTA nominations resulted in five wins, including for best drama serial, awarded to Morahan and O'Brien, and for costumes, makeup, and acting honors for Ashcroft and Tim Pigott-Smith. Also receiving BAFTA nominations were the sound, design, George Fenton's score, Ray Goode's cinematography, Edward Mansell's film editing, and five performances, by Charles Dance, Art Malik, Geraldine James, Judy Parfitt, and Susan Wooldridge. The show received the Golden Globe for best miniseries, and Ashcroft was nominated for best actress. Morahan's superb cast included Eric Porter, Rachel Kempson, Warren Clarke, Nicholas Farrell, Saeed Jaffrey, Marne Maitland, Zia Mohyeddin, Om Puri, and Stuart Wilson.

PAT O'CONNOR
b. 1943, Ardmore, Ireland

Movies: *Force of Duty* (1992), *Zelda* (1993)

O'Connor's features include *The Ballroom Romance* (1982), *Cal* (1984), *A Month in the Country* (1987), *Circle of Friends* (1995), *Inventing the Abbotts* (1997), and *Dancing at Lughnasa* (1998). Natasha Richardson and Timothy Hutton inhabited the roles of Zelda and F. Scott Fitzgerald in the engrossing TNT production, *Zelda*, which won the actress a CableACE nomination for best actress. O'Connor's attention to the "troubles" is his native land has informed his career, including for *Force of Duty*, in which Donal McCann plays a Royal Ulster Constabulary detective whose inability to act in a moment of crisis leads to tragic regret.

CHARLES O'CURRAN
b. April 5, 1913, Atlantic City, New Jersey; d. June 26, 1984, Granada Hills, California

***Max Liebman Presents*:** *Satins and Spurs* (1954, co-directed with Max Liebman)

O'Curran was a choreographer on more than two dozen mostly low-budget musicals, including five Elvis Presley vehicles. O'Curran's last film was the "King's" *Fun in Acapulco* (1963). The choreographer's only directorial credit was shared with Max Liebman on one of the venerable producer's first primetime musical "spectaculars" for NBC. Betty Hutton starred as a rodeo performer in Madison Square Garden who falls for a photographer covering the show. The cast included Kevin McCarthy, Neva Patterson, and Guy Raymond.

PETER O'FALLON

Movies/Miniseries: *Dead Silence* (1991, aka *Death in Palm Springs*, aka *Crash*), *Kingpin* (2003, mini, co-directed with Allan Coulter, James Hayman, Michael M. Robin, Daniel Sackheim), *Eureka* (2006)

O'Fallon directed episodes of *thirtysomething*, *Northern Exposure*, *Profiler*, and *Las Vegas*. The director's features include *Suicide Kings* (1997) and *A Rumor of Angels* (2000). *Dead Silence* starred teen model Lisanne Falk with two offspring from famous Hollywood families, Carrie Mitchum and Renee Estevez, as a trio of college friends whose car hits a desert transient. Their agreed-upon cover-up of the event unravels with a creeping sense of guilt. *Kingpin* was a Latino gangster epic with the eclectic cast of Yancey Arias, Brian Benben, Sheryl Lee, Maria Conchita Alonso, Elpidia Carrillo, Wings Hauser, Sean Young, et al.

MICHAEL OFFER

Movies: *The Feds: Vengeance* (1993), *Halifax, f.p.: Lies of the Mind* (1994), *Halifax, f.p.: Without Consent* (1996), *McLeod's Daughters* (1996), *The Territorians* (1996),

The Violent Earth (1998, mini), *The State Within* (2006, mini, co-directed with Daniel Percival)

Offer directed episodes of *Twisted Tales*, *Water Rats*, *The Lost World*, *The Bill*, *Holby City*, and others. Rebecca Gibney starred as Jane Halifax in the crime thrillers. *The Violent Earth* featured Karina Lombard and Bill Hunter. *The State Within* was nominated for Golden Globes for best miniseries and Jason Isaacs's performance.

TERRENCE O'HARA

Movie: *The Perfect Bride* (1991)

O'Hara directed episodes of *The X-Files*, *JAG*, *Third Watch*, *The Pretender*, *Dark Angel*, and *Smallville*. *The Perfect Bride* is supposed to be Sammi Davis as the beautiful Stephanie, who's about to wed the unsuspecting Ted, whose sister, Laura, has a creepy feeling about the proposed new family member. The star performances by Davis and Kelly Preston as Laura carry this over-the-top thriller.

MICHAEL O'HERLIHY
b. April 1, 1929, Ireland;
d. June 16, 1997, Dublin, Ireland

Mobile Showcase Theatre*: *Two by Forsyth (1984)
Movies/Miniseries: *Willie and the Yank* (1967, mini, Disney), *The Young Loner* (1968, Disney), *Deadly Harvest* (1972), *Evel Knievel* (1974), *Kiss Me . . . Kill Me* (1976), *Young Pioneers* (1976), *Young Pioneers' Christmas* (1976), *Peter Lundy and the Medicine Hat Stallion* (1977), *Backstairs at the White House* (1979, mini), *The Flame Is Love* (1979), *Cry of the Innocent* (1980), *Dallas Cowboys Cheerleaders II* (1980), *Desperate Voyage* (1980), *Detour to Terror* (1980), *The Great Cash Giveaway Getaway* (1980, aka *The Magnificent Hustle*), *A Time for Miracles* (1980), *The Million Dollar Face* (1981, aka *Kiss of Gold*), *I Married Wyatt Earp* (1983), *Hoover vs. the Kennedys: The Second Civil War* (1987)

The brother of actor Dan O'Herlihy, Michael directed dozens of episodes of notable action series for four decades, including the westerns *Maverick* and *Rawhide* in the 1950s, *The Man from U.N.C.L.E.*, *Mission: Impossible*, *Star Trek*, and other 1960s mainstays, and *The A Team*, *Riptide*, and *Miami Vice* in the 1980s. O'Herlihy's features include the Disney efforts *The Fighting Prince of Donegal* (1966) and *The One and Only Genuine Original Family Band* (1968).

O'Herlihy was busy with TV movies in the 1970s, and was nominated for an Emmy Award with longtime producing partner Ed Friendly for the superbly filmed rendition of Lillian Rogers Parks's autobiographical look at more than a half-century of service to American Presidents in *Backstairs at the White House*. The miniseries received 11 nominations, including for Louis Gossett Jr., Olivia Cole, Robert Vaughn, Ed Flanders, Celeste Holm, and Eileen Heckart.

O'Herlihy finally received his Emmy nomination for directing for his last effort, *Hoover vs. the Kennedys*, which dramatized FBI Director J. Edgar Hoover's secret spying on the Camelot clan. It combined the director's understanding of presidential themes with his Irish sensibility. Nicholas Campbell delivered a performance of raw energy as Attorney General Robert Kennedy, receiving an Emmy nomination. Jack Warden impersonated Hoover, and Barry Morse played JFK.

O'Herlihy's espionage thrillers included *Deadly Harvest* with Richard Boone retired to his California farm until foreign agents coming gunning for him, and *Cry of the Innocent* with Rod Taylor seeking the annihilators of his family in Ireland. Sam Elliott played Evel Knievel for O'Herlihy, Christopher Plummer was a hijacking killer on the high seas in *Desperate Voyage*, and Marie Osmond played the first-person bride in *I Married Wyatt Earp*.

DON OHLMEYER
b. February 3, 1945, New Orleans, Louisiana

Movie: *The Heroes of Desert Storm* (1991)

The producer of *NFL Monday Night Football* on ABC and a force in the direction and nature of many other televised sporting events, Ohlmeyer also produced *Saturday Night Live* and such TV movies as Paul Wendkos's *Right to Die* (1987) with Raquel Welch and Martha Coolidge's *Crazy in Love* (1992) with Holly Hunter. *The Heroes of Desert Storm*, written by Lionel Chetwynd, celebrated the American armed forces' efforts during the title conflict. Angela Bassett and Daniel Baldwin were among the ensemble.

TOM O'HORGAN
b. May 3, 1926, Chicago, Illinois

NET Playhouse*: *Heimskringla! Or The Stoned Angels (1969)

O'Horgan, who brought *Hair* to Broadway, was named the theatrical director of the year for 1968 by *Newsweek*. His films include *Futz!* (1969) and the

American Film Theatre's version of Eugene Ionesco's *Rhinoceros* (1974), starring Zero Mostel, Gene Wilder, and Karen Black.

The Stoned Angels was Paul Foster's original teleplay featuring La Mama Troupe's interpretation of his drama about the Vikings' discovery of North America, centuries before Columbus.

JOEL OLIANSKY
b. October 11, 1935, New York City; d. July 29, 2002, Los Angeles, California

***American Experience*:** *The Silence at Bethany* (1987)
Movies: *Alfred Hitchcock Presents* (1985, co-directed with Steve DeJarnatt, Randa Haines, Fred Walton), *In Defense of a Married Man* (1990)

Oliansky was more prolific as a writer than a director. Yet, he directed such shows as *Daniel Boone*, *Kojak*, *Quincy*, and *The Law*. His one feature was *The Competition* (1980) with Richard Dreyfuss. *The Silence at Bethany* was an examination of religious snobbery and conformity on a local level, as prospective parishioners are welcomed and judged by the presiding church establishment. Dakin Matthews and Tom Dahlgren were among the ensemble. *In Defense of a Married Man* starred Judith Light in the odd situation of being an attorney who defends her husband of murdering the woman with whom he was having an affair.

KEN OLIN
b. July 30, 1954, Chicago, Illinois

Movies: *The Broken Cord* (1992), *Doing Time on Maple Drive* (1992, aka *Faces in the Mirror*), *White Fang 2: Myth of the White Wolf* (1994), *In Pursuit of Honor* (1995), *Phenomenon II* (2003)

As an actor, Olin was a regular in the series *Bay City Blues*, *Hill Street Blues*, *Falcon Crest*, and *EZ Street*. His TV movies as an actor include *There Must Be a Pony* (1986), *Nothing But the Truth* (1995), and *The Advocate's Devil* (1997). As a director, Olin was in charge for installments of *Felicity*, *Judging Amy*, *The West Wing*, and two dozen episodes of *Alias*.

Olin offered a sensitive interpretation of a subject incorporating a certain amount of scientific detail in *The Broken Cord*. This was Ann Beckett's adaptation of Michael Dorris's autobiographical account of the consequences of fetal alcohol syndrome, with Jimmy Smits and Kim Delaney as the parents. Beckett won a Writers Guild of America Award for her script.

Doing Time on Maple Drive gained its strength from Olin's clear focus on the everyday and often seemingly mundane pressures of life in a dysfunctional family. William McNamara starred as Matt Carter, a teen whose father (James B. Sikking) is never home, and whose older brother (Jim Carrey) is quite at home inside a bottle. Olin's handling of the capable cast lifted this one to Emmy Award nominations for outstanding movie, writer (James Duff), and supporting actress (Bibi Besch). The film was also a significant dramatic benchmark in Carrey's career.

In what might seem like a heart-tugger about horses on the surface, *In Pursuit of Honor* is actually an excellent look at the human decisions made inside the chain reactions of military command. As well, it's one of the more interesting end-of-the-West westerns, about cavalry along the Mexican border who are ordered to destroy horses after General Douglas MacArthur assesses the mechanized armies of Europe and decides to modernize the U.S. forces. Don Johnson starred with Gabrielle Anwar, Craig Sheffer, and Rod Steiger.

Two of Olin's projects were TV sequels to Disney features without the stars, production values, and momentum of the originals: Randal Kleiser's *White Fang* (1991) with Ethan Hawke, and Jon Turtletaub's *Phenomenon* (1996) with John Travolta.

EDWARD JAMES OLMOS
b. February 24, 1947, East Los Angeles, California

Movie: *Walkout* (2006)

As one of America's most recognizable Latino performers, Olmos was a regular on *Miami Vice*, *American Family*, and *Battlestar Galactica*. He has acted in films directed by Ridley Scott, Luis Valdez, John Frankenheimer, Yves Simoneau, William Friedkin, and at least half a dozen directed by Robert M. Young. Olmos received an Academy Award nomination for best actor in Ramon Menendez's *Stand and Deliver* (1988). Olmos directed the feature *American Me* (1992) and episodes of *Miami Vice* and *Battlestar Galactica*.

Walkout concerned the 1968 walkouts at five East Los Angeles high schools in 1968 to protest anti-Mexican attitudes inherent in the educational system. The event was organized by student Paula Crisostomo, a Filipino American student and not Hispanic, and 10,000 students followed her lead. The event led to some reforms. Alexa Vega starred as Crisostomo. Olmos directed, executive produced for HBO, and played a small role. He received a Directors Guild of America Award nomination for the film.

DIRK OLSON

Stage to Screen*: *Tantulas: Behind the Mask (2001, co-directed with Benjamin Frances Phelan)

Tantulas was the story of the *Epic Cycle*, from which Greek mythology evolved. The ensemble included Annalee Jefferies, Alan Dobie, and David Ryall.

LAWRENCE O'NEIL

Movie: *Breast Men* (1997)

In a widely varying career, O'Neil was the production designer on Tim McCann's *Desolation Angels* (1995), co-wrote Michael De Avila's *The Last Prophet* (1992), wrote and directed the independent feature *Throwing Down* (1995), and produced McCann's *Nowhere Man* (2005). *Breast Men*, based on a John Stockwell script, followed the fictional careers of two Texas research physicians (Chris Cooper and David Schwimmer) who developed the idea of breast implants in the 1950s.

MICHAEL ONOFRIO

ABC Afternoon Playbreak*: *Alone With Terror (1973)

Onofrio was a member of the directing team that won a Directors Guild of America Award for *The Kennedy Center Honors: A Celebration of the Performing Arts* (1978). He was also the associate director for Emile Ardolino on *Alice at the Palace* (1982) starring Meryl Streep. *Alone with Terror* starred Juliet Mills and Paul Shenar.

LEO ORENSTEIN

Play of the Week (New York)**:** ***The Old Foolishness*** (1961)

Orenstein directed on the science-fiction series *The Unforeseen* and *The Starlost*. *The Old Foolishness* was a reconstitution of the Paul Vincent Carroll play starring Fred Gwynn, Albert Salmi, and Mitchell Ryan.

SHAUN O'RIARDAN

Thriller*: *The Eyes Have It (1974), ***Screamer*** (1974), ***I'm the Girl He Wants to Kill*** (1974), ***The Devil's Web*** (1975, aka *Nurse Will Make It Better*), ***If It's a Man, Hang Up*** (1975)

Movie: *Wet Job* (1981)

In the *Thriller!* series of British-made TV films, unsuspecting girls were usually the victims in O'Riardan's suspense exercises. In *The Devil's Web*, Diana Dors played the secretly devil-worshipping nurse to the paraplegic daughter (Andrea Marcovicci) of an American attaché in London. Pamela Franklin was the brutally attacked and raped American teen in *Screamer*. And Julie Sommars gets scared to her wits' end in *I'm the Girl He Wants to Kill*. O'Riardan's one other feature-length piece, *Wet Job*, was a return for Edward Woodward to his old character and series of *Callan*, in which he was a British espionage agent.

STUART ORME

Movies/Miniseries: *The Heist* (1989), *Hands of a Murderer* (1990, aka *Sherlock Holmes and the Prince of Crime*), *Jute City* (1991, mini), *Blackheath Poisonings* (1992), *A Question of Guilt* (1993), *Don't Leave Me This Way* (1993), *The Sculptress* (1996, mini), *Ivanhoe* (1997, mini), *Heaven on Earth* (1998), *The Last Train* (1999, mini, aka *Cruel Earth*, co-directed with Alex Pillai), *The Waiting Time* (1999), *Deceit* (2000), *The Sleeper* (2000), *The Lost World* (2001), *Goodbye, Mr. Chips* (2002), *Fungus the Bogeyman* (2002), *Colditz* (2005), *Cold Blood* (2005), *Ghost Boat* (2006)

Orme directed on the series *Inspector Morse* and *The Fear*, and remained a consistent supplier to the British appetite for mysteries and mysterious fantasies. Orme's Sherlock Holmes was Edward Woodward, and his Ivanhoe Steven Waddington. For his go at Arthur Conan Doyle's *The Lost World*, the fantasy about dinosaurs inhabiting plateaus in the Amazon, Orme assembled a nice cast in Bob Hoskins, James Fox, and Peter Falk, supported by computer graphics imaging. Another Orme refurbishing of an old chestnut found Martin Clunes an effective Mr. Chipping, and the actor remained the director's star for *Fungus*, a children's farce. *Colditz* was a World War II prisoner-of-war drama set in the namesake Nazi camp in Eastern Germany. T*he Sculptress*, which received a British Academy of Film and TV Arts Award nomination for Pauline Quirk for best actress, aired in America on PBS's *Mystery!*

JAMES ORMEROD
b. April 30, 1924, Lancashire, England; d. April 13, 2003, Surrey, England

Thriller*: *Won't Write Home Mom, I'm Dead (1974, aka *Terror from Within*), ***Death in Deep Water*** (1975), ***The Next Victim*** (1976)

Movies: *South Riding* (1974, mini, co-directed with Alistair Reid), *Frankenstein* (1984)

Ormerod directed episodes of *Police Surgeon*, *Tales of Mystery*, *Crane*, and on the fourth season of *Upstairs, Downstairs*, among others. He directed an hour-long version of Joe Orton's *Funeral Games* (1968) with Ian McShane and Vivien Merchant, and much of a miniseries reconstitution of the Winifred Holtby novel, *South Riding*. His participation in the *Thriller!* series of British films included directing Carroll Baker in a wheelchair as *The Next Victim*. Perhaps Ormerod's finest hour and a half was a modestly produced version of Mary Shelley's *Frankenstein* for Showtime that used David Warner as the monster, Robert Powell as Dr. Frankenstein, Carrie Fisher as the love interest, and John Gielgud as the hermit.

JAMES ORR
b. 1953

Movie: *Young Harry Houdini* (1987)

Orr's features as a director include *Mr. Destiny* (1990), *Man of the House* (1995), and *Blowing Smoke* (2004). He produced the *Father of the Bride* remake films (1991 and 1995), and wrote *Tough Guys* (1986), *Three Men and a Baby* (1987), and *Sister Act 2: Back in the Habit* (1993). Orr's writing partner is Jim Cruickshank, who co-wrote *Young Harry Houdini*, starring Wil Wheaton as the fledgling magician in the late 1890s, with support from Jose Ferrer, Barry Corbin, and Kerri Green.

KENNY ORTEGA
b. April 18, 1950, Palo Alto, California

Movies: *High School Musical* (2006), *The Cheetah Girls 2* (2006), *High School Musical 2* (2007)

Ortega won an Emmy Award for directing *XIX Winter Olympics Opening Ceremony* (2002) in Salt Lake City, Utah. Ortega directed episodes of *Dirty Dancing*, *Chicago Hope*, *Resurrection Blvd.*, *Ally McBeal*, *Gilmore Girls*, and other series. For *High School Musical*, Ortega won Emmy Awards for outstanding children's program and choreography, Both the *High School Musical* and *Cheetah Girls* movies, Disney franchises, captivated the youth audience.

LOUISE OSMOND

Movie: *The Beckoning Silence* (2007)

Osmond's movie recreates mountain-climbing exploits.

SAM O'STEEN
b. November 6, 1923, Arkansas; d. October 11, 2000, Atlantic City, New Jersey

Movies: *A Brand New Life* (1973), *I Love You . . . Goodbye* (1974), *Queen of the Stardust Ballroom* (1975), *High Risk* (1976), *Look What's Happened to Rosemary's Baby* (1976), *The Best Little Girl in the World* (1981), *Kids Don't Tell* (1985)

As a film editor, O'Steen cut three Frank Sinatra pictures, most of the Mike Nichols canon, and such classic features as Stuart Rosenberg's *Cool Hand Luke* (1967), and Roman Polanski's *Rosemary's Baby* (1968) and *Chinatown* (1974). He directed one feature, *Sparkle* (1976), a showbiz story.

O'Steen's direction of women, particularly those striking out in new directions, rewarded Cloris Leachman with an Emmy Award for *A Brand New Life*, presented Hope Lange as a mother and wife leaving her family in *I Love You, Goodbye*, and provided Maureen Stapleton with one of her greatest parts in *Queen of the Stardust Ballroom*. This last movie was O'Steen's crowning achievement in TV, based on a script by Jerome Kass and with music by Billy Goldenberg. The piece struck a chord for middle-aged romantics, letting Stapleton and suitor Charles Durning run the gamut of emotions involved in falling in love all over again. The piece won Emmy Awards for Marge Champion's choreography and David M. Walsh's cinematography, and was nominated for outstanding special, director, Kass, and three performers, including Stapleton and Durning, and Charlotte Rae for supporting actress. O'Steen also won the Directors Guild of America Award for his work on the film.

O'Steen's films stressed multilayered performing; he directed Victor Buono in the unique heist movie *High Risk*, Jennifer Jason Leigh to a striking performance as an anorexic teen in *The Best Little Girl in the World*, and Michael Ontkean as an incest survivor in *Kids Don't Tell* (1985).

THADDEUS O'SULLIVAN
b. 1947, Dublin, Ireland

Movies/Miniseries: *Tell Tale Hearts* (1992, mini), *Seascape* (1994), *Witness to the Mob* (1998), *Island at War* (2004, mini), *Proof 2* (2005, mini)

O'Sullivan's programs are mostly produced by and for Irish audiences. *Island at War* was about the Nazi occupation of a channel island during World War II.

Witness to the Mob was O'Sullivan's one widely seen American production, a very smoothly directed gangster movie starring Nicholas Turturro as actual Cosa Nostra informant Sammy "The Bull" Gravano. Tom Sizemore played Mafia boss John Gotti and the cast included Debi Mazar, Philip Baker Hall, and *Godfather* films veterans Richard Bright and Abe Vigoda.

DOMINIQUE OTHENIN-GIRARD
b. 1958, Neuchâtel, Switzerland

Movies/Miniseries: *The Hospice* (1987), *Omen IV: The Awakening* (1991, co-directed with Jorge Montesi), *Crociati* (2001, mini)

Othenin-Girard has been the director of mostly low-budget horror films or German-language TV movies. His credits include the features *After Darkness* (1985) with John Hurt, and *Halloween 5: The Revenge of Michael Myers* (1989). *Omen IV* brings back the Antichrist as a little girl, the adopted daughter of attorneys Faye Grant and Michael Woods. *Crociati* was a German/Italian-made epic about three adventurers joining the Crusades of Pope Urban II to rid the Holy Land of the Saracens.

LINDA OTTO

Movies: *Unspeakable Acts* (1990), *A Mother's Right: The Elizabeth Morgan Story* (1992, aka *Shattered Silence*), *Gregory K* (1993, aka *Gregory K: A Place to Be*, aka *Switching Parents*), *Not in My Family* (1993, aka *Shattering the Silence*)

As a producer, Otto's TV movies include *Torn Between Two Lovers* (1979), *A Long Way Home* (1981), *Adam* (1983), *The Ryan White Story* (1989), and *The Lottery* (1996). As both a director and producer, Otto has specialized in bringing wider attention to childhood abuse and unusual afflictions.

Brad Davis and Jill Clayburgh played doctors specializing in interviewing sexually abused children in *Unspeakable Acts*. One of Bonnie Bedelia's headstrong characters provided the force for *A Mother's Right*, about a physician who went to jail for refusing to divulge the whereabouts of her missing daughter. *Gregory K* wrestled with the disposition of a physically and emotionally abused child who earns the right, with the intervention of a couple of perceptive adults, to divorce his parents. Postpartum depression was afforded an excellent inventory of symptoms and emotions in *Not in My Family* via an excellent script and committed cast, including Joanna Kerns, Shelley Hack, George Grizzard, Michael Brandon, Dina Merrill, and Tony Roberts.

HORACE OVE
b. 1939, Trindad

***Play for Today*:** *A Hole in Babylon* (1979), *The Union* (1981)
Movies: *The Garland* (1980), *Good at Art* (1983), *Moving Portraits* (1987), *The Orchid House* (1991)

Ove's films have often been about black and white race relations in Britain, including in the cricket match feature comedy *Playing Away* (1987). *A Hole in Babylon* presented a siege situation at a restaurant. Madge Sinclaire, Elizabeth Hurley, and Nigel Terry were among the ensemble in *The Orchid House*.

P

ANTHONY PAGE
b. September 21, 1925, Bangalore, Karnataka, India

***Wednesday Play*:** *Horror of Darkness* (1965)
***Play of the Month*:** *The Parachute* (1968), *The Changeling* (1974)
***ITV Saturday Night Theatre*:** *Emlyn* (1969)
***ABC Theatre*:** *Pueblo* (1973), *The Missiles of October* (1974, co-directed with Ernie Buttelman)
***Play for Today*:** *Headmaster* (1974)
***Hallmark Hall of Fame*:** *Pack of Lies* (1987)
Specials: *Collision Course* (1976, aka *Collision Course: Truman vs. MacArthur*, co-directed with Parker Roe), *The Patricia Neal Story* (1981, co-directed with Anthony Harvey), *Early Days* (1981), *Heartbreak House* (1986)
Movies/Miniseries: *F. Scott Fitzgerald in Hollywood* (1976), *The Adams Chronicles* (1976, mini, co-directed with Paul Bogart, Fred Coe, Barry Davis, Bill Glenn, James Cellan Jones), *F.D.R.: The Last Year* (1980), *Bill* (1981), *Early Days* (1981), *Johnny Belinda* (1982), *Grace Kelly* (1983, aka *The Grace Kelly Story*), *Bill: On His Own* (1983), *Murder: By Reason of Insanity* (1985), *Second Serve* (1986, aka *I Changed My Life*), *Monte Carlo* (1986, mini), *Scandal in a Small Town* (1988), *The Nightmare Years* (1988, mini), *Absolute Hell* (1991), *Chernobyl: The Final Warning* (1991, aka *The Final Warning*), *Middlemarch* (1994, mini), *Human Bomb* (1998)

Page was nominated for an Emmy Award for best director for *The Missiles of October*, and for a British Academy of Film and TV Arts Award for best drama serial for *Middlemarch*. In 1997 he won a Tony Award for best director and received a nomination for the Laurence Olivier Theatre Award for the revival of Henrik Ibsen's *A Doll's House*. An occasional actor, Page was in Sidney Lumet's *Prince of the City* (1981) as well as Robert Allen Schnitzer's *No Place to Hide* (1970, aka *Rebel*), which was rereleased and comically redubbed after two decades to take a sideswipe at its star, Sylvester Stallone, as *A Man Called . . . Rainbo* (1990).

Page's features as a director include *Inadmissible Evidence* (1968), *Alpha Beta* (1973), *I Never Promised You a Rose Garden* (1977) with Kathleen Quinlan, *Absolution* (1978) starring Richard Burton, *The Lady Vanishes* (1979), *Forbidden* (1984) with Jacqueline Bisset, *Silent Cries* (1993), and *My Zinc Bed* (2008).

Horror of Darkness starred Glenda Jackson and Nicol Williamson. *The Parachute*, starring Alan Badel, was a David Mercer piece that featured performances by director Lindsay Anderson and playwright John Osborne. Page's version of *The Changeling* starred Helen Mirren and Stanley Baker, while *Emlyn* had Paul Scofield and Anna Calder-Marshall. Despite these prestige British assignments, the front portion of Page's career flourished on the other side of the Atlantic, invested in ABC's tense and theatrical interpretations of American history.

Because of its modest production values, *Pueblo*, like the international incident it portrays, is largely forgotten. The show's memory is kept alive by the two Emmy Awards won by Hal Holbrook for his portrayal of U.S. Navy Commander Lloyd Bucher, who was in charge of the USS *Pueblo* when it was seized in 1968 by the North Korean Navy under accusations that it was a spy ship. The crew was kept a year. Stanley R. Greenberg based his script on the follow-up investigation. Holbrook's two Emmys were for best lead actor in a drama and for the then-awarded overall actor of the year. Page's large cast included George Grizzard, Ronny Cox, Andrew Duggan, Richard Mulligan, Barnard Hughes, John Randolph, Paul Hecht, and Larry Gates.

The Missiles of October is a TV classic, portraying the actions and reactions of the Kennedy brothers and their inner circle during their 1962 dealings with the Soviet

Union over the USSR's clandestine placement of missiles in Cuba. Also written by Greenberg, the script was based on Robert F. Kennedy's recollections, *Thirteen Days* (which also was adapted into Roger Donaldson's 2000 feature of the same name starring Kevin Costner, with Bruce Greenwood as JFK). Page's austere style heightened the intensity of this dangerous international standoff, creating a star in William Devane as JFK, and co-starring Martin Sheen as RFK. The piece won an Emmy for the technical direction of Ernie Buttelman and his crew and received eight nominations in all, including for outstanding special, Page, Devane, Greenberg, and Ralph Bellamy as Adlai Stevenson. Howard Da Silva portrayed Nikita Khrushchev, James Hong was U Thant, with John Dehner as Dean Acheson, Randolph, Kenneth Tobey, Nehemiah Persoff, Harris Yulin, and Duggan as Maxwell Taylor.

Ernest Kinoy penned the script for *Collision Course*, President Harry S. Truman's debate with underlings, then with Gen. Douglas MacArthur, over the pending decision to relieve the general of his post as the commander of U.S. armed forces during the Korean War. MacArthur's strategy would no doubt have incurred the wrath of the Chinese, and Truman eventually fired the celebrated warrior. E. G. Marshall starred as Truman with Henry Fonda as the intractable MacArthur. Co-starring were Duggan, Lucille Benson, Ward Costello, and Lloyd Bochner. Presumably because of his success with presidential themes, Page was allotted one segment (part seven) of the time-honored, 13-part PBS touchstone, *The Adams Chronicles*.

Also in the presidential vein was another superbly presented yet relatively forgotten Page production, *FDR: The Final Year*, following Franklin Roosevelt's last 12 months in office from April 1944 to his death in April 1945, as the Allies closed in on Germany. Greenberg used Jim Bishop's title book as a basis, and so revealed were the President's deteriorating health, the pressure on him during another election year, and his extramarital affairs, particularly with Lucy Mercer Rutherford. The great asset here was Jason Robards's turn as FDR, a performance very mindful of the failing health and aging, and of Roosevelt's awareness of his place in history during a trying time. Both Robards and Eileen Heckert as Eleanor Roosevelt received Emmy nominations for their performances. Kim Hunter played Lucy, with Nehemiah Persoff as Josef Stalin, Sylvia Sidney, Edward Binns, Olympia Dukakis, Larry Gates, James Karen, Mike Kellin, and Terry O'Quinn.

Jason Miller and Tuesday Weld portrayed F. Scott Fitzgerald and Zelda Sayre for Page in an interesting account of the writer's stays in Hollywood in 1927 and a decade later, when his alcoholism was acute, his wife ill, and his expenses shot. Weld particularly was good as Zelda, and Julia Foster co-starred as Sheila Graham, with Dolores Sutton as Dorothy Parker.

Page presided respectfully over *Early Days*, the filming of David Storey's play about Sir Richard Kitchen, starring a man whose fame in the theatre at least equaled and probably outshone Kitchen's in British history. Ralph Richardson delivered one of his most sublime renditions as Kitchen, and if Page did little more than block the cameras and signal them to be turned on, he did it in the service of the British theatre. *Early Days* remains one of the seminal testimonies to Richardson's great talents as well as to Storey's service in the grand obsession of British dramatists for their own rulers. Sheila Ballentyne and Edward Judd co-starred.

Academy Award–winning actresses were the subject matter for both *The Patricia Neal Story* and *Grace Kelly*. However, the former is more about the recovery of a stroke victim than about acting, unless, of course, it's watched for the performance of Glenda Jackson in the title role. Neal's fight to gain back her mobility is abetted by the love of her husband, writer Roald Dahl, in Robert Anderson's adaptation of Barry Farrell's book about Neal's life. Jackson received both Emmy and Golden Globe nominations for her performance and Dirk Bogarde also received a Golden Globe nomination as Dahl. Co-starring were Sydney Penny, Ken Kercheval, John Reilly as Farrell, and Mildred Dunnock as herself. *Grace Kelly* is a strong account of a famous life, enacted by Cheryl Ladd in one of her finest moments, with Ian McShane as Prince Rainier, Lloyd Bridges, Diane Ladd, and Salome Jens.

Bill and its sequel, *Bill: On His Own*, starred Mickey Rooney as a mentally challenged middle-aged man who, in the first film, is released from institutionalized care and is taken in by a family. In the second film, he moves into a group home, tries to start a business, then travels to California to find the family who took him in to begin with. Dennis Quaid and Largo Woodruff played the adoptive Morrows in both films, and Helen Hunt and Teresa Wright co-starred in the sequel. Rooney and teleplay writer Corey Blechman won Emmy Awards for the first film, in which Page presented scenes illustrating the man's surmounting of obstacles that would be nothing for the average person, such as using the anachronism of a pay phone. *Bill* also won a Peabody Award and two Golden Globes, for best TV movie and Rooney's performance. For the sequel, Rooney received another Emmy nomination and John C. Horger received the Eddie from the American Cinema Editors USA.

Page's *Johnny Belinda* marked the fourth time that this Elmer Harris play about a misunderstood, socially marginalized, and eventually raped deaf-mute farmer's

daughter had been turned out for American viewers, following Jean Negulesco's 1948 film for which Jane Wyman won an Academy Award, George Schaefer's 1958 *Hallmark Hall of Fame* production with Julie Harris, and Paul Bogart's 1967 TV special starring Mia Farrow. This time around, Rosanna Arquette played the victim, and Quaid co-starred with Richard Thomas, Candy Clark, and Roberts Blossom. *Murder: By Reason of Insanity* is an unusual story about Polish immigrants in America and the Old World/New World marriage dynamic. Candice Bergen and Jurgen Prochnow co-starred as the couple. Her career takes off and his business fails, and he begins to take out his frustration on her. Wendy Crewson and Eli Wallach co-starred.

With Rex Harrison in fine form as Captain Shotover in one of George Bernard Shaw's best loved plays, *Heartbreak House* was a couldn't-miss that didn't. Page, who tailored the play himself with a rare credited adaptation, filmed the exercise emphasizing the Shavian parallels between the characters at Shotover's home, a gathering spot, and British social norms. Amy Irving co-starred with George Martin, Rosemary Harris, Remak Ramey, Jan Miner, and Tom Aldredge. Harris received a CableACE nomination as best actress as Hesione Hushabye.

Vanessa Redgrave's performance was the key to *Second Serve*, the story of tennis pro Renee Richards, who started life as Richard Radley, an ophthalmologist in the 1960s whose "gender confusion" has him coming out of the closet as Renee. Gavin Lambert and Stephanie Liss based their teleplay on the book by James Ames, and Redgrave's androgynous features have never been better emphasized by her considerable talents. The film won Emmys for makeup and hairstyling, and Redgrave received nominations for both an Emmy and Golden Globe. Martin Balsam, Jeff Corey, Louise Fletcher, Alice Krige, and Nina Van Pallandt co-starred.

The superb *Pack of Lies* was Hugh Whitemore's adaptation of his own absorbing play, with most of the action set in a suburban London home. It's invaded by men calling themselves undercover police carrying out surveillance of the supposedly very friendly neighbors, creating all sorts of crosscurrents of loyalty within the colluding family—until and then especially after it's discovered that they are Soviet agents hiding from an intensified manhunt by British operatives. Alan Bates is exceptional as the main deceiver, with excellent work by Ellen Burstyn, Sammi Davis, Teri Garr in one of her finest performances, Ronald Hines, and Clive Swift. The piece received Emmy nominations for outstanding drama, Burstyn, and Whitemore.

Monte Carlo was a Joan Collins/George Hamilton deal set on the eve of World War II, and it didn't creep into Page's filmography by mistake. It proves that if any TV movie director works long enough, he or she has a chance to work in any or all genres, including on a miniseries that is based as much on eyeliner as anything else. *Scandal in a Small Town* offered Raquel Welch something of consequence as a small-town strumpet who gathers the courage to face off with a highly respected teacher, accusing him of anti-Semitism. *Absolute Hell* was a slice of life about post–World War II London, where luxury items were hard to obtain, and a coterie of characters create their own world. Judi Dench starred with Francesca Annis, Charles Gray, Ray Winstone, and Sylvia Barter. *Chernobyl: The Final Warning* was a docudrama about the disastrous 1986 nuclear power plant explosion in the Soviet Union. Jon Voight, Jason Robards, and Sammi Davis starred. In *Human Bomb*, Patsy Kensit plays a teacher whose class is ransomed by a guy strapped with explosives.

The Nightmare Years told of the pre–World War II exploits of William L. Shirer, the CBS reporter inside Nazi Germany during the 1930s, whose careful and clandestine fact-gathering led to much of the era's information broadcast back to America. Shirer, whose reports were occasionally disbelieved, eventually wrote the seminal history, *The Rise and Fall of the Third Reich*, which in 1968 was adapted into a much-admired David L. Wolper–produced documentary for ABC directed by Jack Kaufman and narrated by Richard Basehart. Page's film was adapted by Ian Curteis from Shirer's first-person book, *The Nightmare Years*, starring Sam Waterston in one of his finest incarnations as Shirer, with Marthe Keller as his German wife, Tess, and Kurtwood Smith as Josef Goebbels.

Middlemarch, George Eliot's epic novel about the industrialization of a British town, counts as Page's last epic, a miniseries of social history and literary underpinnings with a feisty cast. Juliet Aubrey, Patrick Malahide, and Dennis Hodge starred with Robert Hardy, Rufus Sewell, and Michael Hordern, with Judi Dench as the voice of Eliot. The production won three of the eight BAFTA Awards for which it was nominated, including for Aubrey's performance and the score by Christopher Gunning and Stanley Myers. Besides Page, the nominees included cinematographer Brian Tufano, costumer Anushia Nieradzik, and film editors Paul Tothill and Jerry Leon.

Page is one of those directors who seemingly stepped aside for the best writers and actors to magically do their wonders. And, of course, they did, with no small measure of help from him. Page's movies were often cited in awards season without much notice for his contributions. Yet his record speaks for itself.

PORTMAN PAGET
b. December 23, 1924; d. March 1, 1996, New York City

Theatre in America: *The Year of the Dragon* (1975, co-directed with Russell Treyz)

Paget directed the daytime soap operas *As the World Turns* and *The Secret Storm*. *The Year of the Dragon* was the adaptation of the Frank Chin play starring George Takei and Pat Suzuki.

EUZHAN PALCY
b. January 13, 1958, Martinique

Movies: *Ruby Bridges* (1998), *The Killing Yard* (2001)

The international success of *Sugar Cane Alley* (1983), about the hardscrabble life for blacks on her native Martinique in the 1930s, brought Palcy to Hollywood's attention, and she was given a strong tale of South African apartheid to direct. This was *A Dry White Season* (1989), starring Donald Sutherland, Marlon Brando, Susan Sarandon, and Zakes Mokae. With that feature at the age of 30, Palcy became the first black woman to direct a Hollywood studio movie.

Ruby Bridges told the fact-based story of the title six-year-old black girl (Chez Monet), who helped integrate the all-white New Orleans school system, even as every white mother pulled her kids out of the first grade so that Ruby remained the lone pupil. Penelope Ann Miller played her teacher, Barbara Henry, and Lela Rochon was her mother. Palcy's cast included Michael Beach, Kevin Pollak, Patrika Darbo, and Diana Scarwid. The film won a Christopher Award. *The Killing Yard* starred Alan Alda as the defense attorney for one of the inmates accused of murder during the Attica prison riots; Rose McGowan and Morris Chestnut co-starred.

TONY PALMER

Movies/Miniseries: *Death in Venice* (1981), *Wagner* (1983, mini), *Puccini* (1984), *God Rot Tunbridge Wells* (1986)

Palmer directed installments of *The South Bank Show* and has been preoccupied with making documentary films about musicians, including Leonard Cohen, the Mothers of Invention, and Tangerine Dream. Palmer made an epic film, *Testimony* (1988), with Ben Kingsley as Shostakovich, then documentaries.

Death in Venice was an opera based on Thomas Mann's novel. *Wagner*, written by Charles Wood, had the casting distinction of gathering together the three great knights of British acting—John Gielgud, Laurence Olivier, and Ralph Richardson—overshadowing Richard Burton's performance as the tortured composer. The cinematography by Vittorio Storaro on locations throughout Europe is as rhapsodic as the performing by the London Philharmonic and orchestras in Vienna and Budapest. Robert Stephens starred as Palmer's Giacomo Puccini.

Palmer also brought together the music of Georg Friedrich Handel, the writing of John Osborne, and the performing mettle of Trevor Howard for the actor's one-man rip into *God Rot Tunbridge Wells*, playing the inspired composer amid monologues, supplemented by his music.

CHAZZ PALMINTERI
b. May 15, 1952, New York City

Movie: *Women vs. Men* (2002)

Palminteri was nominated for an Academy Award for his performance in Woody Allen's *Bullets Over Broadway* (1994). He starred in dozens of features and TV movies including Robert De Niro's *A Bronx Tale* (1990), which he wrote, and *Hurlyburly* (1998), *Poolhall Junkies* (2002), etc. Palminteri, who first directed on the series *Oz*, directed a feature that was a New York valentine on Christmas Eve called *Noel* (2004), starring Susan Sarandon, Penelope Cruz, Alan Arkin, and himself. Joe Mantegna and Christine Lahti play a battle of the sexes in *Women vs. Men*.

BRUCE PALTROW
b. November 26, 1943, Brooklyn, New York; d. October 3, 2002, Rome, Italy

Movie: *Ed McBain's 87th Precinct: Lightning* (1995)

Paltrow directed the features *A Little Sex* (1982) with Kate Capshaw and *Duets* (2000) starring the director's daughter by Blythe Danner, Gwyneth Paltrow, as well as Paul Giamatti, Huey Lewis, and others. Paltrow directed episodes of *St. Elsewhere*, *The White Shadow*, and *Homicide: Life on the Street*. *Lightning* featured detectives searching for a serial killer, starring Randy Quaid, Ving Rhames, and Alex McArthur.

NORMAN PANAMA
b. April 21, 1914, Chicago, Illinois; d. January 13, 2003, Los Angeles

Movie: *Coffee, Tea or Me?* (1973)

Panama was nominated for Directors Guild of America Awards with partner Melvin Frank for *Above and*

Beyond (1952) and *Knock on Wood* (1954). Panama was nominated with Frank for Academy Awards for the screenplays of *Road to Utopia* (1946), *Knock on Wood*, and *The Facts of Life* (1960). Panama was nominated for five Writers Guild of America awards for the screenplays of *Mr. Blandings Builds His Dream House* (1948), *Above and Beyond*, *Knock on Wood*, *Li'l Abner* (1959), and *The Facts of Life*. Partnered with Frank for most of his working life, Panama wrote several movies apiece for Danny Kaye and Bob Hope. Panama's one TV movie as a director was genuinely evocative of the screwball comedies of the 1940s: Karen Valentine, the unofficial sweetheart of the movie-of-the-week era, played an airline stewardess juggling marriages in New York and London.

JOSEPH PAPP
b. June 22, 1921, Brooklyn, New York;
d. October 31, 1991, New York City

Special: *Hamlet* (1964)

A renowned theatrical director and producer, Papp founded the New York Shakespeare Festival in 1954 and the Public Theatre in 1967. One of the greatest theatrical impresarios, he was also a visionary, backing such groundbreaking productions as *Hair* and *A Chorus Line*. His *Hamlet* was the recording of the 1964 New York Shakespeare Festival performance starring Alfred Ryder in the title role with Nan Martin as Gertrude, Julie Harris as Ophelia, and Howard Da Silva as Claudius.

JERRY PARIS
b. July 25, 1925, San Francisco, California;
d. March 31, 1986, Los Angeles

Movies: *But I Don't Want to Get Married* (1970), *The Feminist and the Fuzz* (1971), *Two on a Bench* (1971), *What's a Nice Girl Like You . . .?* (1971), *Call Her Mom* (1972), *Evil Roy Slade* (1972), *The Couple Takes a Wife* (1972), *Every Man Needs One* (1972), *Only with Married Men* (1974), *How to Break Up a Happy Divorce* (1976), *Make Me an Offer* (1980)

As a character actor, Paris played in dozens of movies, including *Monkey Business* (1952), *The Wild One* (1953), and *The Naked and the Dead* (1958). He also produced projects, and his TV directing credits include *The Dick Van Dyke Show*, *The Odd Couple*, and *Love, American Style*. Paris's features as a director include *Don't Raise the Bridge, Lower the River* (1967), *How Sweet It Is* (1968), and *Police Academy 2: Their First Assignment* (1985).

Paris directed *Sheriff Who* (1967), a sitcom western pilot that starred John Astin as "Evil Roy" Slade. It was written by Jerry Belson and Garry Marshall and in 1972 converted by Paris into a TV movie called *Evil Roy Slade*, which has a cult following. Astin starred in the movie as a compulsive bad guy whose name stands for "Sneaking, Lying, Arrogance, Dirtiness, and Evil." Roy is tested toward virtue by the love of a schoolmarm (Pamela Austin) while the oddest singing lawman known to TV, Marshal Bing Bell (Dick Shawn) is determined to bring him to justice. Mickey Rooney and Henry Gibson played Nelson and Clifford Stool, Milton Berle was Harry Fern, and the cast included Luana Anders, Edie Adams, Pat Morita, Leonard Barr, Pat Buttram, Dom DeLuise, Penny Marshall, Ed Begley Jr., and Paris himself as a souvenir salesman. *Evil Roy Slade* is truly one of a kind.

Paris was centrally responsible for carrying over the lasciviously suggestive yet tame-on-the-surface themes and tone of the 1950s/1960s sex farce into the just-as-tame 1970s network movie-of-the-week era. His films sustained the careers of Barbara Eden and Connie Stevens and tailored into their vehicles the same sorts of plot points that worked for chauvinism in the earlier era. Eden and David Hartman were *The Feminist and the Fuzz*, a piece that's more notable today for its supporting cast, including Julie Newmar, Farrah Fawcett, and Penny Marshall.

In the merry-misadventures-ensue category: extrovert Patty Duke and introvert Ted Bessell meet in *Two on a Bench* and are mistaken as spies by espionage agents; Brenda Vaccaro is forced to impersonate a socialite in *What's a Nice Girl Like You . . . ?*; Stevens becomes the improbable house mother of a fraternity in *Call Her Mom* (ponder that one); and Bill Bixby and Paula Prentiss find that the addition of a homemaker complicates the family in *The Couple Takes a Wife*. Ken Berry plays a chauvinist falling for his feminist assistant (Stevens) in *Every Man Needs One*. Herschel Bernardi played a widower who suddenly receives a rash of female attention in *But I Don't Want to Get Married*.

DEAN PARISOT

Movies: *Framed* (1990), *A.T.F.* (1999)

Parisot won an Academy Award for best live action short film for *The Appointments of Dennis Jennings* (1988), which he shared with the star, Steven Wright. Parisot's series work includes episodes of *Get a Life*, *Northern Exposure*, *L.A. Doctors*, *ER*, *Curb Your Enthusiasm*, and *Monk*. Parisot's features include *Home Fries* (1998), *Galaxy Quest* (1999), and *Fun with Dick and Jane* (2006).

In *Framed*, Jeff Goldblum portrays an art forger, with Kristen Scott Thomas as his girlfriend. A whimsy

inhabits the film, and Goldblum supplies an interesting performance. But Parisot's one other TV movie has nothing to do with comedy. In *A.T.F.*, Amy Brenneman plays a federal agent in the Bureau of Alcohol, Tobacco and Firearms who infiltrates a renegade militia band against the orders of her superior (Kathy Baker), and becomes endangered when a loose-cannon agent (David Keith) threatens military-style action against the group.

ALAN PARKER
b. February 14, 1944, Islington, London, England

***Play for Today*:** *The Evacuees* (1975)

Parker was nominated for Academy Awards for best director for *Midnight Express* (1978) and *Mississippi Burning* (1988). Parker won British Academy of Film and Television Arts Awards for best single play for *The Evacuees*, best screenplay for *Bugsy Malone* (1976), best direction for *Midnight Express*, and best screenplay and direction for *The Commitments* (1991), and he was nominated on four other occasions. Parker's films as a director include *Fame* (1980), *Shoot the Moon* (1982), *Birdy* (1984), *Angel Heart* (1987), *Evita* (1996), and *Angela's Ashes* (1999).

The Evacuees, based on a teleplay by Jack Rosenthal, concerned two young Jewish boys who had been evacuated from Manchester to Blackpool during the London blitz in World War II.

BRIAN PARKER

***Wednesday Play*:** *Moving On* (1965), *Auto-Stop* (1965), *The Girl Who Loved Robots* (1965), *A Designing Woman* (1965), *Everybody's Rich Except Us* (1967)
***ITV Saturday Night Theatre*:** *Fly Away Home* (1969)
***Play for Today*:** *Shakespeare or Bust* (1973, co-directed with Michael Simpson), *Land of Green Ginger* (1973), *Steps Back* (1973), *The Lonely Man's Lover* (1974), *The Happy Hunting Ground* (1976), *Donal and Sally* (1978), *Willie's Last Stand* (1982)
***BBC2 Playhouse*:** *An Accident of Class and Sex* (1976), *Elizabeth Alone* (1981, mini)
Miniseries: *Upstairs, Downstairs* (1972, mini, co-directed with Bill Bain, Cyril Coke, Christopher Hodson, Raymond Menmuir, Herbert Wise), *Brensham People* (1976, mini, co-directed with Peter Smith), *People Like Us* (1977, mini), *The Beiderbecke Tapes* (1987, mini), *Sharp End* (1991, mini, co-directed with David Penn)

Parker directed episodes of *Thorndyke*, *The Spies*, *King of the River*, *The Troubleshooters*, *Champion House*, *Hadleigh*, *Crown Court*, *Inspector Morse*, *The Bill*, and other series. Parker was a rotating semi-regular director in the first seasons of *Wednesday Play*, on which *Auto-Stop* aired. Starring David Hemmings, it also aired on *NET Playhouse* in America in 1968. Barbara Ferris starred in the three-part *Elizabeth Alone*, written by William Trevor. *Brensham People* featured Freddie Jones in Hugh Whitemore's slice of life about a Gloucestshire village.

Parker directed the first two 1973 installments of *Play for Today*, *Shakespeare or Bust* with Brian Glover and *Land of Green Ginger*, a universal love story starring Gwen Taylor as Sally Brown, a girl who may take a job abroad, but returns one more time from London to her home in Hull village to see if she might want to remain with her school-days sweetheart, Mike (John Flanagan).

People Like Us was another community epic, set this time in a London neighborhood and based on R. F. Delderfield's novels *The Dreaming Suburb* and *The Avenue Goes to War*. It portrayed the restoration of families after World War I, the everyday realities of the next two decades, and the looming prospect of another war against Germany. Jeremy Nicholas and Peter Machin were amid the cast in James Saunders's adaptation.

The Biederbecke Tapes was arranged by venerable British TV scribe Alan Plater as a sort of espionage-in-everyday-life adventure for a young professional couple (Barbara Flynn and James Bolan). A tape given them by a bartender who died led to meetings with radical organizations and other intrigues. Dudley Sutton, Beryl Reid, and Victor Maddern are encountered along the way.

Gwen Taylor is at the center of *Sharp End* as a widow who decides to run her dead husband's debt-collection business, in the process battling his old nemesis in a rather bitter and grubby rivalry.

GORDON PARKS (SR.)
b. November 30, 1912, Fort Scott, Kansas; d. March 7, 2006, New York City

***American Playhouse*:** *Solomon Northrup's Odyssey* (1984)

A seminal African American filmmaker and photographer, Gordon Parks Sr. directed the features *The Learning Tree* (1969), *Shaft* (1971), *Shaft's Big Score* (1972), *The Super Cops* (1974), and *Leadbelly* (1976). Parks was the subject of Craig Rice's documentary *Half Past Autumn: The Life and Works of Gordon Parks* (2000), which received three Emmy nominations.

Solomon Northrup was a free black man before the abolishment of slavery in the nineteenth century. He traveled as a musician and carpenter, was kidnapped, and sold into slavery. Avery Brooks starred in Parks's film,

based by Lou Potter on Northrup's memoirs. Parks's cast included Rhetta Greene, Art Evans, Mason Adams, John Saxon, Michael Tolan, and Joe Seneca.

EDWARD PARONE

Movies: *Promise Him Anything* (1975), *Letters from Frank* (1979)

Parone directed episodes of *Family*, *Knots Landing*, *Skag*, and *Paper Dolls*. *Promise Him Anything* starred Frederic Forrest as a bachelor whose dating service hooks him up with Meg Foster, whose provocative profile read "Anything goes"; when it doesn't, he sues. *Letters from Frank* was another showcase for Art Carney, as an editor forced into retirement, and his subsequent soul-searching. Carney's company included Lew Ayres, Michael J. Fox, Margaret Hamilton, and Mike Farrell.

MARTIN PASETTA JR.

Specials: *Fail-Safe* (2000, co-directed with Stephen Frears), *On Golden Pond* (2001, co-directed with Ernest Thompson)

Pasetta directed episodes of *Models Inc.*, *Baywatch Nights*, *Judge Judy*, and *Land's End*. On both all-star versions of *Fail-Safe* and *On Golden Pond*, which were broadcast live to capture dramatic immediacy, Pasetta functioned as the broadcast night's technical director.

JOHN PASQUIN
b. November 30, 1944

Movies: *Out on the Edge* (1989), *Don't Touch My Daughter* (1991)

Pasquin directed episodes of *Alice*, *Family Ties*, *Growing Pains*, *thirtysomething*, *L.A. Law*, *Roseanne*, *Home Improvement*, *George Lopez*, and other shows. Pasquin's features include the Tim Allen vehicles *The Santa Clause* (1994), *Jungle 2 Jungle* (1997), and *Joe Somebody* (2001).

Out on the Edge works because Rick Schroeder invests the 17-year-old Danny with a sense of real desperation as a child of divorce whose apathy toward his mother (Mary Kay Place) is overbalanced by a need to bond with his father (Richard Junkins), who is about to remarry. Pasquin's strong direction of the Rene Balcer/Al Martinez teleplay lifts it above the norm. Victoria Principal plays the mother of a molestation victim by the father of one of the little girl's classmates in *Don't Touch My Daughter*, co-starring Paul Sorvino.

IVAN PASSER
b. July 10, 1933, Prague, Czechoslovakia

Movies: *Fourth Story* (1991, aka *Basic Deception*, aka *Deadly Identity*), *Stalin* (1992), *While Justice Sleeps* (1994, credited solely to Alan Smithee), *Kidnapped* (1995), *Picnic* (2000)

Passer was among the Czech New Wave of filmmakers, including Milos Forman and Jiri Menzel, who came to prominence in the 1960s. Passer's features as a director include *Intimate Lighting* (1966), *Born to Win* (1971) with a young Robert De Niro, *Law and Disorder* (1974), *Crime and Passion* (1976, aka *Aces Up My Sleeve*), *Silver Bears* (1978), the brilliant *Cutter's Way* (1981, aka *Cutter and Bone*) with Jeff Bridges, *Creator* (1985), *Haunted Summer* (1988), *The Wishing Tree* (1999), and *Nomad* (2005, co-directed with Sergei Bodrov).

Fourth Story is a standard noir thriller about a missing husband (Cliff DeYoung) who doesn't want his wife (Mimi Rogers) to find him and the private eye (Mark Harmon) who falls for her wiles and so investigates the case beyond the call of duty. Passer opted for the Alan Smithee moniker on *While Justice Sleeps*, a credit that's assigned to a film if a committee of the Directors Guild of America sides with the director in his contention that "moral foul play" had led to a botching of the picture. Cybill Shepherd and Tim Matheson co-starred. *Kidnapped* was yet another version of Robert Louis Stevenson's classic, starring Armand Assante.

Stalin was elevated to a minor masterwork by Robert Duvall, who fully inhabits one of the classic human monsters of the twentieth century through scriptwriter Paul Monash's standard biopic format. Passer's coup was securing Duvall, whose performance dominates everything. The film won four Emmy Awards, including for outstanding movie and Vilmos Zigmond's cinematography. Also receiving nominations were Monash, Duvall, and supporting players Joan Plowright and Maximilian Schell as Vladimir Lenin. Duvall, Schell, and Plowright all won Golden Globes. Zigmond won the American Society of Cinematographers Award for TV, and Stanislaw Syrewicz's score won a CableACE. Passer's big cast included Julia Ormond, Jeroen Krabbe, Miriam Margolyes, Frank Finlay, and Daniel Massey.

Passer remade William Inge's theatre standard, *Picnic*, about small-town female lust at odds with skittish male wanderlust, and the reasons why never surface in this CBS production. Josh Brolin played the footloose stud, and Gretchen Mol was the object of his desire, playing the lovers inhabited in Joshua Logan's 1955 original by William Holden and Kim Novak. On the sidelines, Passer positioned Bonnie Bedelia and Mary Steenburgen.

MATTHEW PATRICK

Movies: *Tainted Blood* (1993), *Night Owl* (1993, aka *Bird of Prey*)

Patrick directed the short film *Graffiti* (1985) and the thriller *Hider in the House* (1989), from a Lem Dobbs script. Gary Busey starred as a crackpot hiding in a very small room that he secretly constructed in the new home of couple Michael McKean and Mimi Rogers. Both of Patrick's TV movies featured TV divas as media personalities. *Tainted Blood* starred Raquel Welch as a writer whose research leads to an unsolved double-murder/suicide. Kerri Green and Natasha Gregson-Wagner played sisters. *Night Owl* featured Jennifer Beals as a nighttime radio talk-show host whose voice has the capacity to make men commit suicide.

JOHN PATTERSON
b. April 4, 1940, Buffalo, New York;
d. February 7, 2005, Los Angeles

Movies: *Independence* (1987), *Deadline: Madrid* (1988), *A Deadly Silence* (1989), *Taken Away* (1989), *A Mother's Courage: The Mary Thomas Story* (1989), *She Said No* (1990), *Sins of the Mother* (1991), *Marilyn and Me* (1991), *Grave Secrets: The Legacy of Hilltop Drive* (1992), *Relentless: Mind of a Killer* (1993), *Darkness Before Dawn* (1993), *Love, Honor & Obey: The Last Mafia Marriage* (1993), *Harmful Intent* (1993, aka *Robin Cook's Harmful Intent*), *See Jane Run* (1995), *Cagney & Lacey: The View Through the Glass Ceiling* (1995), *Never Say Never: The Deidre Hall Story* (1995), *Seduced by Madness: The Diane Borchardt Story* (1996, aka *Seduced by Madness*), *Her Costly Affair* (1996, aka *Consensual Relations*), *Survival on the Mountain* (1997), *The Invisible Man* (1998)

Patterson directed episodes of *Hart to Hart*, *The Rockford Files*, *Tenspeed and Brownshoe*, *CHiPs*, *Fame*, *The Mississippi*, *MacGyver*, *Hill Street Blues*, *Law & Order*, *Buddy Faro*, *Six Feet Under*, and others. For directing *The Sopranos*, Patterson was nominated for Emmy Awards in 2000 and 2003, won a Directors Guild of America Award in 2003 and received DGA nominations in 2001 and 2005.

Independence is old-fashioned wild west gunplay that was so well-dressed by costume designer Frances Harrison Hays that it won an Emmy for the duds as well as a Western Heritage Award for Patterson's posse. Anthony Zerbe and R. G. Armstrong are the grizzled veterans whose broods square off. *Deadline: Madrid* enters Ernest Hemingway's domain of boozy American journalists amid the Spanish Civil War. *A Deadly Silence* starred Mike Farrell in a story involving incest and the murder of a father of three kids. Charles Haid and Sally Struthers co-starred. In *Taken Away*, Valerie Bertinelli is accused of being an unfit mother.

A Mother's Courage highlights the story of National Basketball Association great Isiah Thomas's mother, who worked to keep her kids on the straight-and-narrow despite the ghetto sidetracks available to them. The film won an Emmy Award for outstanding children's program, and Alfre Woodard received a nomination for her portrayal of Mary Thomas. Veronica Hamel plays a rape victim in *She Said No*, fighting the reputation of a prominent attorney (Judd Hirsch). *Sins of the Mother* twines a hunt for a serial rapist with a real estate agent's public face of pride in his socialite mother and the private hell of her sarcastic taunts. Elizabeth Montgomery plays the harpy, with Dale Midkiff the victim.

Marilyn and Me is yet another movie about Marilyn Monroe. Susan Griffiths portrays the platinum icon with Terry Moore and Joel Grey in support. *Grave Secrets* is a horror exercise about a housing tract built on a cemetery, digging up old territory for Patty Duke, Kelly Rowan, David Soul, and a few others. *Relentless* starred Tim Matheson, and *Darkness Before Dawn* placed Meredith Baxter and Stephen Lang in a story of drug addiction in middle America. *Love, Honor & Obey* looked inside the Bonanno crime family from a feminine standpoint, starring Nancy McKeon with Ben Gazzara and Eric Roberts. Matheson starred in *Harmful Intent* as a physician accused of injecting a patient with a lethal amount of anesthesia. Joanna Kerns battles through amnesia in *See Jane Run*, Diedre Hall starred as herself in the actress's true-life account of achieving motherhood through surrogacy.

The Diane Borchardt piece was the recreation of an actual murder case in Jefferson, Wisconsin, in which a teacher's aide at Jefferson High School hired teens to spy on her husband, then paid them to kill him after he began an affair with a local woman cabinet maker. Ann-Margret portrayed Borchardt with Peter Coyote as her husband leading one of Patterson's best casts: Cliff DeYoung, Leslie Hope, Tobey Maguire, Christian Campbell, and Hedy Burress. Bonnie Bedelia played a professor whose casual fling with one of her students turns out not to be casual for him in *Her Costly Affair*. Markie Post and Dennis Boutsikaris play a couple who get stranded in a blizzard in the Himalaya Mountains of Nepal in *Survival on the Mountain*. *The Invisible Man* starred Kyle MacLachlan in a disappearing act.

Patterson's TV movies tended to become better and more polished in a career arc that was an improvement on the normal TV/cable-movie director's career in the

1990s and the new century, which was a swing through terrorized-TV-diva territory segueing back into series freelancing. Patterson's stronger films led directly to an anchoring spot with the cutting-edge *Sopranos*.

WILLI PATTERSON
b. 1949, Beaconsfield, Buckinghamshire, England

Movies: *Dreams Lost, Dreams Found* (1987), *Out of the Shadows* (1988)

Patterson directed episodes of *Timeslip* and *Saracen* and the feature *Don't Go Breaking My Heart* (1999) with Jenny Seagrove and Anthony Edwards. The director's credit with the most cache was as the cinematographer on Julien Temple's *The Great Rock 'n' Roll Swindle* (1980), an eclectic mixed bag about the Sex Pistols. Patterson used flavorful European backdrops for his international co-productions. In *Dreams Lost, Dreams Found* Kathleen Quinlan plays an American widow tracing her Scottish lineage to a haunted castle in the highlands. Michael J. Bird's adaptation of Andrea Davidson's romance novel *Out of the Shadows* starred Alexandra Paul and some spectacular Aegean islands in the story of her character being falsely accused of murder. Charles Dance fills the bill as the dashing Brit.

BYRON PAUL

Movies: *Tenderfoot* (1964, mini, Disney, co-directed with Robert L. Friend), *The Adventures of Gallagher* (1965, mini, Disney)

Paul directed the *Around the World in 90 Minutes* celebrity party installment of *Playhouse 90*, a variety-show anomaly of that drama series. Paul directed episodes of *Danger*, *Have Gun—Will Travel*, *Gunsmoke*, *Combat!*, *Daniel Boone*, *My Favorite Martian*, *A Man Called Shenandoah*, and others. He was a producer and manager for Dick Van Dyke, and shared in the 1976 Emmy Award to *Van Dyke and Company* for best music or variety series.

Both *Tenderfoot* and *The Adventures of Gallagher* are among the better remembered Disney Sunday-night serials. *Tenderfoot* starred Brandon de Wilde, James Whitmore, and Brian Keith. *Gallagher*, which was derived from the writings of Richard Harding Davis, starred Roger Mobley as a cub reporter on gruff editor Edmond O'Brien's newspaper. Harvey Korman and Ray Teal co-starred.

RICHARD PEARCE
b. January 25, 1943, San Diego, California

***Visions*:** *The Gardener's Son* (1976)
***Hallmark Hall of Fame*:** *Plainsong* (2004)
Movies: *Siege* (1979), *No Other Love* (1979), *Sessions* (1983), *Dead Man Out* (1989), *The Final Days* (1989), *Thicker Than Blood* (1998), *Witness Protection* (1999), *Fatal Contact: Bird Flu in America* (2006)
Special: *Rodgers & Hammerstein's South Pacific* (2001)

Pearce's feature *Heartland* (1979) aired on PBS under the *American Playhouse* banner in 1984. Pearce also directed the features *Threshold* (1981), *Country* (1984) starring Jessica Lange in an Academy Award–nominated performance, *No Mercy* (1986) starring Richard Gere, *The Long Walk Home* (1990) with Whoopi Goldberg, *Leap of Faith* (1992) starring Steve Martin and Debra Winger as modern-day religious swindlers, and *A Family Thing* (1996). Pearce has directed episodes of *Alfred Hitchcock Presents*, *Party of Five*, *Homicide: Life on the Street*, and *Medium*, as well as *The Road to Memphis* segment of the documentary *The Blues* (2003). Pearce received an Emmy Award nomination for directing *The Final Days*.

Pearce's show on the experimental PBS forum, *Visions*, was an early Cormac McCarthy adaptation, *The Gardener's Son*, starring Brad Dourif, Kevin Conway, Nan Martin, and Jerry Hardin. *Siege* was the kind of TV movie that would never get made anymore, about senior citizens in a New York apartment building whose lives become surrounded with teen gangs and drug dealers. Martin Balsam and Sylvia Sidney co-starred in a teleplay by Conrad Bromberg. *No Other Love* starred Richard Thomas and Julie Kavner in a story of mildly mentally challenged adults who decide to marry. Barbara Turner wrote *Sessions*, starring Veronica Hamel as an elite call girl whose psychiatric therapy appointments help her come to terms with her livelihood in the face of a growing love for a man.

Thicker Than Blood concerns a teacher (Dan Futterman) at a Catholic inner-city school who takes an interest in an apathetic Latino kid (Carlo Alban) with great artistic skills. Bill Cain was nominated for a Writers Guild of America Award for his script, which makes a bridge across cultural boundaries. Mickey Rourke plays the school's main administrator and the cast includes Rosanna DeSoto, Lauren Velez, Grace Garland, and Josh Mostel.

Witness Protection is another strong Pearce examination of the inner cities, this time specifically Boston and from the perspective of the criminal class, then Seattle

from the perspectives of family members who have been relocated by the federal Witness Protection Program. Tom Sizemore plays a mob accountant who has cooked the books and becomes an assassin's target. His family, including an intellectually brilliant son, develops West Coast adaptation problems. Co-starring are Mary Elizabeth Mastrantonio, Forest Whitaker, Shawn Hatosy, Skye McCole Bartusiak, William Sadler, and Leon Russom. Both the film and Sizemore received Golden Globe nominations, and Fred Murphy's cinematography was nominated for an Emmy.

South Pacific was a splashy reconstitution of Oscar Hammerstein II and Joshua Logan's musical adaptation of the James Michener novel about World War II disrupting a U.S. Navy nurse's affair with a French plantation owner. Lawrence D. Cohen adapted it for Pearce, and Glenn Close starred as Nellie Forbush with Harry Connick Jr., Jack Thompson, Rade Serbedzija, and Lori Tan Chinn.

Plainsong, a community epic based by teleplay writer Oliver Goldstick on Kent Haruf's novel about the inhabitants of the fictional Holt, Colorado, strives for levels of human understanding between everyday people in an updating and populating of the pioneering Great Plains that the director already covered in *Heartland*. Starring in the exceptional cast were Aidan Quinn, Rachel Griffiths, Geoffrey Lewis, Megan Follows, Marian Seldes, and Margo Martindale.

Pearce's Bird Flu movie was a cautionary tale with strident overtones about the spread of the disease. Costa Ronin starred with Stacy Keach, Ann Cusack, Joely Richardson, and Scott Cohen.

DAVID E. PECKINPAH
b. September 5, 1951, Fresno, California; d. April 23, 2006, Vancouver, British Columbia

Movie: *When Danger Follows You Home* (1997)

Peckinpah, the nephew of legendary director Sam Peckinpah, is mostly known as a writer and sometime producer. He received an Emmy Award nomination in 1988 for outstanding drama series for *Beauty and the Beast*. He wrote the features *Heart Like a Wheel* (1983) and *Stroker Ace* (1983), both set in the world of race-car drivers. Peckinpah wrote for such series as *Silk Stalkings* and *Sliders*, and penned TV movies for such directors as Richard C. Sarafian, Jerry Jameson, Rod Holcomb, Don Taylor, Jonathan Sanger, and Charles Correll. In *When Danger Follows You Home*, a schizophrenic dies in the home of a psychology intern (JoBeth Williams) and she must solve the killing to clear her name.

LARRY PEERCE
b. April 19, 1930, The Bronx, New York

Movies/Miniseries: *The Stranger Who Looks Like Me* (1974), *I Take These Men* (1973, aka *Surprise, Surprise!*), *Love Lives On* (1985), *The Fifth Missile* (1986, aka *Operation Fire*), *Prison for Children* (1987), *Queenie* (1987, mini), *Elvis and Me* (1988, mini), *The Neon Empire* (1989), *The Court-Martial of Jackie Robinson* (1990), *Menu for Murder* (1990, aka *Murder at the PTA Luncheon*), *A Woman Named Jackie* (1991, mini), *Child of Rage* (1992), *Poisoned by Love: The Kern County Murders* (1993, aka *Murder So Sweet*), *Heaven & Hell: North & South, Book III* (1994, mini, aka *North & South III*, aka *John Jakes's Heaven & Hell: North & South, Book III*), *A Burning Passion: The Margaret Mitchell Story* (1994), *An Element of Truth* (1995), *The Abduction* (1996), *Every Christmas Day* (1996), *Love-Struck* (1997), *Holy Joe* (1999, aka *Man of Miracles*), *A Test of Love* (1999), *A Secret Life* (1999, aka *A Breach of Trust*), *Second Honeymoon* (2001)

Peerce directed the features *One Potato, Two Potato* (1964), *The Big TNT Show* (1966) featuring Ray Charles and other musical greats in concert, *The Mystery of the Chinese Junk* (1967), *The Incident* (1967), *Goodbye, Columbus* (1969), *The Sporting Club* (1971), *A Separate Peace* (1972), *Ash Wednesday* (1973) with Elizabeth Taylor, *The Other Side of the Mountain* (1975), *Two-Minute Warning* (1976), *The Other Side of the Mountain Part II* (1978), *The Bell Jar* (1979), *Why Would I Lie?* (1980), *Love Child* (1982), *Hard to Hold* (1984), and *Wired* (1989), based on the life and death of John Belushi. This is a features career of good intentions and some fortitude that has also strayed toward pretentiousness. Peerce was nominated for a Directors Guild of America Award for *Goodbye, Columbus*. Peerce directed episodes of *Branded*, *The Green Hornet*, *Batman*, *The Monroes*, *Felony Squad*, *The Wild, Wild West*, *Run for Your Life*, *Judd for the Defense*, and *The Ghost Busters*. The son of operatic tenor Jan Peerce, Larry Peerce directed his first wife, Marilyn Hassett, in four movies, including as ski-accident survivor Jill Kinmont, an Olympic Games hopeful, in *The Other Side of the Mountain*, for which the actress won a Golden Globe.

Meredith Baxter and Beau Bridges starred as adopted children in adulthood searching for their biological parents in *The Stranger Who Looks Like Me*. Whitney Blake, who is Baxter's actual mother, played the woman who gave her character up for adoption years ago. In a bit of fantasy shenanigans called *I Take These Men*, Susan Saint James plays a wife unwittingly about to enter her husband's elaborately planned anniversary party when

she hits him with a divorce ultimatum. She then goes through with the celebration, fantasizing about three men at the party (Brian Dennehy, John Rubenstein, and Adam West). In *Love Lives On*, Mary Stuart Masterson is 15 and beset by family tragedies, including teen pregnancy, alcoholism, and terminal cancer. Sam Waterston, Christine Lahti, Lauren Holly, and Louise Latham share the burdens, and the title song won an Emmy Award.

The Fifth Missile is about the crew of a U.S. Navy Polaris submarine on maneuvers, suffering from, of all things, fumes from toxic paint, causing hallucinations. The cast makes it bearable, including Sam Waterston, Robert Conrad, Yvette Mimieux, Richard Roundtree, David Soul, and Art LeFleur. Christopher Knopf picked up a Writers Guild of America Award nomination for *Prison for Children*, about locked-away teen boys. The cast included Rafael Sbarge, Josh Brolin, John Ritter, and Betty Thomas. *Queenie*, based on Michael Korda's novel, starred Mia Sara as an India-born beauty who hides her half-caste background to become a fashion model, then a movie star. James Goldman, under the *nom de plume* Winston Beard, adapted Korda's tale with April Smith into an engaging, racially charged side-bash at old Hollywood. Kirk Douglas co-starred with Sarah Miles, Claire Bloom, Martin Balsam, Joel Grey, Joss Ackland, Topol, Alison Doody, and Leigh Lawson.

Elvis and Me derived from Priscilla Presley's book written with Sandra Harmon, turned out in miniseries form by Joyce Eliason, with Dale Midkiff impersonating the King, and Susan Walters as Priscilla. *The Neon Empire* was another approximation of entertainment history, portraying the ways that the New York mob could have invented Las Vegas. Pete Hamill's script was based on a story by Edward Anhalt. A game cast was assembled, including Linda Fiorentino, Ray Sharkey, Martin Landau, Richard Brooks, Julie Carmen, Gary Busey, Dylan McDermott, and Harry Guardino. Peerce's casting has always been one of his strengths, and never as evident over the material than with *The Court-Martial of Jackie Robinson*, bolstered by Andre Braugher in the title role, supported by Ruby Dee, Stan Shaw, Kasi Lemmons, Bruce Dern, Noble Willingham, Daniel Stern, Paul Dooley, Dale Dye, and Don Hood.

A Woman Named Jackie remains Peerce's great TV success. It starred Roma Downey in a careful and frank examination of the life of Jacqueline Bouvier Kennedy Onassis through Roger O. Hirson's adaptation of C. David Heymann's biography. The early stages of Jackie were portrayed by Marianna Bishop as a child and Sarah Michelle Geller as a teen. The production won the Emmy Award for outstanding miniseries from three total nominations. The entire cast contributed flesh-and-blood portrayals, including Stephen Collins as JFK, William Devane as Black Jack Bouvier, Eve Gordon as Marilyn Monroe, Joss Ackland as Aristotle Onassis, Carlin Glynn as Lady Bird Johnson, Lisa Eichhorn, Wendy Hughes, Bob Gunton, Rosemary Murphy, Nan Martin, and Josef Sommer as Joe Kennedy Sr.

Child of Rage fixes on a family's problems with adoptive children, the girl of which has violent tendencies. Mel Harris and Dwight Schultz played the parents. *Poisoned by Love: The Kern County Murders* told the actual story of Steven Catlin, a California swain who was convicted of poisoning with a herbicide his mother and his first and fifth wives. The California Supreme Court upheld his death sentence in 2001 for two of the murders. Harry Hamlin played Catlin, with Eileen Brennan as his mother, and Helen Shaver and Faith Ford as two of the wives.

North & South III was a huge undertaking, portraying the aftermath of the Civil War among the characters created by John Jakes and previously portrayed through miniseries directed by Richard T. Heffron and Kevin Connor. Peerce's epic travels through the South and into Pennsylvania, Missouri, and out West with vengeance-minded characters. His cast included James Read, Philip Casnoff, Peter O'Toole, Robert Wagner, Cathy Lee Crosby, Lesley-Anne Down, Mariette Hartley, Jonathan Frakes, Stan Shaw, Rip Torn, and Billy Dee Williams. Don E. FauntLeRoy was nominated for an American Society of Cinematographers Award for his work.

Peerce avoided being tracked into the prevailing noir sinkhole in his final working decade even as he directed Donna Mills as a femme fatale in *An Element of Truth*, gradually poisoning Peter Riegert to death to steal his fortune, and Victoria Principal as a spousal abuse victim—beaten, stalked, and then kidnapped by a policeman husband. He directed Shannen Doherty as *Gone with the Wind* author Margaret Mitchell in the biopic *A Burning Passion*. He helmed another application of the plot of Harold Ramis's *Groundhog Day* (1993), a kid's title wish in Peerce's *Christmas Every Day* forcing her big brother to live the yuletide holiday over every day. In the frothy *Love-Struck*, Venus (Suzanne Sommers) sends Cupid (Costas Mandylor) out on a case and he accidentally gets jabbed by his own arrow, falling for Cynthia Gibb. *Holy Joe*, written by Ned Wynn, starred John Ritter in the advocacy of prayer in everyday life—without becoming preachy. And Peerce directed Roma Downey in three vehicles, including *A Second Honeymoon*.

ARTHUR PENN
b. September 27, 1922, Philadelphia, Pennsylvania

***Producers' Showcase*:** *State of the Union* (1954), *The King and Mrs. Candle* (1955)

***Playhouse 90*:** *The Miracle Worker* (1956), *Invitation to a Gunfighter* (1957), *Charley's Aunt* (1957), *The Dark Side of the Earth* (1957), *Portrait of a Murderer* (1958)
Movies: *Flesh and Blood* (1968), *The Portrait* (1993), *Inside* (1996)

Penn's features were few but provocative, mostly justifying the esteem in which he has always been held: *The Left-Handed Gun* (1958), *The Miracle Worker* (1962), *Mickey One* (1965), *The Chase* (1966), *Bonnie and Clyde* (1967), *Alice's Restaurant* (1969), *Little Big Man* (1970), *Night Moves* (1975), *The Missouri Breaks* (1976), *Four Friends* (1981), *Target* (1985), *Dead of Winter* (1987), and *Penn & Teller Get Killed* (1989). A significant filmmaker of the 1960s, Penn was nominated for Academy Awards for directing *The Miracle Worker*, *Bonnie and Clyde*, and *Alice's Restaurant*, and for Directors Guild of America Award nominations for the first two. Penn received Emmy Award nominations for the first version of *The Miracle Worker* on *Playhouse 90* and as a producer of the outstanding drama series nominee *Law & Order* in 2003. Penn was also a Golden Globe nominee for best director for *Bonnie and Clyde*. He received a Writers Guild of America nomination for *Alice's Restaurant*. He won the Tony Award for best director for *The Miracle Worker* (1960) and was nominated for *Two for the Seesaw* (1958) and *All the Way Home* (1961).

Penn was the 2002 recipient of the Los Angeles Film Critics Association's Career Achievement Award. Penn was one of the last American directors to have been fired by a star, replaced by John Frankenheimer on European locations for *The Train* (1965), after he had come to loggerheads with Burt Lancaster. Penn is often mentioned with Frankenheimer and Sidney Lumet as one of the central cinema directors of the 1960s to have risen from TV. Despite having directed *The Miracle Worker* to great acclaim on TV, Broadway, and in films (produced in all media in that order by the venerable Fred Coe), Penn is more significant to cinema as the director of *Bonnie and Clyde*, which pushed the boundaries of the portrayal of violence and realism on the screen. Winning Oscars under Penn's direction were Anne Bancroft and Patty Duke in *The Miracle Worker* and Estelle Parsons in *Bonnie and Clyde*. Penn was one of the four rotating directors of the first season of *Playhouse 90* along with Frankenheimer, Vincent J. Donehue, and Ralph Nelson. This group was joined the following season by three others: George Roy Hill, Arthur Hiller, and Franklin J. Schaffner.

Penn began directing on TV in the early 1950s, often for the anthology shows produced by Coe. Significant among these early short works were his direction of Kim Stanley in one of Horton Foote's Texas scripts, *Tears of My Sister* (1953), on *The Gulf Playhouse*; guiding Geraldine Fitzgerald in Tad Mosel's *The Lawn Party* (1954) on *Goodyear Television Playhouse*; helming Walter Matthau and John Qualen in *Adapt or Die* on *Philco Television Playhouse*; and again with Stanley in another Mosel piece, *The Waiting Place* (1956), on *Playwrights '56*.

The Howard Lindsay-Russel Crouse play that crossed politics with marriage, *State of the Union*, became the second show on NBC's *Producers' Showcase* forum. Coe produced, and Penn directed a cast led by Joseph Cotton, Margaret Sullavan, Nina Foch, and John Cromwell, the former director. Penn and Coe also collaborated on the director's other show for the series, a musical comedy by Sumner Locke Elliott called *The King and Mrs. Candle*, starring Cyril Ritchard and Joan Greenwood, with Irene Manning, Theodore Bikel, and Richard Haydn. An innovator to achieve realism, Penn is not often recalled for these grand presentations of light entertainment, which were among the bigger TV productions of their time.

Penn's first production for *Playhouse 90* was *The Miracle Worker*. His stars were Teresa Wright as Annie Sullivan and Patty McCormack as the child, Helen Keller. Burl Ives, John Barrymore Jr., Akim Tamiroff, and Katharine Bard co-starred in this legendary program, which was hosted by Mickey Rooney. William Gibson's teleplay presented Sullivan's struggles and unconventional methods to teach the blind and wild-child-like Helen manners and comportment as well as the ABCs. Aside from Penn, Wright and Gibson also received Emmy nominations.

Penn's second *Playhouse 90* installment, *Invitation to a Gunfighter*, starred Hugh O'Brian as Jeffers, a ruthless town boss whose reign of terror is earmarked for an end when the townsfolk hire another gunslinger, Gilbert Roland as Dancer, to eliminate him. In Leslie Stevens's teleplay, Dancer becomes even more ruthless than Jeffers. Penn's cast included Anne Bancroft, Pat O'Brien, and Ray Collins. *Charley's Aunt* was the old Brandon Thomas cross-dressing comedy giving Art Carney a fling with the wardrobe and featuring Jeannette MacDonald and Tom Tryon.

The Dark Side of the Earth marked Penn's crossroads with Rod Serling, and starred Van Heflin, Kim Hunter, Dean Jagger, and Earl Holliman in a drama about the Hungarian revolution of October 1956, after Soviet Premiere Nikita Krushchev revealed the enormity of Stalin's crimes to the world. The crushing point/counterpoint evident in Serling's best work was provided by history, as a month after it began, the revolution was extinguished by Soviet troops. *Portrait of a Murderer*, Penn's final *Playhouse 90*, starred Tab Hunter as actual convicted killer Donald Bashor, who was executed in 1957 for the "sleeping lady murders." Geraldine Page co-stars in Penn's

presentation, which was scripted by Leslie Stevens from a story by Abby Mann. Co-starring were Barbara Turner, Ned Glass, Elizabeth Patterson, and Rudy Bond.

After his great cinema success in the 1960s, Penn came back to TV in 1968 for *Flesh and Blood*, a family drama by William Hanley set in an apartment in the Yorkville section of New York City after the yuletide season. NBC agreed to air the show during its January setting, pushing the envelope with its dialogue, which contained several words that had never before been heard on network TV. Penn produced as well as directed, and his ensemble included E. G. Marshall, Suzanne Pleshette, Edmond O'Brien, Robert Duvall, Kim Stanley, and Kim Darby.

Penn's next encounter with TV was a quarter of a century later. He was in the director's chair for the adaptation of Tina Howe's play, *Painting Churches*, about a woman's return to her childhood home amid its sale to complete a painting of her elderly parents. Warm-hearted generational jabbering, the re-titled *The Portrait* starred Cecelia Peck and her father, Gregory Peck, making the piece a family affair in the tradition of the Fondas starring in Mark Rydell's *On Golden Pond* (1981). Both plays are overtaken by the father/daughter dynamics, which resonate more from the actors than the source material itself. Lauren Bacall played the mother, balancing the parental star luster, and Penn's cast included Paul McCrane, William Prince, Donna Mitchell, and Colin Wilcox. Cecelia Peck received a Golden Globe nomination.

Inside was a drama of South African apartheid, in which a police interrogator of conspirators is himself interrogated a decade later. Eric Stoltz stars as the unfortunate academic who runs afoul of the government. In the flash-forward scenes, Louis Gossett Jr., plays the interrogator of Nigel Hawthorne, who had tortured Stoltz's character 10 years earlier. Ian Roberts, Janine Eser, and Jerry Mofokeng co-starred.

BILL PENN

Play of the Week (New York)**:** *Thérèse Raquin* (1961)

The Emile Zola play, *Thérèse Raquin*, translated by Kathleen Boutall, starred Eva LeGallienne, Mark Richman, and Anne Meacham.

DAVID PENN

Miniseries: *Sharp End* (1991, mini, co-directed with Brian Parker)

Penn directed episodes of *Brookside*, *Howards' Way*, *Casualty*, and *The Bill*. In *Sharp End*, Gwen Taylor plays a widow who takes over her deceased husband's debt-collection agency.

LEO PENN
b. August 27, 1921, Lawrence, Massachusetts; d. September 5, 1998, Los Angeles

Movies/Miniseries: *Quarantined* (1970, aka *House on the Hill*), *Columbo: Any Old Port in a Storm* (1973), *Testimony of Two Men* (1977, mini, co-directed with Larry Yust), *The Dark Secret of Harvest Home* (1978, mini), *Columbo: The Conspirators* (1978), *Murder in Music City* (1979, aka *The Country Western Murders*), *Hellinger's Law* (1981), *Columbo: Columbo Goes to the Guillotine* (1989)

A character actor, Penn was a performer in features and TV throughout his long directing career. He directed episodes of *77 Sunset Strip*, *Dr. Kildaire*, *Ben Casey*, *Voyage to the Bottom of the Sea*, *I Spy*, *The Fugitive*, *Bob Hope Presents the Chrysler Theatre*, *The Name of the Game*, *Judd for the Defense*, *Laredo*, *Bonanza*, *Kojak*, *Doctors' Hospital*, *Remington Steele*, *Cagney & Lacey*, *St. Elsewhere*, *Magnum, P.I.*, *Matlock*, and others. Penn directed the feature *A Man Called Adam* (1966) starring Sammy Davis Jr. Penn was blacklisted during the 1950s in Hollywood. He married and divorced actress Olive Deering, and later married actress Eileen Ryan. His sons include actor-director Sean Penn and the late actor Christopher Penn.

In *Quarantined*, a family of doctors faces a cholera epidemic and a difficult film star who refuses treatment for it. Among the docs are Gordon Pinsent, Gary Collins, Susan Howard, John Dehner, and Dan Ferrone, while the cast includes Terry Moore, Wally Cox, Sharon Farrell, Sam Jaffe, and Marilyn Hassett. Penn's miniseries were *Testimony of Two Men*, a big post–Civil War epic about former field surgeons and their lives and families, and *The Dark Secret of Harvest Home*, an occult thriller about devil worship in a small New England town. Both had familiar casts, with the latter top-lining a spry Bette Davis. Costume designer Bill Jobe received Emmy Award nominations for both miniseries.

In *Murder in Music City*, Sonny Bono acquires a detective agency in a financial move, and ends up investigating a murder in his hotel suite. Claude Akins, Lee Purcell, Morgan Fairchild, Belinda Montgomery, and Lucille Benson loiter about as the Nashville stars stroll through: Mel Tillis, Barbara Mandrell, Charlie Daniels, Ray Stevens, Larry Gatlin, Ronnie Millsap, Boots Randolph, et al. Telly Savalas practiced *Hellinger's Law* as a flamboyant criminal attorney who defends a mob accountant—who's really a secret FBI informant—of

the murder of a local TV newscaster. Rod Taylor, Ja'net DuBois, and M. Emmet Walsh were involved.

BRIAN PERCIVAL

***ShakespeaRetold*:** *Much Ado About Nothing* (2005)
Movies: *Pleasureland* (2003), *North & South* (2004, mini), *The Ruby in the Smoke* (2006), *The Old Curiosity Shop* (2007)

Pleasureland is the story of a 14-year-old girl (Katie Lyon) who receives intensified peer pressure to lose her virginity. Percival's version of *The Old Curiosity Shop* starred Toby Jones as Daniel Quilp with Derek Jacobi, Gina McKee, and Zoe Wanamaker.

WALTER PERKINS

Movie: *Pablo and the Dancing Chihuahua* (1968, two parts, Disney)

Adept at cinematography with animal subjects, Perkins directed the hour-long Disney nature studies *The Pigeon That Worked a Miracle* (1958), *Chico, the Misunderstood Coyote* (1961), and *Little Dog Lost* (1963). Perkins also was the cinematographer for, and is seen on-screen in, director Hamilton Luske's nature film for Disney, *Adventure in Wildwood Heart* (1957). *Pablo and the Dancing Chihuahua* was an extension of that work in feature length. Armando Islas was the human performer in the piece.

FRANK PERRY
b. August 21, 1930, New York City; d. August 21, 1995, New York City

Movies: *Dummy* (1979), *Skag* (1980)
Special: *JFK: A One-Man Show* (1984)

Perry, who often worked in tandem with his wife, screenwriter Eleanor Perry, directed the features *David and Lisa* (1962), *The Swimmer* (1968), *Last Summer* (1969), *Diary of a Mad Housewife* (1971), *Play It as It Lays* (1972), *Rancho Deluxe* (1975), *Mommie Dearest* (1981), and others. He directed the documentary *On the Bridge* (1992), about his fight with cancer, which he lost in 1995. Perry was nominated for an Academy Award for directing *David and Lisa*, and was nominated for Emmys for directing *A Christmas Memory* (1966) and *Skag* (1980).

Perry directed Geraldine Page to an Emmy Award–winning performance in the hour-long *ABC Stage 67* presentation of Truman Capote's *A Christmas Memory* (1966), about a small boy's remembrance of his visit to relatives in the Deep South during the Great Depression. The film, which was scripted by Eleanor Perry, detailed the touching relationship between the boy, Buddy (Donnie Melvin), a thinly veiled facsimile of Capote in childhood, and his Aunt Sook. Conrad Hall was the cinematographer and Jordan Cronenweth was one of his operators. The piece was bestowed with a Peabody Award, and has garnered a fierce cult following.

The Perrys, Capote, and Page—again as Sook—followed this with *The Thanksgiving Visitor* (1967). This time Michael Kearney played Buddy. A third Capote piece was realized by Perry the same year as he directed Maureen Stapleton in her Emmy Award–winning performance as a woman meeting widower Martin Balsam as he lays flowers on his wife's grave in a Queens, New York, cemetery in *Among the Paths to Eden*, a *Xerox Special*. Each of these pieces was less than an hour long, but Frank Perry edited two of them, *A Christmas Memory* and *Among the Paths to Eden*, into the theatrical release, *Truman Capote's Trilogy* (1969, aka *Trilogy*) with a third Capote short story adaptation, *Miriam* (one of the author's first published pieces), starring Susan Dunfee as a New York girl and Mildred Natwick as her long-time nanny, sinking into insanity. Capote's own narration introduces the omnibus feature, which boasts two of the finest TV performances by two of America's most gifted actresses. Allied Artists released *Trilogy* with Frank Perry as producer as well as director. Page was named best actress of the year for her performance by the National Board of Review. The *Trilogy* pieces and *The Thanksgiving Visitor* remain "lost" to home viewing.

Paul Sorvino played deaf Illinois lawyer Lowell Myers in *Dummy*, defending a deaf and dumb young man (LeVar Burton) of the murder of a prostitute. Ernest Tidyman wrote the script and Perry, as with many of his subjects, rallied support for the underdog. Brian Dennehy co-starred with Rose Gregorio, Gregg Henry, and Paul Butler. The film was nominated for the Emmy for outstanding movie or special and was bestowed with a Peabody Award.

Skag was the excellent pilot film for a short-lived series about a steelworkers' foreman whose mild stroke leaves him retired at an early age and suddenly in charge of family problems. Karl Malden carried this slice of life with his customary conviction and vigor as Pete "Skag" Skagska. Piper Laurie played his wife and the support included Craig Wasson, Peter Gallagher, Powers Boothe, George Voskovec, M. Emmet Walsh, and Kathryn Holcomb. *Skag* was nominated for six Emmys, including for Perry, writer Abby Mann, and composer Billy Goldenberg.

JFK was a one-man show written by David Carroll and Sidney Carroll starring Mike Farrell as President John Fitzgerald Kennedy, inventorying his life and career,

sometimes in what seems the Oval Office, sometimes from a rocking chair. This piece aired as a PBS special.

STEVEN H. (STEVE) PERRY

Movie: *Parker Kane* (1990)

Perry's one other directing assignment was an installment of *Tales from the Crypt*. Perry was unit production manager on films directed by Clint Eastwood, Richard Donner, and Craig R. Baxley. Perry was second unit director on features directed by Arne Glimcher, Stuart Baird, and Robert Redford. Perry produced films directed by Rowdy Herrington, Jan De Bont, Phillip Borsos, Geoff Murphy, Tony Scott, and Renny Harlin. Perry shared in the Directors Guild of America Awards for achievement in motion pictures that went to the directorial teams assembled by John G. Avildsen for *Rocky* (1976) and Redford for *Ordinary People* (1980).

Jeff Fahey starred in the title role of *Parker Kane*, about a private eye investigating a friend's murder and stumbling onto a toxic waste-dumping conspiracy. Generally well written by Peter M. Lenkov, the ritual is spruced up by Marisa Tomei, Stellan Skarsgard, Zakes Mokae, Gail O'Grady, Patti LaBelle, Alan Rosenberg, David Caruso, Amanda Pays, Rick Aiello, and others.

BILL PERSKY
b. 1931

Movies: *Roll, Freddy, Roll!* (1974), *How to Pick Up Girls!* (1978, co-directed with Mick Jackson), *Wait Till Your Mother Gets Home!* (1983), *Trackdown: Finding the Goodbar Killer* (1983), *Found Money* (1983)

Persky wrote TV material for Julie Andrews, Tim Conway, Marlo Thomas, Bill Cosby, and Dick Van Dyke, and directed sitcoms including *Welcome Back, Kotter*, *Alice*, and *Who's the Boss?*

Persky assembled a remarkable cast for a prestige Hallmark-fronted crack at the George S. Kaufman/Moss Hart classic, *The Man Who Came to Dinner*—Orson Welles, Lee Remick, Don Knotts, Mary Wickes, Joan Collins. It played like tasty leftovers, a welcome ritual exercise, like a private eye movie or a western with a bad town boss. *Found Money* created a minor ripple as it teamed Dick Van Dyke and Sid Caesar as geezers bucking bureaucracy.

Unlike anything else in Persky's credits, *Trackdown* was a tough look at the police investigative side of the 1972 murder that inspired the book that was the basis for Richard Brooks's film, *Looking for Mr. Goodbar* (1977). *Trackdown* featured George Segal in his TV-movie debut with the Sonny Grosso production team, which hustled on William Friedkin's *The French Connection* (1971), and worked solidly in its gritty element for Persky. The film was an anomaly as the best TV effort from Persky, a man known almost strictly otherwise for his comedy shows.

P. J. PESCE
b. 1961, Miami, Florida

Movie: *The Desperate Trail* (1995)

Pesce directed the low-budget features *Body Waves* (1992) and *Rolling Thunder* (1996, co-directed with Ralph Hemecker), and the straight-to-video sequels *From Dusk Till Dawn 3: The Hangman's Daughter* (2000), *Sniper 3* (2004), and *Lost Boys 2: The Tribe* (2008). Pesce also directed episodes of *Monsters*, *Profiler*, *Tremors*, and other series. *The Desperate Trail* starred Sam Elliott as a hard-bitten lawman transferring long-time battered and abused husband-killer Linda Fiorentino to her meeting with the hangman when their stagecoach is attacked. Craig Sheffer, Frank Whaley, and Bradley Whitford co-star in this rough sagebrush saga.

DANIEL PETRIE
b. November 26, 1920, Glace Bay, Nova Scotia, Canada; d. August 22, 2004, Los Angeles

***DuPont Show of the Month*:** *The Prince and the Pauper* (1957), *Wuthering Heights* (1958), *Body and Soul* (1959), *Oliver Twist* (1959), *Treasure Island* (1960), *The Night of the Storm* (1961)
***Playhouse 90*:** *Turn Left at Mount Everest* (1958)
Play of the Week (New York)**:** *The Cherry Orchard* (1959)
***Hollywood Television Theatre*:** *Big Fish, Little Fish* (1971)
***The Big Event*:** *Sybil* (1976)
***ABC Theatre*:** *The Dollmaker* (1984), *The Execution of Raymond Graham* (1985)
***Hallmark Hall of Fame*:** *My Name Is Bill W.* (1989), *Calm at Sunset* (1996, aka *Calm at Sunset, Calm at Dawn*)
Movies/Miniseries: *Silent Night, Lonely Night* (1969), *The City* (1971), *A Howling in the Woods* (1971), *Moon of the Wolf* (1972), *Hec Ramsey* (1972, aka *The Century Turns*), *Trouble Comes to Town* (1973), *Mousey* (1974, aka *Cat and Mouse*), *The Gun and the Pulpit* (1974), *Returning Home* (1975), *Eleanor and Franklin* (1976), *Eleanor and*

Franklin: The White House Years (1977), *The Quinns* (1977), *Mark Twain and Me* (1991), *A Town Torn Apart* (1992, aka *Doc: The Dennis Littky Story*), *Kissinger and Nixon* (1995), *Monday After the Miracle* (1998), *Seasons of Love* (1999, mini), *Inherit the Wind* (1999), *Walter and Henry* (2001), *Wild Iris* (2001)
Special: *Victory* (1960)

Petrie was one of the top directors of drama through four decades, achieving a level of consistent quality in features and TV throughout his career that is tough to rival for anyone so busy. His features included *A Raisin in the Sun* (1961) starring Sidney Poitier, *Buster and Billie* (1973), *Lifeguard* (1975), *The Betsy* (1976) with Laurence Olivier, *Resurrection* (1980) with Ellen Burstyn, *Fort Apache, the Bronx* (1981) with Paul Newman, and *Cocoon: The Return* (1988).

Because he never made the cinema his sole terrain, as did the more famous TV-bred directors—Frankenheimer, Lumet, Penn, Mulligan, Nelson, Rosenberg, and Hill—Petrie is often not mentioned in similar circles. But his level of consistent achievement in TV is greater than almost all of them. Petrie won Emmy Awards for the direction of *Eleanor and Franklin*, *Eleanor and Franklin: The White House Years*, and *Mark Twain and Me*. He received Emmy nominations for directing *The Execution of Raymond Graham*, *My Name Is Bill W.*, and *A Town Torn Apart*, and was nominated as a producer of the outstanding movie/miniseries nominees *My Name Is Bill W.* and *Mark Twain and Me*. Petrie won Directors Guild of America Awards for a 1971 episode of *The Man and the City*, *Eleanor and Franklin*, *Eleanor and Franklin: The White House Years*, and *The Dollmaker*, and was nominated for DGA Awards for *A Raisin in the Sun*, *My Name Is Bill W.*, *Kissinger and Nixon*, *Inherit the Wind*, and *Walter and Henry*. He won a Genie Award for the screenplay of *The Bay Boy* (1986). Petrie was also at the center of one of Hollywood's top creative families. His wife, Dorothea G. Petrie, won two Emmy Awards as a producer; both of their sons, Daniel Petrie Jr. and Donald Petrie, became filmmakers, and both daughters, June and Mary, became actresses.

Among Petrie's distinguished hour-long works were *The Benefactor*, an episode in the first season of *The Defenders*; *One Day in the Life of Ivan Denisovitch*, a 1963 installment of *Bob Hope Presents the Chrysler Theater*, starring Jason Robards as a prisoner surviving another winter in the Soviet Gulag system; *John Peter Altgeld* on *Profiles in Courage* in 1964 starring Burgess Meredith; the DGA Award–winning *The Hands of Love* episode in 1971 of *The Man and the City*; the one-man PBS show *Harry S. Truman: Plain Speaking* (1976) with Ed Flanders in an Emmy Award–winning role; and *Half a Lifetime* (1986), from a Stephen Metcalfe script dealing a poker game to Keith Carradine, Saul Rubinek, Nick Mancuso, and Gary Busey.

Petrie's series work began in TV's infancy with Studs Terkel in the Chicago-based *Stud's Place*, then *Omnibus*, *Treasury Men in Action*, *Armstrong Circle Theatre*, *Elgin Theatre Hour*, *The Alcoa Hour*, and *The U.S. Steel Hour*. In retrospect, Petrie's most notable anthology show installment was on *The U.S. Steel Hour* in 1956: Arnold Schulman's adaptation of *Bang the Drum Slowly*, Mark Harris's baseball novel about a slow-witted, marginally talented, and secretly dying catcher on a New York club. Paul Newman starred as the smart-aleck pitcher who reluctantly befriends the backstop, played by Albert Salmi in one of his finest performances. George Peppard and Georganne Johnson co-starred in Petrie's excellent cast. John Hancock directed the film version starring Robert De Niro in 1973.

Petrie mounted some of the big costume productions that DuPont commissioned as a monthly series of specials in the late 1950s. The director won a Christopher Award for his very first DuPont show, Mark Twain's *The Prince and the Pauper*, starring Christopher Plummer, Sir Cedric Hardwicke, John Carradine, and Johnny Washbrook. Petrie then directed *Wuthering Heights* with Richard Burton and Yvonne Furneaux, *Body and Soul* with Ben Gazzara as the compromised pugilist, *Oliver Twist* with Robert Morley and Richard Harris, and Robert Louis Stevenson's *Treasure Island* with Hugh Griffith as Long John Silver.

The director's final DuPont show was one of Horton Foote's Texas plays, *The Night of the Storm*, starring Julie Harris, Marc Connelly, and E. G. Marshall. *Turn Left at Mount Everest* was Petrie's one *Playhouse 90* installment, the adaptation of a Lowell Barrington play with the eclectic cast of Fess Parker, Peter Lorre, Paul Ford, and Arnold Stang. Petrie had staged *The Cherry Orchard* in Arizona and Florida and was asked to direct it on *The Play of the Week*, where his cast was headed by E. G. Marshall, Helen Hayes, Salome Jens, and Susan Strasberg. *Victory* was another valiant literary effort, the adaptation of Joseph Conrad's novel by Michael Dyne, starring Art Carney on NBC with an international supporting cast led by Oscar Homolka, Richard Harris, Eric Portman, Lois Smith, and Ruth White.

Big Fish, Little Fish was the adaptation of a Hugh Wheeler play starring Bill Bixby, William Windom, Jeff Corey, and Louis Gossett Jr. *Silent Night, Lonely Night*, Petrie's first movie-of-the-week assignment, was the adaptation of a Robert Anderson play about an extramarital affair between Lloyd Bridges and Shirley Jones, who received an Emmy Award nomination for her performance. *The City* starred Anthony Quinn as the first Latino mayor of a major southwestern city, and was the pilot for the

series *The Man and the City*, episodes of which Petrie also directed. The suspense that Petrie built for the engrossing *A Howling in the Woods*, starring Barbara Eden, was taken toward old-fashioned exploitation in *Moon of the Wolf*, starring David Janssen as a Louisiana lawman on the trail of a possible werewolf.

Petrie directed the pilot for *Hec Ramsey*, then some episodes of the Richard Boone detective series of the same name. The relaxed quality that Bridges brought to his starring roles on TV was deftly used by Petrie for *Trouble Comes to Town*, in which the actor plays a Southern sheriff who takes in the young son of an African American man (Hari Rhodes) who had saved his life during the Korean War, in the process pitting the lawman against the racist elements in town.

Low-key work with actors such as Bridges, Boone, and Janssen is understandable, but Petrie managed to have Kirk Douglas downshift into one of the star's finest and most unlikely performances in *Mousey*, about a nondescript schoolteacher who finds his family life reduced to nothing. Mousey exercises his wilier side to circumvent the scheming of his unfaithful ex-wife (Jean Seberg), her new husband (John Vernon), who took the original union's son, too, and private detectives.

The Gun and the Pulpit was a whimsical and entertaining western starring Marjoe Gortner, playing a gunslinger who assumes the identity of a dead preacher to save his skin from the blabby Slim Pickens and his posse. Off-the-cuff humor, uncharacteristic of TV movies, westerns, and Petrie's canon, marks this show, which coincidentally cropped up with a lively Pickens in the year of Mel Brooks's *Blazing Saddles* (1974). *Returning Home* was a poor man's version of William Wyler's Oscar-winning best picture *The Best Years of Our Lives* (1946).

Eleanor and Franklin was another biopic, another screen examination of FDR, another period piece well dressed, and another 1970s TV movie poking back into a U.S. presidency. But there wasn't anything ordinary about it. Beautifully written by James Costigan from James P. Lash's book, and with evocative time and place details engrossingly reimagined by Petrie, *Eleanor and Franklin* touched a national nerve in its look at one of history's more fascinating figures from his wife's point of view through three decades up to his first Presidential term in 1933. Jane Alexander and Edward Herrmann played the leads, for which both would always be identified. The show swept the Emmy Awards, winning 11 of its 17 nominations, including for outstanding special. Besides Petrie, Emmys were awarded to Costigan, editor Michael Kahn, costume designer Joe I. Tompkins, cinematographers Paul Lohmann and Edward R. Brown, and Rosemary Murphy as Sara Delano Roosevelt. Also nominated were Alexander, Herrmann, Lilia Skala as Mlle. Silvestre and Irene Tedrow as Mary Hall. The superb cast included Mackenzie Phillips, Ed Flanders, Anna Lee, Pamela Franklin, Lindsay Crouse, Linda Purl, and David Huffman. The show won the Golden Globe as best TV movie and was bestowed with a Peabody Award.

Petrie enjoyed the greatest creative year of any director in the medium's history in 1976–77. That superb year-long work led to the only time in Emmy Awards history that one man had been responsible for realizing three of the five nominees for outstanding drama special. Petrie's *Eleanor and Franklin: The White House Years* won the Emmy, marking the only time that a sequel movie had won the big award. Both the director's *Sybil* and *Harry S. Truman: Plain Speaking* also were nominated. Plus, the lead performers in these also-rans also won the Emmys for best actor (Ed Flanders as Truman) and actress (Sally Field as Sybil). And for the second year in a row, Petrie won the Emmy for best director, for the sequel.

The White House Years portrayed the Roosevelts through the Depression era and World War II, gathering personal dramatic travails, such as FDR's battle with crippling polio, and national crises. The cast and crew were up to the challenge, and the production picked up beautifully where the original had left off. Petrie was once again joined in the collection of Emmys by producer David Susskind for outstanding special, costume designer Tompkins, and art director Jan Scott. The sequel won seven of—again—17 total nominations. Nominated were Herrmann, Alexander, and Murphy along with Walter McGinn as Louis Howe and Mark Harmon as Robert Dunlap, as well as Costigan, composer John Barry, and cinematographer James Crabe. Rita Roland and Michael S. McLean shared both an Emmy and the Eddie from the American Cinema Editors for their cutting of the movie. And Petrie, along with assistants Wolfgang Glattes and Jack Frost Sanders, picked up the DGA Award. Co-starring were Blair Brown, Donald Moffat, John Beal, Crouse, and Lee.

Produced by renowned TV impresario David Susskind through WQED-TV in Pittsburgh for PBS, *Harry S. Truman: Plain Speaking* was adapted by Carol Sobieski from the oral history book compiled by Merle Miller. Petrie's blocking of Flanders's moves for the cameras helped propel this 60-minute show into the memories of Emmy voters, who gave it five total nominations, including for outstanding special, Sobieski's script, and the camera work by Ken Anderson and Art Vogel. Despite beautifully produced one-person shows starring Henry Fonda, Hal Holbrook, James Whitmore, John Gielgud, Julie Harris, and other luminaries, no other single-actor show in TV history received as many nominations.

Despite her Academy Awards for *Norma Rae* (1979) and *Places in the Heart* (1984), Sally Field certainly de-

livered her finest performance as Sybil, a pseudonym for Shirley Ardell Mason, a teacher from Dodge Center, Minnesota, whose 16 separate personalities were analyzed by a Freudian psychiatrist in the 1960s while the subject taught at New York's Columbia University. Mason, who later died in Lexington, Kentucky, and her analysis by Dr. Cornelia B. Wilbur was described in the book, *Sybil*, by Flora Rheta Schreiber. Field's uncanny ability to jump into jack-in-the-box-like mini-performances amid the overall whole of Sybil, and her portrayal of what came to be called dissociative identity disorder, was nothing short of brilliant. Joanne Woodward's performance as Dr. Wilbur was tough, and even had a prescient hint of manipulation, an aspect of the Sybil drama behind the drama. In a 1998 investigation after the doctor and patient were dead, a professor of the John Jay College of Criminal Justice in New York gathered testimony that said Mason was prone to hysterics and had been used by Wilbur to obtain a book deal. Despite that, Joseph Sargent remade *Sybil* in 2007 with Tammy Blanchard and Jessica Lange. However, Petrie's production was a TV benchmark, winning Emmy Awards for Field, Stewart Stern's adaptation of Schrieber's book, and the score by the team of Leonard Rosenman and Alan and Marilyn Bergman. The film received six nominations in all, including for outstanding special, Woodward, and Mario Tosi's cinematography. The show won the Golden Globe as best TV special. Co-starring were Brad Davis, Charles Lane, and Martine Bartlett.

Jane Fonda delivered one of her outstanding performances of vulnerability and parental mettle in Petrie's *The Dollmaker*, about a Kentucky woman whose family of five children is uprooted and set down in Detroit when her husband moves to the city to work in a plant for the World War II effort. The actress and costume designer Julie Weiss won Emmy Awards for their work, and the piece was nominated for six Emmys in all, including for outstanding special and writers Susan Cooper and Hume Cronyn. The writers won a Writers Guild of America Award for their work, and Petrie took home the Directors Guild of America Award for coordinating this outstanding period piece. Fonda and the film were nominated for Golden Globes. Petrie's excellent cast included Levon Helm, Geraldine Page, Amanda Plummer, Studs Terkel, Sheb Wooley, Dan Hedaya, Ann Hearn, and Susan Kingsley.

The Execution of Raymond Graham was a throwback to the 1950s for Petrie in that it was aired live under the *ABC Theatre* banner. The story of a death row inmate who is to be his state's first executed prisoner in years, the film follows his personal wait plus the stories of his family trying to secure an eleventh-hour stay of the lethal-injection execution, and the warden, who's in denial that the scheduled death has brought a media circus to his doorstep. Jeff Fahey has some of his finest hours as Graham, and Morgan Freeman is superb as the warden, with top support from George Dzundza, Kate Reid, Linda Griffiths, Laurie Metcalfe, Graham Beckel, Lois Smith, and Josef Sommer. Petrie received another Emmy nomination for best director and Mel Frohman won a Writers Guild of America Award for the teleplay.

My Name Is Bill W. traces the beginnings of Alcoholics Anonymous in New York City when the title stockbroker, shattered by the 1929 market crash, becomes an alcoholic, but has the foresight to battle the disease with a fellow adherent to the bottle. They form AA from a series of support meetings, and the anonymous club eventually spread to help drunks worldwide. James Woods offered up one of his most sincere performances as Bill Wilson, and won the Emmy Award for best actor. He was abetted by JoBeth William as his wife, Lois, James Garner as "Dr. Bob" Smith, and a supporting cast including Gary Sinise, Fritz Weaver, George Coe, and Robert Harper. The film received seven Emmy nominations in all, including for outstanding special, Petrie, Garner, and writer William G. Borchert. The film and Woods also were nominated for Golden Globes.

Mark Twain and Me starred Jason Robards as Samuel Clemens and Amy Stewart as budding novelist Dorothy Quick, whose memoir about the writers' friendship, *Enchantment*, was published in 1981. Cynthia Whitcomb adapted the book and Petrie let Robards find the character moments to express Twain's resurgence of spirit in this excellent addition to the Twain film canon. The writers' relationship briefly reinvigorated Twain, whose family deaths and debts had made him morose in his final years. The film won the Emmy for outstanding children's program, and Petrie received another nomination for best director. That nod was followed by yet another, the lone Emmy nomination for *A Town Torn Apart*, starring Michael Tucker, whose progressive teaching methods infuriate some parents in a rural community.

Lionel Chetwynd adapted *Kissinger: A Biography* by Walter Isaacson, about the former secretary of state, into *Kissinger and Nixon*, a TNT dramatization of the rocky relationship of the world leaders through various crises. Ron Silver impersonated Kissinger, and Beau Bridges plunged into his characterization of Nixon. The requisite believability of these precipitous performances went a long way in instilling a compelling force to the enterprise. Matt Frewer played Alexander Haig, Ron White was Bob Haldeman, Kenneth Welsh played Scotty Reston, and George Takei was Le Duc Tho. Petrie received a DGA Award nomination for the work, and Bridges was bestowed with one of his many Emmy nominations.

Calm at Sunset covers a gamut of issues in a unique coming-of-age story about a youth who's sent to college, but wants to follow a working-class tack. In this case it's his father's profession of commercial fisherman. James Facinelli plays the son of Michael Moriarty and Kate Nelligan. For the sequel to William Gibson's classic play, *The Miracle Worker*, Petrie's *Monday After the Miracle*, starred Moira Kelly as Helen Keller and Roma Downey as Annie Sullivan. *Seasons of Love* was based on George Dell's 1934 novel of the 1860s, *The Earth Abideth*, starring Peter Strauss, Rachel Ward, Hume Cronyn, and Rip Torn.

Inherit the Wind already had three well-regarded predecessors by the time that Petrie launched a fourth version in 1999—the 1960 Stanley Kramer film as well as George Schaefer's 1965 *Hallmark Hall of Fame* show and David Greene's 1988 TV movie. The pairing of Jack Lemmon and George C. Scott as the lawyers arguing the issues in the play's facsimile of the Scopes Monkey Trial in 1925 Tennessee portended another premium performing forum, and viewers weren't disappointed. Lemmon received a Golden Globe for his performance and he and Beau Bridges, as the reporter, were nominated for Emmys. Petrie received yet another DGA nomination for his handling of the powerhouse cast.

Walter and Henry were a father and his 12-year-old-son, a duo of street musicians in New York City who subsisted day-to-day, living in an empty lot, when Walter (John Larroquette) eventually has a nervous breakdown, forcing the boy (Nicholas Braun) to search out the family. James Coburn, Kate Nelligan, and Dorian Harewood co-starred in this touching show, which was nominated for a Daytime Emmy for outstanding children's show and brought Petrie another DGA nomination. For her work in Petrie's final TV movie, *Wild Iris*, Laura Linney won an Emmy Award as the mother and daughter who moved back to the family home to help run the bridal business. Gena Rowlands, playing Linney's mother, was also nominated in the same lead category. Emile Hirsch and Fred Ward co-starred.

Petrie's consistent level of achievement over nearly a half century as a TV director of long-form projects is nearly unparalleled. The integrity and sincerity expressed in his projects, the selection of their subjects, the great care in their conception and writing, his choice of actors, and the visual elements in the frame from a dynamic line-up of below-the-line talents—all point to not only a true master of the art and craft of directing, but also to a TV giant. Without overstating the case and taking into account the totality of his achievement in six decades, Petrie is among the great guiding forces to have worked in the medium.

DANIEL PETRIE JR.
b. 1952

Movies: *Dead Silence* (1997), *Framed* (2002)

Petrie wrote and directed the features *Toy Soldiers* (1991) and *In the Army Now* (1994) after writing the screenplays for Martin Brest's *Beverly Hills Cop* (1984), Jim McBride's *The Big Easy* (1987), and two directed by Roger Spottiswoode: *Shoot to Kill* (1988) and *Turner and Hooch* (1989). Petrie wrote Tony Bill's TV movie, *Pictures of Hollis Woods* (2007), starring Sissy Spacek. Petrie, the son of director Daniel Petrie, above, and producer Dorothea Petrie, was nominated for an Academy Award for best screenplay for the original *Beverly Hills Cop*.

In *Dead Silence*, a group of deaf students are held hostage by three escaped convicts who conduct a tense standoff with the FBI. James Garner and Charles Martin Smith play the lawmen, with Marlee Matlin as their communicator with the hostages; the ensemble includes Kim Coates, Lolita Davidovich, Mimi Kuzyk, and Gary Basaraba. In *Framed*, Rob Lowe plays a New York City police detective who bumps into racketeer and fugitive cash-launderer Sam Neill in the Bahamas; a test of character results when the bad guy tempts the policeman with cash.

JOSEPH PEVNEY
b. September 15, 1911, New York City

Movies: *My Darling Daughters' Anniversary* (1973), *Who Is the Black Dahlia?* (1975), *Mysterious Island of Beautiful Women* (1979, aka *Island of Sister Theresa*)

An actor and stage director in the 1940s and a filmmaker since 1950, Pevney directed many low-budget genre films, including half a dozen starring Jeff Chandler, several apiece with Tony Curtis and Rock Hudson, and such singular items as *Meet Danny Wilson* (1952) with Frank Sinatra, *3 Ring Circus* (1954) with Dean Martin and Jerry Lewis, *Tammy and the Bachelor* (1956) with Debbie Reynolds, and *Man of a Thousand Faces* (1957) starring James Cagney as Lon Chaney. Pevney's features include *Istanbul* (1957), *Torpedo Run* (1958), *Cash McCall* (1960), and *Portrait of a Mobster* (1961) with Vic Morrow as New York City beer baron Dutch Schultz. Pevney directed the ambitious hour-long CBS science-fiction pilot, *Destination Space* (1959), starring John Agar, which never went series. Pevney directed episodes of *Bus Stop*, *Wagon Train*, *The Munsters*, *Twelve O'Clock High*, *The Cat*, *Mission: Impossible*, *The Fugitive*, *Star Trek*, *The Virginian*, *Bonanza*, *Emergency!*, *The*

Paper Chase, *The Rockford Files*, *Little House on the Prairie*, and others.

My Darling Daughters' Anniversary was the sequel to David Lowell Rich's *All My Darling Daughters* (1972). Both starred Robert Young with Darleen Carr, Judy Strangis, and Sharon Gless as the daughters. The froth in Pevney's movie is that Young is the one getting married, to Ruth Hussey. In *Mysterious Island of Beautiful Women*, oil company workers crash-land on a South Seas island inhabited by man-hating, bikini-clad women. Clint Walker, Steven Keats, and Peter Lawford are involved, and the women include Rosalind Chao, Jayne Kennedy, Jamie Lyn Bauer, Kathryn Davis, Deborah Shelton, and Susie Coelho.

NBC's *Who Is the Black Dahlia?* was a relatively ambitious period piece about the actual dismemberment murder of Elizabeth Short in downtown Los Angeles in 1947. Made in the aftermath of Roman Polanski's *Chinatown* (1974), Pevney's movie starred Efrem Zimbalist Jr., Ronny Cox, and Macdonald Carey as the LAPD, Lucie Arnaz as Short, and some usual suspects: Rick Jason, Tom Bosley, Mercedes McCambridge, June Lockhart, Linden Chiles, Henry Jones, Donna Mills, Brooke Adams, Gloria DeHaven, and John Fiedler.

JOHN PEYSER
b. August 10, 1916, New York City; d. August 16, 2002, Woodland Hills, California

Movies: *Honeymoon with a Stranger* (1969), *The Fantastic Seven* (1979)

Peyser's low-budget features include *Undersea Girl* (1957), *The Young Warriors* (1967), and *The Centerfold Girls* (1974). His network series work includes episodes of *Perry Mason*, *Naked City*, *Bonanza*, *Combat!*, *Garrison's Guerrillas*, *Quincy*, *Charlie's Angels*, *CHiPs*, *Bronk*, *Baa Baa Black Sheep*, and others. Peyser's expertise included reediting TV shows into theatrical releases: episodes of *The Untouchables* into *Alcatraz Express* (1960), of *The Outsider* into *Anatomy of a Crime* (1969), of *Rat Patrol* into *Massacre Harbour* (1969).

In *Honeymoon with a Stranger*, Janet Leigh wakes up in Italy beside a man who she claims is not her husband. Rossano Brazzi is the captain in charge, Joseph Lenzi and Cesare Danova are the husband and perhaps imposter, and Eric Braeden and Barbara Steele were also involved, and the travelogue was courtesy of cinematographer Rafael Pacheco. *The Fantastic Seven* are a team of stunt people who come to the aid of a kidnapped movie star (Elke Sommer). Christopher Connelly is in charge, and the daring rescuers include Christopher Lloyd and Morgan Brittany.

BENJAMIN FRANCIS PHELAN

***Stage to Screen*:** *Tantulas: Behind the Mask* (2001, co-directed with Dirk Olson)

Phelan produced *Of Angels and Light* (2005). He has directed programs for the BBC and Bravo (*see* DIRK OLSON).

LEE PHILIPS
b. January 10, 1927, New York City; d. March 3, 1999, Brentwood, California

Movies/Miniseries: *Getting Away from It All* (1972), *The Girl Most Likely to . . .* (1973), *The Stranger Within* (1974), *The Red Badge of Courage* (1974), *Sweet Hostage* (1975), *Louis Armstrong—Chicago Style* (1976), *Dynasty* (1976, aka *James A. Michener's Dynasty*, aka *The Americans*), *Wanted: The Sundance Woman* (1976), *The Spell* (1977), *The War Between the Tates* (1977), *Special Olympics* (1978, aka *A Special Kind of Love*), *The Comedy Company* (1978), *Salvage* (1979), *Valentine* (1979), *Hardhat and Legs* (1980), *Crazy Times* (1981), *A Wedding on Walton's Mountain* (1982), *Mae West* (1982), *Games Mother Never Taught You* (1982), *Happy* (1983), *Samson and Delilah* (1984), *Space* (1985, mini, aka *James A. Michener's Space*, co-directed with Joseph Sargent), *Blue Lightning* (1986), *Barnum* (1986), *American Geisha* (1986), *Windmills of the Gods* (1988, aka *Sidney Sheldon's Windmills of the Gods*), *King of the Olympics: The Lives and Loves of Avery Brundage* (1988), *Money, Power, Murder* (1989), *Blind Vengeance* (1990), *Silent Movie* (1991)

Philips acted in at least 50 features and TV shows from the 1950s through the 1970s, including Delbert Mann's *Marty* (1953) and *Middle of the Night* (1959), Mark Robson's *Peyton Place* (1957), and Dick Powell's *The Hunters* (1958) as well as Franklin J. Schaffner's original 1954 *Studio One* version of *12 Angry Men*. Philips started directing in the late 1950s and eventually helmed 59 episodes of *The Andy Griffith Show* as well as installments of *The Dick Van Dyke Show*, *The Ghost & Mrs. Muir*, *Daniel Boone*, *My World and Welcome to It*, *Gomer Pyle, USMC*, *The Partridge Family*, *Shaft*, *The Rookies*, *M*A*S*H*, and *The Waltons*. Philips was nominated for an Emmy Award for directing *Mae West*.

The Girl Most Likely to . . . was a bit of an attention getter in the early movie-of-the-week era, starring Stockard Channing as a plain Jane who's transformed into a beauty by an operation, after which she seeks vengeance on all the people who put her down in her "ugly" past. Agnes Gallin and Joan Rivers wrote the script and Jim

Backus, Joe Flynn, and Carl Ballantine joined the ruthless fun. *The Stranger Within* starred Barbara Eden as a pregnant woman being controlled by the seeming will of her unborn child. George Grizzard played the husband.

Philips's early success with these unusually themed TV movies plus his involvement with *The Waltons* led to the Richard Thomas–fronted *The Red Badge of Courage*, John Gay's adaptation of Stephen Crane's classic novel of a wayward soldier caught up in the chaos and brutality of the Civil War. A fair remake of the 1950 John Huston demiclassic, Philips's *The Red Badge of Courage* won adherents for its Vietnam War–era portrayal of antiwar themes.

Sweet Hostage was the adaptation of Nathaniel Benchley's novel, *Welcome to Xanadu*, about an escaped mental patient kidnapping an illiterate farm girl and hiding away in a mountain aerie. Linda Blair and Martin Sheen starred as the lovers, and the film received a Golden Globe nomination for best TV movie. Ben Vereen starred in *Louis Armstrong—Chicago Style*, based on the jazz great's early years playing Windy City nightclubs and his arrest on narcotics charges. *Dynasty* was a pioneer-era epic set in the Ohio country of the early 1800s, populated by Stacy Keach, Sarah Miles, Amy Irving, Harrison Ford, and Harris Yulin.

Katharine Ross reprised her role from George Roy Hill's feature *Butch Cassidy and the Sundance Kid* (1969) in *Wanted: The Sundance Woman*. And Philips presided over another retread from popular features as Susan Myers starred as a marginalized teen with supernatural powers in *The Spell*—much like Sissy Spacek in Brian De Palma's *Carrie* (1976) the year before. Barbara Turner received an Emmy nomination for the script of Philips's *The War Between the Tates*, about a college professor's wife (Elizabeth Ashey) who discovers that he (Richard Crenna) is having a side fling with one of his students (Annette O'Toole).

Shaggy dog stories infiltrated the arc of Philips's career. *Special Olympics*, about Charles Durning's brood, including a mentally challenged son, may best be described as a curio from Debra Winger's early career. In *The Comedy Company*, Jack Albertson plays a nightclub owner trying to save the enterprise by hiring young comics. Philips reteamed with Andy Griffith for the really unfathomable *Salvage*, with the formidable actor leading a group of amateurs building a spaceship in a junkyard to retrieve scraps from the *Apollo* moon landing. Philips wrote *Valentine* with Merrit Malloy, which teamed a rather spry Albertson with Mary Martin in a senior citizen love story, complete with old-time songs, and disapproving relatives.

Hardhat and Legs paired Kevin Dobson and Sharon Gless after it reteamed Garson Kanin and Ruth Gordon for the first time in nearly three decades. The celebrated writers' script concerned a construction worker's infatuation for a sex researcher. *Crazy Times* recreates the summer of 1955 at Rockaway Beach, where three teen buddies are portrayed by Michael Pare, David Caruso, and Ray Liotta. Battling the corporate males is Loretta Swit in *Games Mother Never Taught You*.

Certainly, *Mae West* was Philips's most celebrated production as he coaxed a rather relaxed performance from Ann Jillian in the title role of the Broadway and Hollywood star, whose sexuality and suggestive performances became legendary. Jillian was nominated for both an Emmy Award and a Golden Globe. Philips's direction evocatively portrayed entertainment in the 1920s and 1930s, joining Jillian in the Emmy nominations with make-up artist Richard Blair and costume designer Jean-Pierre Dorleac. James Brolin co-starred with Roddy MacDowall, Piper Laurie, Ian Wolfe, Chuck McCann as W. C. Fields, and Jay Garner as director Archie Mayo.

Strange days followed this success. *Happy* starred Dom DeLuise as a washed-up clown who helps disbelieving police solve a murder. *Samson and Delilah* used Australian bodybuilder Antony Hamilton and Belinda Bauer in the leads, with Max von Sydow again in robes and Victor Mature, who had played Samson in Cecil B. De Mille's 1949 film of the same name, this time as Samson's father. This oily-muscled mess also featured Maria Schell, Jose Ferrer, and Stephen Macht.

Space was a high-profile miniseries approximating the NASA epic from World War II onward, extending into astronauts' private lives. Dick Berg and Stirling Silliphant adapted James A. Michener's novel for Philips and his co-director, Joe Sargent. James Garner top-lined a topnotch cast including Beau Bridges, Bruce Dern, Susan Anspach, Blair Brown, Michael York, Martin Balsam, Ralph Bellamy, Roscoe Lee Browne, Melinda Dillon, Clu Gulager, G. D. Spradlin, Harry Hamlin, David Dukes, Dick Anthony Williams, et al. The 10-hour miniseries received three Emmy nominations, including for outstanding limited series.

Blue Lightning was an Outback western starring Sam Elliott. *Barnum* was a bit of agreeable showboating by Burt Lancaster as circus impresario P. T. Barnum. Pam Dawber starred in *American Geisha*, based on Liza Dalby's book, *Geisha*, which originally had been written as a graduate thesis at Stanford University, based on the author's experiences in Kyoto, Japan. *Windmills of the Gods* was an old-fashioned espionage caper in Eastern Europe, featuring Jaclyn Smith as an American ambassador getting to the bottom of a Soviet plot. Ian McKellan co-starred with Robert Wagner, Jean-Pierre Aumont, Michael Moriarty, Ruby Dee, and Philips favorite Stephanie Faracy. David Selby portrayed Avery Brundage for Philips.

JOHN MICHAEL PHILLIPS

Movie: *Gawain and the Green Knight* (1991)

Three short works show Phillips at his best. Ian Holm played the tailor in Phillips's short adaptation of Beatrix Potter's *The Tailor of Gloucester* (1990), with support from Thora Hird, Jude Law, and Barrie Ingham. Timothy Spall played the title role in another adaptation of Potter by Phillips, the hour-long *The Tale of Little Pig Robinson* (1990), directed by Alan Bridges. The other Phillips lark was *A Source of Innocent Merriment* (1987), a 39-minute behind-the-scenes documentary showing director Jonathan Miller rehearsing an English National Opera presentation of Gilbert & Sullivan's *The Mikado*, featuring Eric Idle and Felicity Palmer. Phillips directed episodes of *Coronation Street*, *Emmerdale Farm*, and *The Bill* as well as operas for TV, including *Julius Caesar* (1984) and *The Mikado* (1987).

Malcolm Storry plays the Green Knight, who offers the Knights of the Round Table a chance at chopping off his head if he can reciprocate after the expected failure. The brave Gawain (Jason Durr) takes him up on the offer.

REX PIANO

Movies: *Cave In* (2003), *Faultline* (2004), *Hope Ranch* (2004), *Snowman's Pass* (2004, aka *What Lies Above*), *Blind Injustice* (2005), *Found* (2005), *Captive Hearts* (2005), *Trapped!* (2006, aka *Dangerous Isolation*)

Piano directed episodes of *Silk Stalkings*, *Born Free*, *Mike Hammer, Private Eye*, and *Air America*. Piano's features include *The Month of August* (2002) and *Elf Bowling the Movie: The Great North Pole Elf Strike* (2007). The unusual aspect of *Cave In*, about miners trapped underground, is that a woman (Mimi Rogers) is the tension-fraught mining superintendent. *Faultline* is another disaster movie, with an undersea earthquake about to rock an island off the Florida coast. *Snowman's Pass* puts widow Nicole Eggart with no weapons and only mountain-climbing gear in high altitudes eluding international espionage agents who have duped her.

Hope Ranch is a place for troubled teens to learn responsibility and lessons that could help them later in life. Written by C. Thomas Howell and Chris Howell, the film starred Lorenzo Lamas, Barry Corbin, and Gail O'Grady. Actor C. Thomas Howell also wrote the source story for *Blind Injustice*, starring Jamie Luner as a sightless woman and Theresa Russell. In *Found*, Joanna Cassidy and Greg Evigan play a couple who are being swindled by a crooked private detective and his girlfriend, who passes herself off as the couple's adult daughter who was abducted 16 years earlier. *Captive Hearts* starred Tracey Gold, and *Trapped!* featured Alexandra Paul.

FRANK R. PIERSON
b. May 12, 1925, Chappaqua, New York

Movies: *The Neon Ceiling* (1971), *Somebody Has to Shoot the Picture* (1990), *Citizen Cohn* (1992), *Lakota Woman: Siege at Wounded Knee* (1994), *Truman* (1995), *Dirty Pictures* (2000), *Conspiracy* (2001), *Soldier's Girl* (2003), *Paradise* (2004)

Pierson, who's primarily known as a writer, won the Academy Award for best screenplay for Sidney Lumet's *Dog Day Afternoon* (1975). He was nominated for the screenplays of Elliot Silverstein's *Cat Ballou* (1965) and Stuart Rosenberg's *Cool Hand Luke* (1967). Pierson was nominated for Emmy Awards for directing *Citizen Cohn*, *Conspiracy*, and *Soldier's Girl*. He also received a nomination as a producer of the outstanding movie nominee, *Conspiracy*. Pierson won the Directors Guild of America Award for *Conspiracy*, and was nominated for DGA Awards for *Citizen Cohn* and *Truman*. Pierson also was nominated for a Golden Globe and won a Writers Guild of America Award for the screenplay of *Dog Day Afternoon*. He also was nominated for a WGA Award for *Cat Ballou*. For features, Pierson wrote Silverstein's *The Happening* (1967), Lumet's *The Anderson Tapes* (1971), Norman Jewison's *In Country* (1989), and Alan J. Pakula's *Presumed Innocent* (1990). Pierson wrote and directed *The Looking Glass War* (1969), *A Star Is Born* (1976), and *King of the Gypsies* (1978). Pierson was president of the Academy of Motion Picture Arts and Sciences from 2001 to 2005. He was president of the WGA, West from 1981 to 1983 and from 1993 to 1995. Pierson's accounts of his loggerheads with Barbra Streisand on the set of *A Star Is Born*, published in periodicals, are legendary. Pierson also wrote and directed six episodes of the undervalued James Garner western series, *Nichols*.

Pierson's *The Neon Ceiling* was an unconventional exercise in fleeing boredom, as a housewife and her daughter stop at a California desert roadside diner and strike up a friendship of sorts with the owner, a boozy artist who works in neon. A small character study about people understanding each other, it starred Lee Grant and Denise Nicherson as the women and Gig Young as the diner operator. Carol Sobieski and Howard Rodman wrote the script, which offered Grant great latitude for an extraordinary performance, for which she won an Emmy. The piece received four Emmy nominations, including for Young, cinematographer Edward Rosson, and film editor Robert F. Shugrue. Herb Edelman and James McEachin made appearances.

Someone Has to Shoot the Picture reconstructs a murder in small-town Georgia on the eve of the convicted killer's execution. Paul Magee's script, using a jaded yet inquisitive professional photographer's interest in the case, questions the veracity of the law's findings at each turn, finally questioning capital punishment. Roy Scheider plays the photographer and Arliss Howard the death-row inmate with Andre Braugher, Bonnie Bedelia, and Robert Carradine.

Citizen Cohn is a mesmerizing TV classic about an actual self-loathing figure who scuttled through the shadows of American history. As a great friend and abettor of the reputation-crushing Senator Joseph McCarthy and wiretap-friendly FBI Director J. Edgar Hoover, Roy Cohn, as he proclaims in the film, was a gay who prosecuted gays and a Jew who prosecuted Jews. James Woods has hardly ever been so on-target as he is here, as Cohn inventories his life from his deathbed, losing the battle with AIDS. David Franzoni adapted Nicholas von Hoffman's biography with consummate skill and Pierson's revolving door included Pat Hingle as Hoover, Joe Don Baker as McCarthy, Fritz Weaver as Everett Dirkson, Joe Bologna as Walter Winchell, Ed Flanders as Joseph N. Welch, David Marshall Grant as Robert F. Kennedy, Frederic Forrest as Dashiell Hammett, and Lee Grant, John McMartin, Tovah Feldshuh, Josef Sommer, Allen Garfield, Joe Grifasi, and Frances Foster. It was one of HBO's best productions and won three of 12 Emmy nominations. The nominees included for outstanding movie, Pierson, Woods, Franzoni, and Grant. The film and Woods were nominated for Golden Globes, and Franzoni won a CableACE.

Lakota Woman: Siege at Wounded Knee told the story of a Sioux woman who protests against the awful treatment of her people by the U.S. government throughout the 1960s and gets involved in the 1973 standoff by members of the American Indian Movement (AIM) against the FBI and U.S. Marshals. This event occurred on the same site of the 1890 Battle of Wounded Knee Creek, a massacre that marked the final engagement between the Sioux and the U.S. Cavalry. Irene Bedard starred for Pierson as Mary Crow Dog, with Russell Means, Tantoo Cardinal, August Schellenberg, Peter Weller, Joseph Runningfox, and others. Bedard received a Golden Globe nomination and the production won a Western Heritage Award.

The belated fascination over Harry Truman's presidency received perhaps its finest treatment in Pierson's *Truman*, which concentrates on his small-town life, the limelight he received for presiding over the end of World War II and the agonizing decision to use atomic bombs on Japanese cities, and his role as the first president elected after the war. Gary Sinise's performance is central to the success of this outstanding production, as he practically transforms himself into Truman incarnate. The film won the Emmy for outstanding movie, and received eight total nominations, including for Sinise, Diana Scarwid as Bess Truman, and writer Tom Rickman. Sinise won the CableACE, Golden Globe, and the Screen Actors Guild Award for his marvelous work. Pierson's DGA nomination made up for the Emmys' neglect. Paul Elliott won the American Society of Cinematographers Award for this picture. Again, Pierson's casting was sublime, with Harris Yulin as George Marshall, Richard Dysart as Henry Stimson, James Gammon as Sam Rayburn, Tony Goldwyn as Clark Clifford, and Pat Hingle as Kansas City's legendary Boss Pendergast.

Dirty Pictures was an analysis of First Amendment rights as Ilene Chaiken's screenplay covered the predicament of Dennis Barrie, a Cincinnati museum director who went on trial in 1991 for exhibiting Robert Mapplethorpe's photographs depicting sadomasochistic scenes and other visuals of a sexual nature. Barrie was ostracized, his children beat up, his wife divorced him, and he was eventually fired. Pierson favorite Woods was outstanding as Barrie, with Scarwid as his wife, and Craig T. Nelson as Hamilton County, Ohio, Sheriff Simon Leis. The film won the Golden Globe for best TV movie and Woods was nominated. Its two Emmy nominations included one for Hiro Narita's cinematography. Film editor Peter Zinner won the Eddie from the American Cinema Editors.

Conspiracy was the compelling dramatization of the Wannsee Conference, a 90-minute meeting on January 20, 1942, in the Berlin suburb of Wannsee of high-ranking Nazi Germany officials. The purpose was to secure high-level allegiance in operations already set in motion by the SS to exterminate the Jews of Europe in the "final solution" to the "Jewish question." This became the Holocaust, in which at least six million Jews were systematically murdered during World War II. Kenneth Branagh played Gestapo head Reinhard Heydrich, with Stanley Tucci as Adolf Eichhman. Also starring were Colin Firth, David Threlfall, and Ian McNeice. Loring Mandel wrote the chilly screenplay, and he and Branagh won the two Emmy Awards bestowed on this classic from 12 nominations, including for outstanding movie, Pierson, Firth, Tucci, and cinematographer Stephen Goldblatt. Tucci won a Golden Globe and the movie and Branagh were nominated. It won the BAFTA Award for best single drama and Branagh was nominated. Mandel won a Writers Guild of America Award, Pierson the DGA Award, and the production was bestowed with a Peabody Award.

With *Soldier's Girl*, Pierson once again examined the peculiarities, intolerance, cover-up, and denial of human decency over an issue of unconventional sexuality. The story concerns the 1999 killing of Barry Winchell, an Army private, at Fort Campbell, Kentucky. He was beaten

to death by fellow soldiers after he had fallen in love with a transgendered nightclub singer. Ron Nyswaner's script was given a forceful interpretation by Pierson and his outstanding cast. Troy Garity played Winchell, with Lee Pace as Calpernia Addams, Andre Braugher, and Shawn Hatosy. The film's two Emmy nominations were earned by Pierson and the make-up artists. It was nominated for Golden Globes for best film and the performances of Garity and Pace. The film also won a Peabody Award. In *Paradise*, a TV evangelist merges his empire with that of a shady financier, and the government comes to investigate. David Strathairn and Barbara Hershey play Bobby and Elizabeth Paradise.

As both a screenwriter and TV director, Pierson has stood for quality, deep character development, great time/place details, and an abiding interest in personal American freedoms, and in uncovering and detailing unjust practices and policies. His movies as a director have been extremely liberal in their politics, and persuasive in their themes.

ALEX PILLAI

***Mystery!*:** *Touching Evil II* (1997, mini, co-directed with Sheree Folkson, Julian Jarrold, Marc Munden)
Movies/Miniseries: *Flight* (1995), *The Last Train* (1999, mini, aka *Cruel Earth*, co-directed with Stuart Orme), *The Wyvern Mystery* (2000), *Take Me* (2001, mini), *The Best Man* (2006), *Trial and Retribution: Paradise Lost* (2007), *Trial and Retribution: The Box* (2008)

Pillai directed episodes of *Thief Takers*, *Silent Witness*, *Blue Murder*, and other series. *Flight* was a drama about forbidden love for a Hindu girl outside the East Indian community in London with a Muslim boy. Mina Anwar starred as Shikha, the 17-year-old girl who is aided by her mother from the stifling patriarchy of her intolerant father. *The Last Train* was a futuristic drama about a commuter train full of people who emerge from suspended animation into a postapocalyptic world.

The Wyvern Mystery has a country squire inviting to his estate the daughter of a tenant whose death he helped hasten. She falls in love with one of his sons, but his intentions are to have her for himself. Derek Jacobi and Naomi Watts create the interest in this creepy drama. Pillai eventually became involved in Lynda La Plante's *Trial and Retribution* thrillers.

SAM PILLSBURY
b. New York City

Movies: *Into the Badlands* (1991), *The President's Child* (1992), *Knight Rider 2010* (1994), *Eyes of Terror* (1994, aka *Visions of Terror*), *Search for Grace* (1994), *Shadows of Desire* (1994, aka *The Devil's Bed*), *Between Love and Honor* (1995), *Sins of Silence* (1996), *A Mother's Instinct* (1996), *Thrill* (1996), *Fifteen and Pregnant* (1998), *Secret of Giving* (1999), *The Wedding Dress* (2001), *Taking Back Our Town* (2001), *Audrey's Rain* (2003), *The King and Queen of Moonlight Bay* (2003), *Raising Waylon* (2004)

In New Zealand, Pillsbury was second unit director on Geoff Murphy's *Goodbye, Pork Pie* (1981), and wrote and produced Murphy's *The Quiet Earth* (1985) starring Bruno Lawrence. Pillsbury directed the features *The Scarecrow* (1982), *Zanderlee* (1991), *Free Willy 3: The Rescue* (1997), *Morgan's Ferry* (1999), *Crooked Earth* (2001), and *Where the Red Fern Grows* (2003).

Into the Badlands was an atmospheric western starring Bruce Dern as a bounty hunter, whose rugged search led to encounters with Helen Hunt and Mariel Hemingway. In *The President's Child* a state senator (James Read) running for the title office has unwittingly fathered a boy by a TV journalist (Donna Mills), a circumstance ready for public scandal. Pillsbury himself was into the badlands of the 1990s thriller-genre femmes, abetted by Barbara Eden in *Eyes of Terror*, Lisa Hartman in *Search for Grace*, Nicolette Sheridan in *Shadows of Desire*, Lindsay Wagner in *Sins of Silence* and *A Mother's Instinct*, and a very impressive Kirsten Dunst, weighed down by the enduring dilemma, *Fifteen and Pregnant*.

Secret of Giving is a Reba McIntire Christmas movie. *The Wedding Dress* touches the lives of six brides in different ways. *Taking Back Our Town* was based on the actual campaign waged by residents in Convent, Louisiana, to block a Japanese conglomerate from building another factory in their already polluted town. Lauar Innes and Ruby Dee topped an otherwise no-name cast in one of Pillsbury's best efforts. In *Audrey's Rain*, Jean Smart plays a woman who accepts the duty of parenting her sister's daughter after the sister has committed suicide. *The King and Queen of Moonlight Bay* concerned Kristen Bell's teenage girl's journey to Flagstaff, Arizona, to find the father (Tim Matheson), a drunk, who abandoned her family.

ERNEST PINTOFF
b. December 15, 1931, Watertown, Connecticut; d. January 12, 2002, Woodland Hills, California

Movie: *Human Feelings* (1978)

Pintoff directed the features *Harvey Middleman, Fireman* (1965), *Blade* (1973), *Jaguar Lives!* (1979), and *Lunch Wagon Girls* (1981). He also directed episodes of *Kojak*, *Barnaby Jones*, *Police Woman*, *The Six Million Dollar Man*, *The Dukes of Hazzard*, *Emerald Point NAS*, *MacGyver*, and others.

In the heaven created in Henry Bloomstein's script for *Human Feelings*, Nancy Walker is "Mrs. G," the hereafter is run like a business, and the angels aren't doing a good job saving souls. Mrs. G considers burning down Las Vegas as an alternative. However, Billy Crystal as Miles, an unsatisfied angel, makes a deal with Mrs. G to spare Vegas if he can bring back six good souls.

BRUCE PITTMAN
b. 1950, Toronto, Canada

Movies/Miniseries: *Chasing Rainbows* (1988, mini, co-directed with William Fruet), *Blood Brothers* (1993, aka *Native Strangers*), *Silent Witness: What a Child Saw* (1994), *Harrison Bergeron* (1995, aka *Kurt Vonnegut's Harrison Bergeron*), *Captive Heart: The James Mink Story* (1996), *Undue Influence* (1996, mini, aka *Steve Martini's Undue Influence*), *To Brave Alaska* (1996), *Flood: A River's Rampage* (1997), *To Dance with Olivia* (1997), *Locked in Silence* (1999), *The Secret Path* (1999), *Stolen from the Heart* (2000), *Shattered City: The Halifax Explosion* (2003)

Pittman worked as an apprentice to John Frankenheimer and as a production assistant to John Badham. His film *The Painted Door* (1984) was nominated for an Academy Award for best short subject, and he has received four Gemini Award nominations for best director.

Pittman directed the Canadian-made feature thrillers *Mark of Cain* (1985) and *Confidential* (1986). *Where the Spirit Lives* (1989), Pittman's feature about a Native American girl kidnapped in the 1930s along with several others from tribal villages in wilderness Canada, won four Gemini Awards including those for best TV movie and actress (Michelle St. John). Pittman directed episodes of *Due South*, *Paradise Falls*, *Earth: Final Conflict*, and other series.

Harrison Bergeron dramatized Kurt Vonnegut Jr.'s story about a futuristic United States in which everyone is to have the same intellect. Sean Astin starred in the title role of one confused person who detects how unequal things are and how intelligent he seems to be. This virtually forgotten adaptation by Arthur Crimm co-stars Christopher Plummer, Howie Mandel, Eugene Levy, and Hayden Christensen. Pittman and Plummer received Gemini Award nominations for their work.

Louis Gossett Jr. starred as James Mink, a black Canadian businessman married to a white woman (Kate Nelligan) whose daughter is sold into slavery in the United States. *Undue Influence* starred Jean Smart on trial for the murder of her senator ex-husband's pregnant wife. *To Brave Alaska* found a yuppie couple (Alyssa Milano, Cameron Bancroft) stranded in the wilderness. *Flood: A River's Rampage* pitted Richard Thomas against the Mississippi River, a circumstance alleviated by Pittman's direction and Michael Storey's cinematography.

In *To Dance with Olivia*, sort of the poor man's racial flipside to *To Kill a Mockingbird*, Gossett plays a Southern small-town lawyer who defends the owner of a watermelon patch against a boy who tried to steal from it and was injured by a rigged shotgun blast. The case is background structure for Pittman's thoughtful character study of a man and his family, tenuous race relations, and the town in which they live. Lonette McKee plays Gossett's wife, Olivia, and the cast includes Joe Don Baker, William Schallert, and Kathleen York.

Locked in Silence is a compellingly told family tragedy, about a boy who believes he has witnessed his brother kill another boy, and decides to go mute rather than tell—sending his family to the brink of financial ruin in a search to "cure" his inability to speak. Bonnie Bedelia was excellent as their mother. She received a Daytime Emmy Award nomination for this performance, one of four for the work. Also nominated were Marc Donato as the boy and the writers (David A. Simons, Dalene Young). Bruce Davison and Dan Hedaya co-starred.

The Secret Path is another story of race relations in the South, concerning a young white girl who finds the nurturing that her own abusive family lacks with an older black couple (Ossie Davis, Della Reese). Tracey Gold plays a mother whose boy is kidnapped by a hooker and her drug-trafficking hubby in *Stolen from the Heart*.

Shattered City was the recreation of one of the worst accidents in history, the events of December 6, 1917, in Halifax Harbor, when the French freighter *Mont Blanc*, loaded with thousands of tons of explosives for the World War I effort in Europe, collided with a Belgian relief transport, killing more than 2,000 people and injuring nearly 10,000 more. The film was nominated for a Directors Guild of America Award for the teamwork it took to bring off the production. Vincent Walsh delivered an exceptional performance as the French captain.

Pittman's films have told both American and Canadian stories with surety and dramatic power. His obvious interest in race relations has informed his work, and he has remained loyal to Canada while he has had Hollywood success.

MARK PIZNARSKI

Movies/Miniseries: *Death Benefit* (1996), *The Player* (1997), *The '60s* (1999, mini)

Piznarski directed episodes of *My So-Called Life*, *Once and Again*, *Everwood*, *NYPD Blue*, *Veronica Mars*, and

other shows. Piznarski's features include *Here on Earth* (2000) and *Looking for Sunday* (2006).

Peter Horton plays a corporate lawyer who shifts gears to defend a woman (Carrie Snodgress) of a murder charge that she shoved a girl off a cliff in *Death Benefit*. In *The Player*, Patrick Dempsey starred as Griffin Mill, the reviled movie executive created by Michael Tolkin and portrayed by Tim Robbins for Robert Altman's 1992 "comeback" feature of the same name. Also in Piznarski's cast were Jennifer Garner, Jennifer Grey, Michael Parks, and Suzy Nakamura.

The '60s captured some of that rebellious protest and youthful freedom of a bygone era, told through one family, the O'Herlihys of Chicago, and the divergent paths taken by their three children, one a Vietnam War veteran, another a Haight-Ashbury denizen. *The '60s* was nominated for three Emmy Awards, including for outstanding miniseries. Julia Stiles, Josh Hamilton, Jerry O'Connell, Jeremy Sisto, Bill Smitrovich, and Charles S. Dutton were among the ensemble.

TONY PLANA
b. April 19, 1954, Havana, Cuba

Movie: *The Princess & the Barrio Boy* (2000, aka *She's in Love*)

A familiar actor in more than 150 movies and TV shows, Loyola Marymount University graduate Plana has acted in films directed by John Duigan, Luis Valdez, Taylor Hackford, Martha Coolidge, Gregory Nava, Roger Spottiswoode, Cheech Marin, William Friedkin, Haskell Wexler, Oliver Stone, John Frankenheimer, Alfonso Arau, Jack Bender, and many others.

Plana directed an episode of *Resurrection Blvd.* His one TV movie was a Latino-style Romeo and Juliet story of young love between an Olympic-level swimmer (Marisol Nichols) and a boy from the wrong side of the tracks (Nicholas Gonzalez). Plana's cast included Maria Conchita Alonso, Edward James Olmos, Pauly Shore, Jenny Gago, Tim Thomserson, and Plana himself as Ramon Torres.

JEREMY PODESWA
b. 1962, Toronto, Ontario, Canada

Movie/Miniseries: *After the Harvest* (2001), *Into the West* (2005, mini, co-directed with Robert Dornhelm, Sergio Mimica-Gezzen, Timothy Van Patten, Michael W. Watkins, Simon Wincer)

Podeswa directed the feature *The Five Senses* (1999) and episodes of *Nip/Tuck*, *The L Word*, *Six Feet Under*, *Queer as Folk*, *Carnivale*, *John from Cincinnati*, and other series. *After the Harvest* was the drama of a Canadian farming family, starring Sam Shepard.

STEPHEN POLIAKOFF
b. December 1, 1952, London, England

Movies/Miniseries: *Shooting the Past* (1999), *Perfect Strangers* (2001, aka *Almost Strangers*), *The Lost Prince* (2003), *Friends & Crocodiles* (2005), *Gideon's Daughter* (2005), *Joe's Palace* (2007), *Capturing Mary* (2007)

One of the outstanding British directors of the first years of the twenty-first century, Poliakoff has made provocative works, impeccable period pieces, intriguing presentations of memory perception in his plots, and great use of Michael Gambon in *Joe's Palace* and Maggie Smith in *Capturing Mary*.

VICKI POLON

Visions*: *Pleasantville (1978, co-directed with Kenneth Locker)

Polon wrote the screenplays for Claudia Weill's *Girlfriends* (1978) and Anthony Minghella's *Mr. Wonderful* (1993) as well as the teleplay for Richard A. Colla's *Deadly Medicine* (1981) with Veronica Hamel as a pediatrician. *Pleasantville*, which Polon wrote and directed with Kenneth Locker, has nothing to do with the 1998 Gary Ross film of the same name. Polon's production, aired on PBS's experimental series, *Visions*, featured an ensemble including Gale Sondergaard, John Bottoms, Marcia Jean Kurtz, Robert Hitt, Suzanne Weber, and Michael Del Viscovo Jr.

DAVID PONTING

Movie: *Miss Julie* (1991)

As an actor, Ponting appeared in the independent film *Devices and Desires* (1975). *Miss Julie* starred Eleanor Comegys and Sean Galuszka in the story of a stable boy who seduces his boss's daughter.

MAURIZIO PONZI
b. May 8, 1939, Rome, Italy

Movie: *Aurora* (1984, aka *Aurora by Night*, aka *Encounter*)

Ponzi's mostly Italian-language films and TV shows include *Hedda Gabler* (1979), *Valentino* (1983), and *Volpone II* (1988). Sophia Loren plays *Aurora*, who seeks

out all her old lovers, telling each of them that her son needing surgery was sired by him, gathering money from them all to pay for the operation. Edoardo Ponti, Loren's own son by producer Carlo Ponti, played the son, with Daniel J. Travanti as one of her lovers.

STEPHEN PORTER
b. July 24, 1925, Ogdensburg, New York

***Theatre in America*:** *The Rules of the Game* (1975, co-directed with Kirk Browning, Ken Campbell), *End of Summer* (1977, co-directed with Kirk Browning), *Tartuffe* (1978, co-directed with Kirk Browning)

Porter was twice nominated for Tony Awards for Best Director, for *School for Wives* (1970) and *Chemin de Fer* (1974). Porter collaborated with longtime TV director Kirk Browning to stage for PBS's cameras several productions that he had directed on the stage. Luigi Pirandello's *The Rules of the Game* is a particularly well done piece, starring Glenn Close, David Dukes, John McMartin, Joan Van Ark, and Charles Kimbrough. S. N. Behrman's *End of Summer* was introduced by Helen Hayes, and starred Lois Nettleton, Paul Shenar, Paul Rudd, and Alan Mixon.

CHUCK PORTZ

***American Playhouse*:** *A Mistaken Charity* (1985)

In *A Mistaken Charity*, two elderly women are forced from the family farm by well-meaning neighbors who place them in a home for the elderly. The two are miserable, and begin their journey back to the farm. Anne Pitoniak starred with Kate Wilkinson, Helen B. Kelly, and Mary Louise Wilson. Lawrence DuKore wrote the teleplay for *American Playhouse*, basing it on a Mary E. Wilkins Freeman short story, and Portz filmed it in the Berkshires.

TED POST
b. March 31, 1918, Brooklyn, New York

Movies: *Night Slaves* (1970), *Dr. Cook's Garden* (1970), *Yuma* (1971), *Five Desperate Women* (1971), *Do Not Fold, Spindle, or Mutilate* (1971), *The Bravos* (1972), *Sandcastles* (1972), *Columbo: A Case of Immunity* (1975), *Columbo: A Matter of Honor* (1976), *The Girls in the Office* (1979), *Diary of a Teenage Hitchhiker* (1979), *Nightkill* (1980, aka *Night Kill*), *Cagney & Lacey* (1981), *Stagecoach* (1986)

Post's career grew with the advent of TV. His shows included episodes of *Armstrong Circle Theater*, *Medic*, *General Electric Theater*, *Twentieth Century-Fox Hour*, *Gunsmoke*, *Wagon Train*, *Perry Mason*, *The Rifleman*, *Rawhide*, *Combat!*, *Route 66*, *The Defenders*, and *Peyton Place*. His first feature to make an impact was *Hang 'Em High* (1968) starring Clint Eastwood. Post also directed the icon, an old pal from his *Rawhide*-directing days, in *Magnum Force* (1973). Post helmed *The Harrad Experiment* (1973), the Vietnam War film *Go Tell the Spartans* (1978) with Burt Lancaster, and *Good Guys Wear Black* (1978) with Chuck Norris.

Post's first seven TV movies were made in the initial years of the movie-of-the-week trend. Each reflects inordinate storytelling care with unusual material. *Night Slaves* was a sci-fi entry set in a small Western town where a drifting husband and wife (James Franciscus, Lee Grant) find the place overrun by zombies, who turn out to be alien beings on an impromptu stopover. Modestly filmed on back-lot sets, *Night Slaves* is effective in its sheer austerity and the director's faith in his own skill to tell the story. Tisha Sterling, Leslie Neilsen, and Andrew Prine co-starred.

Post's next production was even more alien in nature as Bing Crosby played his only out-and-out villain, a euthanasia-practicing serial killer. The piece was an old Ira Levin play, *Dr. Cook's Garden*, with Der Bingle doing the planting at night, and by day offering that same easy grin that charmed several generations of moviegoers. Because of Crosby's signature ease and his iconography as a father figure, Post's use of him as a human monster is all the more effective.

Both *Yuma* and *The Bravos* were good Arizona-set westerns, the first a mystery putting former *Cheyenne* star Clint Walker back in the saddle. *The Bravos* was the ambitious pilot film for a series that never materialized starring George Peppard as a cavalry captain at an isolated fort amid an Indian war in which his son has been kidnapped. Post shot on Flagstaff locations, constructed an interesting fort, and afforded the ensemble opportunities to build character, including L. Q. Jones, Pernell Roberts, Vincent Van Patten, Bo Svenson, and Barry Brown.

Five Desperate Women had as its ingredients a remote resort isle, two men (Robert Conrad, Bradford Dillman) operating it, five vacationing young women (Joan Hackett, Stefanie Powers, Anjanette Comer, Denise Nicholas, Julie Sommars) and no one else except the scruffy dog that's the first victim. Post managed to sustain the mystery of the serial culprit until the end.

Indoors, for another female-dominated thriller, Post's group this time was the seasoned quartet of Myrna Loy, Helen Hayes, Sylvia Sidney, and Mildred Natwick in *Do*

Not Fold, Spindle, or Mutilate. This mischievous group devises a composite girl for a dating service prank that attracts a psychopath. Hayes received an Emmy Award nomination for her bother. Another female foursome was rounded up for dating travails by department store workers in *The Girls in the Office*, namely Susan Saint James, Barbara Eden, Penny Peyser, and Robyn Douglass.

Charlene Tilton's beach girl pays no attention to the radio reports heard by the audience that hitchhiking girls are disappearing in *Diary of a Teenage Hitchhiker*. Among the more unfathomable thrillers of its day was *Nightkill*, which was a theatrical effort that was instead sold to TV and starred Jaclyn Smith, Robert Mitchum, Mike Connors, Sybil Danning, and James Franciscus, none of whom seem to be part of the same movie, which Post also shot in Arizona. *Cagney & Lacey* was the extremely successful pilot film for the series about female police partners in New York City starring Tyne Daly and Sharon Gless.

Post's final TV movie was another remake of *Stagecoach* following John Ford's 1939 classic with John Wayne, and Gordon Douglas's 1966 retread with Alex Cord as the Ringo Kid and Crosby as the boozy doc. Post gathered together some old hands, including Kris Krisofferson as the Ringo Kid, Willie Nelson as Doc (converted rather cozily to "Doc Holliday"), Johnny Cash as Curley, Waylon Jennings, Elizabeth Ashley as Dallas, Anthony Franciosa, Anthony Newley, June Carter Cash, Mary Crosby, and John Schneider, among others.

MICHEL POULETTE

Movies/Miniseries: *Bonanno: A Godfather's Story* (1999, mini, aka *The Youngest Godfather*), *Agent of Influence* (2002), *Tipping Point* (2007), *Too Young to Marry* (2007)

Poulette, who has made several Canadian films in French, was nominated for Gemini Awards for best direction for *Bonanno: A Godfather's Story* and *Agent of Influence*. Poulette's documentaries include *At the Wheel: On the Road* (1986), and his TV work *Louis 19, le Roi des Ondes* (1994). This was a French-language reality-TV satire that was an antecedent to Peter Weir's *The Truman Show* (1998) and the series *Ed*. Poulette won a Genie Award for it.

Bonanno recounted the saga of New York City Mafioso Joseph Bonanno and his life in organized crime. He was played by Bruce Ramsay through age 27, Tony Nardi through age 61, and Martin Landau to age 94. Edward James Olmos played old-time New York City crime boss Salvatore Maranzano. *Agent of Influence* was also based on an actual life, that of Canadian envoy to the USSR John Watkins, a suspected double agent of the Cold War. The movie supposes that Watkins was retained by the Royal Canadian Mounted Police at the request of the CIA, and died in custody. In any event, the actual Watkins died a mysterious death. Christopher Plummer, a career-long returnee to the Canadian film and TV industries, played him in Poulette's film. In *Tipping Point*, Katheryn Winnick played a medical student who attempts to solve a murder to prove to her family and friends that she isn't having a nervous breakdown.

GERRY POULSON

Movie: *Stanley's Dragon* (1994)

Poulson directed episodes of *Dick Turpin*, *London's Burning*, *Heartbeat*, and other series as well as the feature *Arthur's Dyke* (2001). Poulson received a British Academy of Film and TV Arts Award nomination for best children's program for *Stanley's Dragon*, about a boy who finds what he believes is a dragon's egg in a cavern landslide.

TRISTRAM POWELL
b. 1940, Oxfordshire, England

***American Playhouse*:** *The Ghost Writer* (1984)
***The Screen Two*:** *The Long Roads* (1993)
Movies/Miniseries: *No Country for Old Men* (1981), *Talking Heads* (1987, mini, co-directed with Alan Bennett, Stuart Burge, Giles Foster), *East of Ipswich* (1987), *The Temptation of Eileen Hughes* (1988), *Number 27* (1988), *The Kremlin, Farewell* (1990), *The Count of Solar* (1991), *Old Devils* (1992, mini), *Selected Exists* (1993), *Tears Before Bedtime* (1995, mini), *Drovers' Gold* (1997, mini, co-directed with Lesley Manning), *Talking Heads 2* (1998, mini, co-directed with Stuart Burge, Patrick Garland, Gavin Miller, Udayan Prasad), *Anybody's Nightmare* (2001), *Sparkling Cyanide* (2003), *Falling* (2005), *Trial and Retribution: The Lovers* (2005), *The Commander: Blacklight* (2006), *Trial and Retribution: Curriculum Vitae* (2007)

Powell shared with writer Innes Lloyd in the British Academy of Film and TV Arts Award nomination for *East of Ipswich* as best single drama. Powell directed the Michael Palin–written features *Number 27* (1988) and *American Friends* (1991). Powell directed episodes of such British series as *Kavanaugh QC*, *Without Motive*, *Judge John Deed*, *Foyle's War*, and others.

Powell directed Trevor Howard as Jonathan Swift, amplifying the writer's rejection of being understood,

his intense privacy, and his inherent sadness in what's been characterized as one of the actor's outstanding late-career performances in the BBC2's *No Country for Old Men*. Cyril Cusack co-starred for Powell in David Nokes's teleplay. Powell collaborated with Philip Roth on the adaptation of *The Ghost Writer*, one of the latter's Zuckerman novels, set in 1956. Mark-Linn Baker starred as the 23-year-old Nathan Zuckerman, whose obsession with the memory of Holocaust heroine Anne Frank leads him to believe he has found her ghost (Paulette Smit) inhabiting a New England farmhouse. Sam Wanamaker, Joseph Wiseman, Claire Bloom, and McIntyre Dixon co-starred for Powell.

East of Ipswitch was a comic coming-of-age tale from the pen of Michael Palin, which garnered for both Powell and producer Innes Lloyd the BAFTA Award nomination for best single drama. *The Temptation of Eileen Hughes* starred Ethna Roddy as the title character, a shop girl taken under the wing of a locally famous family and invited to London for the weekend. *The Kremlin, Farewell* concerns an adult orphan (Daniel Eastland), whose father disappeared when he was small, now suddenly summoned to the Kremlin. *The Long Roads* follows a journey by an aging farm couple to visit relatives to explain that she has been diagnosed with cancer.

Selected Exits remains one of Anthony Hopkins's best remembered British TV performances, starring as Gwyn Thomas in Alan Plater's adaptation of Thomas's autobiographical writings. Plater won a BAFTA Award for his teleplay. *Anybody's Nightmare* was based on the actual story of Sheila Bowler (Patricia Routledge), who was prosecuted for the murder of her aunt. *Sparkling Cyanide* was an Agatha Christie mystery starring Pauline Collins and Susan Hampshire, and Powell oversaw a pair of thrillers based on Lynda La Plante stories.

JOHN POWER
b. 1930, New South Wales, Australia

Movies/Miniseries: *Billy and Percy* (1974), *They Don't Clap Losers* (1975), *The Picture Show Man* (1977), *The Sound of Love* (1978), *The Dismissal* (1983, mini, co-directed with George Miller, Philip Noyce, George Ogilvie, Carl Schultz), *A Single Life* (1986), *Alice to Nowhere* (1986), *The Dirtwater Dynasty* (1988, mini, co-directed with Michael Jenkins), *Tanamera—Lion of Singapore* (1989, mini, co-directed with Kevin James Dobson), *Sky Trackers* (1990), *All the Rivers Run 2* (1990), *Charles and Diana: Unhappily Ever After* (1992), *The Tommyknockers* (1993, aka *Stephen King's The Tommyknockers*), *Betrayed by Love* (1994), *Fatal Vows: The Alexandra O'Hara Story* (1994), *Someone Else's Child* (1994, aka *Lost and Found*), *A Child Is Missing* (1995), *Heart of Fire* (1997, aka *The Tanker Incident*), *Goldrush: A Real Life Alaskan Adventure* (1998, aka *Gold Rush!*)

Power occasionally wrote and produced his mostly Australian-made films. His feature *The Picture Show Man* (1977) about a father and son team (Rod Taylor, John Meillon) traveling the Outback with an assortment of silent films, exhibiting them with piano music, gained international attention. Power, who also directed the features *The Great Gold Swindle* (1984) and *Father* (1990) with Max von Sydow, directed episodes of *Special Squad* and *Willing and Abel*.

The Sound of Love concerned the hearing impaired and *A Single Life* was about a woman alone (Tina Bursill) deciding to have a baby in her mid-thirties. In *Alice to Nowhere*, jewel thieves in the Outback stop at nothing to regain their loot from an unawares nurse. *The Dirtwater Dynasty* is the story of Richard Eastwick, an Aussie land baron who arrived as a 20-year-old from England in the 1870s and built a family empire by stepping on a few toes. Hugo Weaving starred and the ensemble included Judy Morris, Bruce Spence, and Ernie Dingo. *Tanemara—Lion of Singapore* is a fact-based miniseries about the families of both the British and Chinese rubber plantation barons in Malaysia when the Japanese invade during World War II. One of the Brits (Christopher Bowen) had fallen in love with one of the Chinese (Khym Lam), complicating the drama. In *Sky Trackers*, Pamela Sue Martin starred in a high-tech espionage drama about the international figures who collect in Australia for the reentry of an outmoded satellite containing a mysterious experiment.

Charles and Diana: Unhappily Ever After is cued by its title and unraveled as expected, with Roger Rees and Catherine Oxenberg in the title roles. *The Tommyknockers*, about the residents of a small town digging up the backwoods at night and building odd gizmos by day, was an ABC event presold by the Stephen King name, gathering together Jimmy Smits, Marg Helgenberger, Joanna Cassidy, E. G. Marshall, Traci Lords, et al. In *Betrayed by Love*, Steven Weber is among the legion of lawmen in TV noir-land who fall in lust with beautiful but very flawed suspects, this time Patricia Arquette as a drug addict. Mare Winningham, Perry Lang, and Jim Haynie are also involved in this well-paced thriller. In noir-land, Power directed Cynthia Gibb as the spouse of a serial killer in *Fatal Vows*, and Lisa Hartman raising *Someone Else's Child*. Recluse Henry Winkler finds a kidnap victim in the woods and returns the kid in *A Child Is Missing*. A New Zealand firefighter is portrayed in *Heart of Fire*, and silver-spoon Alyssa Milano joins an all-male expedition in the 1899 Klondike in *Goldrush!: A Real Life Alaskan Adventure*.

DAVE POWERS

Specials: *Of Thee I Sing* (1972), *Once Upon a Mattress* (1972, co-directed with Ron Field)

David P. Powers had been CBS's primary director on both *The Carol Burnett Show* and *Three's Company*, and both shows' spin-off sitcoms—investing nearly two decades in smash-hit TV comedy.

Once Upon a Mattress relived Carol Burnett's first stage success in New York as it musically told a "fairy tale" in feminist terms, about a kingdom in which a spell mutes the monarch until a mouse can subdue an eagle. Burnett's support in this very storybook-styled presentation included Jack Gilford, Wally Cox, Bernadette Peters, and Ken Berry. *Of Thee I Sing* was the reconstitution of the Pulitzer Prize–winning political satire by Morrie Ryskind, George S. Kaufman, and the musical brothers, George and Ira Gershwin. Despite the liveliness of the source play, this production never really soared, although a few cast members shone, primarily Jack Gilford and Cloris Leachman, amid an ensemble of Michele Lee, Jim Backus, Jesse White, David Doyle, Herb Edelman, and Paul Hartman.

UDAYAN PRASAD
b. 1953, Sevagram, India

***Screen Two*:** *Femme Fatale* (1992)
Movies/Miniseries: *102 Boulevard Haussman* (1990), *Running Late* (1992), *Talking Heads 2* (1998, mini, co-directed with Stuart Burge, Patrick Garland, Gavin Millar, Tristram Powell)

Prasad was twice nominated for the British Academy of Film and TV Arts Award for best single program, for *Talking Heads 2*. Prasad's features include *They Never Slept* (1990), *Brothers in Trouble* (1995), *My Son the Fanatic* (1997), *Gabriel & Me* (2001), and *Yellow Handkerchief* (2008).

In *102 Boulevard Haussman*, Alan Bates starred as Marcel Proust, living in Paris and befriending a wounded serviceman. *Running Late* and *Femme Fatale* were both written by Simon Gray, the latter starring Sophia Diaz in the title role as a visiting young Italian woman who enchants an English village. Prasad's episode of Alan Bennett's *Talking Heads 2* was *Playing Sandwiches* starring David Haig.

DEBORAH M. PRATT
b. Chicago, Illinois

Movie: *Cora Unashamed* (2000)

The wife of fellow actor, writer, producer, and director Donald Bellisario, Pratt had recurring roles on *Magnum, P.I.*, *Airwolf*, and *Quantum Leap*. *Cora Unashamed* was adapted from a Langston Hughes short story by Ann Peacock, and aired on PBS. It told the story of a domestic for a white family from the only African American household in a small Iowa town during the Depression Era. Regina Taylor delivered a masterful performance of courage and spirit in Pratt's beautifully directed piece, photographed by Ernest Holzman, who won the American Society of Cinematography Award for TV movies/miniseries for his work for Pratt.

MICHAEL PREECE

Movies: *The Paradise Connection* (1979), *Walker, Texas Ranger 3: Deadly Reunion* (1993), *Dallas: War of the Ewings* (1998), *Logan's War: Bound by Honor* (1998), *The President's Man* (2000, co-directed with Eric Norris)

Preece's series work since the early 1970s includes *The Streets of San Francisco*, *Barnaby Jones*, *Dallas*, *Trapper John, M.D.*, *Knots Landing*, *Riptide*, *Hunter*, *Baywatch*, and *Thunder in Paradise*. *The Paradise Connection* sent Buddy Ebsen to the Hawaiian Islands in search of a wayward son involved with drug smugglers, and the *Dallas* follow-up is exactly what the series fans ordered. The rest are Chuck Norris action adventures. Preece became the house director for the Norris camp, helming more than 60 episodes of *Walker, Texas Ranger*.

OTTO PREMINGER
b. December 5, 1906, Vienna, Austria; d. April 23, 1986, New York City

***Producers' Showcase*:** *Tonight at 8:30* (1954, co-directed with John Bloch)

One of the top director/producers of his time, Preminger was nominated for Academy Awards for best director for *Laura* (1944), *Anatomy of a Murder* (1959), and *The Cardinal* (1963). His films include *The Man with the Golden Arm* (1955), *Exodus* (1960), and *Advise and Consent* (1962). An outsized personality with a Germanic accent, he also was nominated for an Oscar for best supporting actor for his performance as a Nazi in Billy Wilder's *Stalag 17* (1953).

Preminger's one TV assignment was shared for the debut installment of *Producers' Showcase*, F. Hugh Herbert's adaptation of the Noel Coward playlets, *Tonight at 8:30*, introduced by Gloria Vanderbilt and starring Ginger Rogers—opposite Martyn Green, Trevor Howard, and Gig Young.

DAVID (K.) PRESSMAN

***Hallmark Hall of Fame*:** *Neither Are We Enemies* (1970)

Pressman directed episodes of *Treasury Men in Action*, *The Defenders*, *NYPD*, and the soaps *One Life to Live* and *Another World*. He also ran the art department on several productions and worked as a location manager.

Henry Denker wrote the script for *Neither Are We Enemies*, drawing on New Testament scriptures, to portray a philosophical debate between a traditional Jewish judge and his rebellious son. Van Heflin and Krisofer Tabori starred with Ed Begley, Kate Reid, J. D. Cannon, and Leonard Frey.

MICHAEL PRESSMAN
b. July 1, 1950

***Hallmark Hall of Fame*:** *Saint Maybe* (1998), *A Season for Miracles* (1999)

Movies: *Like Mom, Like Me* (1978), *The Imposter* (1984), *Private Sessions* (1985), *Final Jeopardy* (1985), *The Christmas Gift* (1986), *Haunted by Her Past* (1987, aka *Secret Passions*), *To Heal a Nation* (1988), *Shootdown* (1988), *The Revenge of Al Capone* (1989), *Incident at Dark River* (1989), *Man Against the Mob: The Chinatown Murders* (1989), *Joshua's Heart* (1990), *Quicksand: No Escape* (1992), *Miracle Child* (1993)

Pressman's features include *Some Kind of Hero* (1982), *Doctor Detroit* (1983), *Teenage Mutant Ninja Turtles II: The Secret of the Ooze* (1991), *To Gillian on Her 37th Birthday* (1996), and *Frankie and Johnnie Are Married* (2004). In this last, most personal film, Pressman plays himself and his wife, Lisa Chess, plays herself and his lead actress in a stage production of *Frankie and Johnnie in the Claire de Lune*, exploring an offbeat look at marriage among show people. Pressman's series work includes *Picket Fences*, for which he won Emmy Awards for best dramatic series as one of the producers, as well as *Chicago Hope*, *Boston Public*, and an hour-long 1985 PBS drama about race relations in 1960s Mississippi, called *And the Children Shall Lead*.

Pressman's two period crime melodramas—featuring Ray Sharkey as "Scarface" in *The Revenge of Al Capone*, and George Peppard as a 1940s vice rackets-buster in *The Chinatown Murders*—had semblances of old-time B-movie competence, pacing, and style. In fact, the latter had everything dressed to the nines, but the script had moth holes in it. Pressman's star vehicles have mostly been cab drives—Richard Thomas in a dead-serious turn on themes from *The Out-of-Towners* (1970), called *Final Jeopardy*, John Denver in *The Christmas Gift*, soap icon Susan Lucci in *Haunted by Her Past*, and Angela Lansbury in *Shootdown*.

Private Sessions and *Incident at Dark River* both starred Mike Farrell. In the former unsuccessful pilot film, he's a psychotherapist who gets personally involved in his cases, one of which concerns Kelly McGillis's nymphomaniac. In the latter he's an obsessive father who wants revenge against a company that produced toxic waste that killed his daughter. The effort is complicated when his marriage is threatened after he's joined in his pursuit by a beautiful student (Helen Hunt). Pressman also did a pair of movies with Tim Matheson, *Joshua's Heart* and *Quicksand*, the latter the tale of a downwardly spiraling professional, a standard plot that's baled partway out by one of Donald Sutherland's diabolical turns.

To Heal a Nation was the story of Jan Scruggs (Eric Roberts), a Vietnam War veteran who pursues the idea to create what became the war's memorial in Washington, D.C., with Conrad Bachmann as H. Ross Perot. Both of Pressman's Hallmark shows were family stories: *Saint Maybe* the dark and brooding drama of a teenage boy (Tom McCarthy) coming to a reckoning with his family's past, and *A Season for Miracles* a holiday soufflé with Patty Duke as an angel.

RUBEN PREUSS

Movies: *Deceptions* (1990), *Blackmail* (1991)

Preuss directed the film noir features *In Dangerous Company* (1988), *Write to Kill* (1990), *Dead on Sight* (1994), *Almost Dead* (1994), *The Art of Murder* (1999), *The Cure for Boredom* (2000), and *Snowbound* (2001).

Deceptions was nominated for a CableACE for best international dramatic special or movie. Harry Hamlin played a detective who carries on an affair with Nicolette Sheridan as a suspect in a murder case. Robert Davi co-starred. In *Blackmail*, drifters send naughty pictures of one of them *inflagrante dilecto* with a mobster's wife over to her house, with repercussions. Playing bad guys are John Saxon and Mac Davis.

STEVE PREVIN
b. October 21, 1925, New York City; d. July 9, 2001

Movies: *Escapade in Florence* (1962, two parts, Disney), *The Waltz King* (1963, two parts, Disney)

Previn, the brother of composer Andre Previn, directed episodes of *Foreign Intrigue* and *Sherlock Holmes*. He directed the feature *Almost Angels* (1962) for Disney as well as the above shows. *Escapade in Florence* was beautifully filmed and starred Annette Funicello and

Tommy Kirk. *The Waltz King* was the story of Joahann Strauss Jr., who wasn't cut out to be a lawyer, but makes his name in music like his celebrated father. Brian Aherne and Kerwin Mathews were father and son, and Senta Berger played junior's love interest.

LONNY PRICE
b. March 9, 1959, New York City

***Great Performances**: Sweeney Todd: The Demon Barber of Fleet Street in Concert* (2001), *Company: A Musical Comedy* (2007)

As an actor, Price played parts in Emile Ardolino's *Dirty Dancing* (1987) and on TV's *Law & Order*, among other shows. George Hearn and Patti LuPone were the Broadway stars recorded by Price in a performance of the musical *Sweeney Todd*. George Furth's musical play *Company* was interpreted by Cincinnati's Playhouse in the Park, filmed by Price, and aired on PBS.

JASON PRIESTLEY
b. August 28, 1969, Vancouver, British Columbia, Canada

Movies: *Kiss Tomorrow Goodbye* (2000), *Subs* (2007), *Don't Cry Now* (2007), *The Other Woman* (2008)

Priestley has acted in more than 100 TV shows. He has acted for such directors as Carl Franklin, Peter Werner, George Pan Cosmatos, and others. Priestley directed episodes of *Beverly Hills 90210*, *The Outer Limits*, and *Grosse Point* as well as the documentary *Barenaked in America* (1999), about the popular Canadian rock band Barenaked Ladies. *Kiss Tomorrow Goodbye* is a Hollywood noir, about an arrogant TV executive (Nicholas Lea) who wakes up on the beach after a hedonistic night to find the dead body of a girl beside him.

HAROLD PRINCE
b. January 30, 1928, New York City

Great Performances*: *Sweeney Todd: The Demon Barber of Fleet Street (1984, co-directed with Terry Hughes)

A giant of the American stage musical, Prince has won 20 Tony Awards as a producer and/or director. A protégé of legendary impresario George Abbott, Prince is best known as the producer, director, or both, of lyricist/composer Stephen Sondheim's musicals, including *Company*, *Follies*, *A Little Night Music*, *Sweeney Todd*, and others. He also produced the original Broadway productions of such musicals as *Damn Yankees!*, *West Side Story*, *Fiddler on the Roof*, and *Cabaret*, among others, and directed the original stage productions of *Evita*, and *Phantom of the Opera*. Prince directed the films *Something for Everyone* (1970) and *A Little Night Music* (1978) with Elizabeth Taylor.

This PBS version of *Sweeney Todd* was a resounding success, winning CableACE and Emmy Awards for Hughes and George Hearn, and a CableACE and Emmy nomination for Angela Lansbury. Prince's contribution was as the stage director whose ideas carried over into Hughes's camerawork.

JONATHAN PRINCE
b. August 16, 1958, Los Angeles, California

Movie: *The Great Mom Swap* (1995)

An actor, producer, and writer, Prince also directed episodes of *Dream On*, *Blossom*, *Guys Like Us*, and *Grown Ups*. Prince directed the feature *Camp Nowhere* (1994) starring John Putch. In *Words Up* On *WonderWorks*, Prince directed Kadeem Hardison as an illiterate youth who realizes he needs to read to get a job, and hires a tutor; Vanna White and David Faustino co-starred. *The Great Mom Swap* is better than most of the teen comedies of this sort, with well-to-do Shelley Fabares traded for lower-middle-class Valerie Harper, with Sid Caesar around for a few laughs, as if the intended audience would be aware of his reputation.

GINA PRINCE-BYTHEWOOD
b. June 10, 1969

Movie: *Disappearing Acts* (2000)

Formerly Gina Prince, Prince-Bythewood wrote and directed the feature *Love and Basketball* (2000), and episodes of *Bernie Mac*, *Girlfriends*, and *Everybody Hates Chris*, and wrote episodes of *A Different World*, *South Central*, and *Sweet Justice*. She wrote and directed the hour-long *What About Our Friends?* (1995), which aired as a special and concerned high school seniors about to face the world.

Disappearing Acts starred Wesley Snipes as a construction worker and Sanaa Lathan as a teacher who aspires to be a singer. Together, they're dynamite in both polar interpretations of the word. The film, written by Lisa Jones from a Terry McMillan novel, has the rock-bottom feel of a tough but solid relationship.

MARIO PRIZEK

Wednesday Play*: *First Love (1964)

Prizek directed episodes of *Festival* and *Royal Suite*. Based on an Ivan Turgenev story, *First Love* starred Heather Sears and Richard Monette.

ANDREW (A.J.) PROWSE

Movies: *Cody: The Tip-Off* (1994), *Cody: A Family Affair* (1995), *Cody: The Burnout* (1995), *Cody: The Wrong Stuff* (1998), *Gryphon* (2007, aka *Attack of the Gryphon*)

Prowse directed episodes of *Heartbreak High*, *Farscape*, and *McLeod's Daughters*, and the features *Driving Force* (1990) and *Heatstroke* (2007). The *Cody* movies starred Gary Sweet as a rogue detective in Sydney.

CRAIG PRYCE

Movies: *I Me Wed* (2007, aka *Marry Me*), *The Good Witch* (2008)

Pryce directed the feature *The Dark* (1994) and episodes of such series as *PSI Factor: Chronicles of the Paranormal*, *Peter Benchley's Amazon*, *The Zack Files*, *The Jane Show*, and *Life with Derek*. In *I Me Wed*, Erica Durance plays a 30-something woman who gets fed up with everyone asking her when she's going to get married, and marries herself.

NIKOS PSACHAROPOULOS
b. January 18, 1928, Athens, Greece; d. January 12, 1989, United States Virgin Islands

Play of the Week (New York)**:** *Night of the Auk* (1960)
NET Playhouse**:** *The Play of Daniel* (1966)
Great Performances**:** *The Seagull* (1972, co-directed with John Desmond)
Special: *Agememnon* (1960)

Educated at Oberlin and Yale, Psacharopoulos trained with the Actors Studio. He directed a version of *Agememnon* for the Yale University School of Drama in 1959, filmed the following year; Arch Oboler's verse play *Night of the Auk* with William Shatner, James MacArthur, and Sheppard Strudwick; W. H. Auden's interpretation of the medieval drama *The Book of Daniel* into a musical featuring the New York Pro Musica filmed in performance at the Cloisters; and an inviting interpretation of Anton Chekhov's *The Seagull* featured under several PBS umbrella titles with an all-star cast including Blythe Danner, Olympia Dukakis, David Clennon, Frank Langella, Lee Grant, Louis Zorich, and Kevin McCarthy.

BILL PULLMAN
b. December 17, 1953, Hornell, New York

Movie: *The Virginian* (2000)

Pullman is primarily known as an actor in more than 60 movies and TV shows for such directors as Mel Brooks, Daniel Petrie, Lawrence Kasdan, Glenn Jordan, Mike Figgis, Martha Coolidge, Cameron Crowe, Penny Marshall, Jon Amiel, David Lynch, Roland Emmerich, and Jonathan Kaplan among others, who include the sons of directors on this list (Donald Petrie and Jake Kasdan).

The Virginian was a return to the Owen Wister novel, which had been adapted into films by Cecil B. De Mille (1914), Tom Forman (1923), Victor Fleming (1929), and Stuart Gilmore (1946), and became the popular 1960s NBC series (1962 to 1971). What Pullman's film added were strong developmental character moments and Diane Lane. Pullman played the Virginian with the mysterious past, Colm Feore was Trampas, and the support included John Savage, Harris Yulin, Gary Farmer, Dennis Weaver, and James Drury, who had played the title role in the series. This time he plays Rider. The film won the Western Heritage Award as best TV movie.

EVELYN (MAUDE) PURCELL

American Playhouse**:** *Land of Little Rain* (1988)
Movie: *Woman Undone* (1996)

Purcell directed the independent features *Nobody's Fool* (1986) with Rosanna Arquette and *Borderline* (2002) with Gina Gershon.

Land of Little Rain was an examination of the life of writer Mary Austin in the nineteenth-century Southwest, where she lived through a bad marriage, raised an autistic child, embraced Native American culture, and was eventually recognized as a premier regional poet, playwright, and author of the title work. Purcell's interest in the feminist point of view colliding with the time and remote places relied on the excellent performance of Helen Hunt as Austin.

Woman Undone finds Mary McDonnell waking up on a desert roadside next to a charred auto containing the crispy corpse of her husband. The investigation and flashback reconstruction includes Randy Quaid, Sam Elliott, Benjamin Bratt, Georgeann Johnson, Peta Wilson, and Kevin Cooney.

JON PURDY

Movie: *Unabomber: The True Story* (1996, aka *Unabomber*)

Purdy wrote and directed the low-budget thrillers *Reflections on a Crime* (1994) starring Mimi Rogers, *Dillinger and Capone* (1995) with Martin Sheen and F. Murray Abraham as the infamous bank robber and Chicago racketeer, and *Star Portal* (1998) with Steven Bauer. The

under-budgeted *Unabomber*, about the investigation to locate the title killer, featured Tobin Bell as Theodore Kaczynski, with Robert Hays as his brother, David Kaczynski, and Dean Stockwell.

JOHN PUTCH
b. July 27, 1961, Chambersburg, Pennsylvania

Movies: *A Time to Remember* (2003), *The Poseidon Adventure* (2005), *Where There's a Will* (2006), *Murder 101: College Can Be Murder* (2007)

The son of actress Jean Stapleton and the late William Putch, John Putch began acting at his father's Totem Pole Playhouse in Fayetteville, Pennsylvania. John has acted in more than 60 films and TV shows, including in a recurring role on *One Day at a Time*, in dozens of TV movies, and projects directed by Rob Reiner, Philip Noyce, Emilio Estevez, William A. Graham, and others.

Putch has directed low-budget features including *Ghost Dog* (1997), *Valerie Flake* (1999), *Intrepid* (2000) with James Coburn, and *Mojave Phone Booth* (2006) with Annabeth Gish. Putch's series directing includes episodes of *Chicken Soup for the Soul*, *Son of the Beach*, and *Grounded for Life*. Three of Putch's TV movies were produced by Larry Levinson for the Hallmark Channel.

A Time to Remember is a Thanksgiving movie about estranged adult sisters who return to the family home for the holiday and discuss how to handle their mother's advanced case of Alzheimer's disease. Doris Roberts plays the matriarch and Dana Delaney and Megan Gallagher are the grown-up girls. Putch's cast included Louise Fletcher and Rosemary Forsyth.

A year before Wolfgang Petersen's feature remake of Ronald Neame's 1972 blockbuster hit about a capsized ocean-liner, Putch helmed the first reconstitution of *The Poseidon Adventure*. Bryce Zabel took the hackwhack at Paul Gallico's novel, and Putch cluttered in the second-division stars: Rutger Hauer, Steve Guttenberg, C. Thomas Howell, Sylvia Syms, Bryan Brown, Peter Weller, et al. As a career move, it was a big-name production with which to showboat.

Where There's a Will was a carefully modulated study of a drifting ne'er-do-well who comes home to Harmony, Texas, where he stands to inherit his wealthy grandmother's fortune with very little effort. Putch realized the breadth of character inherent in Frank Whaley while Marion Ross played the grandmother, and Keith Carradine was the suspicious sheriff.

Q

DENNIS QUAID
b. April 9, 1954, Houston, Texas

Movie: *Everything That Rises* (1998)

An enduring star whose films include *The Right Stuff* (1983), *The Big Easy* (1987), and *Flesh and Bone* (1993), Quaid won the New York Film Critics Circle Award for best supporting actor for Todd Haynes's *Far from Heaven* (2002). The brother of actor Randy Quaid, he also starred in TV productions including Anthony Page's *Johnny Belinda* (1982) and Norman Jewison's *Dinner with Friends* (2001) as well as the TNT movie he directed.

Everything That Rises is the story of a family tragedy with Quaid as a rodeo professional whose son (Ryan Merriman) hopes to follow in his footsteps, but suffers a devastating accident that leaves him a paraplegic. Co-starring Mare Winningham and Harve Presnell, the movie negotiates difficult family-relationship territory with a steady hand. The understatement Quaid invests in his performance works well also for the piece, which was filmed in Montana.

STEVEN QUALE

Miniseries: *Superfire* (2002, aka *Superfire: Inferno in Oregon*)

Quale worked in varying capacities on the special effects crews of the James Cameron films *The Abyss* (1989), *Terminator 2: Judgment Day* (1992), and *True Lies* (1994), and also co-directed with Cameron the documentary *Aliens of the Deep* (2005), about undersea creatures. *Superfire* used outstanding pyrotechnics to tell the group-jeopardy saga of the flyboys, smoke jumpers, and forest denizens—including D. B. Sweeney, Wes Studi, and Diane Farr—threatened by three out-of-control wildfires that may converge into the feared title conflagration.

FOLCO QUILICI
b. April 9, 1930, Ferrara, Italy

Movie: *Only One Survived* (1990)

Quilici's international productions, often about the ocean, include *Tiko and the Shark* (1964) and *The Wind Blows Free* (1971). *Only One Survived* portrayed four friends adrift at the mercy of the oceanic elements, with Perry King and Michael Beck leading an international cast. Quilici did much of his own underwater cinematography on this CBS presentation.

RICHARD QUINE
b. November 12, 1920, Detroit, Michigan; d. June 10, 1989, Los Angeles

Movie: *The Specialists* (1975)

Former child actor Quine, who's known for directing five Jack Lemmon movies among dozens of other features, made this one TV movie, about U.S. Public Health epidemiologists. The pilot for an intended series to be called *Vector*, the movie carries twin footnotes about its stars: Robert Urich acted under the name Robert York, and his co-star, Maureen Reagan, was then known mostly as the daughter of the California governor (and future U.S. President).

JAMES J. QUINN

Movie/Miniseries: *Wild Jack* (1989, mini, co-directed with Harry Harris), *Blind Man's Bluff* (1992)

As an assistant director, Quinn worked for Bert I. Gordon on *Empire of the Ants* (1977) and Hal Needham on *Smokey and the Bandit* (1977), then for Martin Scorsese, George Cukor, Louis Malle, Jonathan Demme, Robert Mulligan, and Warren Beatty on *Reds* (1981). After this

rare schooling, Quinn directed episodes of *Miami Vice*, *Law & Order*, and other series.

Wild Jack was a Disney miniseries about Jack McCall, the gunman who killed Wild Bill Hickock. *Blind Man's Bluff* stars Robert Urich as a sightless man romancing Lisa Eilbacher, Patricia Clarkson, and a few others while becoming involved in murder investigations that peg him as the prime suspect.

GENE QUINTANO

Movie: *Dollar for the Dead* (1998)

Primarily a screenwriter, Quintano directed three feature comedies that he also wrote: *Why Me?* (1990), *Honeymoon Academy* (1990), and *National Lampoon's Loaded Weapon 1* (1993). *Dollar for the Dead* is a send-up of spaghetti westerns, with Emilio Estevez squaring off against a peg-legged villain (William Forsythe), with Howie Long and Ed Lauter in support. At one point, Estevez drops his drink, pulls his gun and drops an hombre, then catches the drink before it hits the floor.

JOSE QUINTERO
b. October 15, 1924, Panama City, Panama; d. February 26, 1999, New York City

Play of the Week (New York)**:** *Medea* (1959, co-directed with Wes Kenney)
ABC Theatre**:** *A Moon for the Misbegotten* (1975, co-directed with Gordon Rigsby)
Specials: *Our Town* (1959, co-directed with John Lincoln), *Hughie* (1982, co-directed with Terry Hughes)

Quintero and Jason Robards were the two men most responsible for the resurrection of the plays of Eugene O'Neill in the 1950s, especially with the landmark New York productions of *Long Day's Journey into Night* and *The Iceman Cometh*. The director's one film was the adaptation of Truman Capote's *The Roman Spring of Mrs. Stone* (1961) starring Vivien Leigh and Warren Beatty. For series TV Quintero directed episodes of CBS's *Windows* and *The Nurses* as well as *The Mary S. McDowell Story* starring Rosemary Harris on NBC's *Profiles in Courage* in 1964. Quintero later acted in Jeff Bleckner's all-star miniseries, *Fresno* (1986).

Quintero won his second Tony Award for the 1973 revival of O'Neill's *A Moon for the Misbegotten*, starring Robards and Colleen Dewhurst. The play was restaged for ABC in 1975 and Gordon Rigsby shared the TV directing credit. The purposefully stagy production about the further boozing, demons and regrets of Jamie Tyrone, the elder son in *Long Day's Journey*, *A Moon for the Misbegotten* was a deep examination of sorrow, regret, and alcoholism. It earned Emmy nominations for outstanding dramatic program, and for Robards and Dewhurst while Ed Flanders won the outstanding supporting actor Emmy for his performance as Phil Hogan. In his one other TV show from an O'Neill piece, Quintero co-directed with Terry Hughes a 64-minute production of *Hughie* (1981) with Robards and Jack Dodson.

Quintero also directed a 1959 NBC special version of Thornton Wilder's *Our Town*, starring Art Carney at the height of his TV popularity, as the Stage Manager, heading a cast including Roberts Blossom and Dana Elcar. Quintero also directed the debut installment of the influential New York–based TV success, *The Play of the Week.* His show was Robinson Jeffers's 1920 adaptation of Euripedes's *Medea* starring Judith Anderson, Morris Carnovsky, and Dewhurst.

R

ELLIS RABB
b. June 20, 1930, Memphis, Tennessee; d. January 11, 1998, Memphis

***Theatre in America*:** *Enemies* (1974, co-directed with Kirk Browning)
***Great Performances*:** *The Royal Family* (1977, co-directed with Kirk Browning), *You Can't Take It with You* (1984, co-directed with Kirk Browning)

Rabb won a Tony Award for best director for *The Royal Family* (1976) and had been nominated for *You Can't Take It with You* (1966). As an actor outside of projects he directed, Rabb was in episodes of *The Waltons*, *Cheers*, and *St. Elsewhere* and the feature-length TV productions of E. W. Swackhamer's *The Dain Curse* (1976) and *A Life in the Theatre* (1979).

Rabb wrote *Enemies* from a translation of Maxim Gorky's text for a cast including Peter Donat, Josef Sommer, Frances Sternhagen, Carrie Nye, Kate Reid, Stefan Gierasch, and himself. *The Royal Family* used the Broadway revival cast except for Rabb's recasting of the Tony Cavandish part with himself in place of George Grizzard. Also starring in Edna Ferber and George S. Kaufmann's satire of the Barrymores were Eva Le Gallienne in a superb rendition, Rosemary Harris, Sam Levene as Oscar Wilde, Keene Curtis, and Mary Layne.

You Can't Take It with You, for which Rabb once again relied on Kirk Browning's expertise at staging for TV, was his finest effort, giving the chestnut a loving reconstitution topped by Jason Robards's performance as Grandpa Vanderhof. The piece has the feel of familial warmth, conjured seemingly by rote for this production by the Broadway revival cast immediately after the play closed. Among the ensemble are Colleen Dewhurst, Jack Dodson, Nicholas Surovy, George Rose, Elizabeth Wilson, Maureen Anderman, and Richard Woods.

PETER RADER

Movie: *Escape to Witch Mountain* (1995)

Rader directed the low-budget features *Grandma's House* (1992) and *Hired to Kill* (1992). He also was a screenwriter on Kevin Reynolds's *Waterworld* (1995) and Doug Lefler's *The Last Legion* (2007).

Rader rewrote Robert M. Young's adaptation of Alexander Key's novel for Disney's first, feature version of *Escape to Witch Mountain* (1975), the story of two orphans with extraordinary powers escaping the probability of exploitation and into the wilderness. The kids are played by Elisabeth Moss and Erik Von Detten, with grownups essayed by Robert Vaughn, Henry Gibson, Brad Dourif, Lauren Tom, Vincent Schiavelli, Lynne Moody, and Kevin Tighe.

BOB RAFELSON
b. February 21, 1933, New York City

Movie: *Picture Windows* (1994, mini, co-directed with Peter Bogdanovich, John Boorman, Jonathan Kaplan, Joe Dante, Norman Jewison), *Poodle Springs* (1998)

The writer, director, and producer of two significant films of the 1970s, *Five Easy Pieces* (1970) and *The King of Marvin Gardens* (1972), both starring Jack Nicholson, Rafelson also directed the features *Stay Hungry* (1976), *Brubaker* (1980), *The Postman Always Rings Twice* (1981), *Black Widow* (1987), *Mountains of the Moon* (1990), and *Blood and Wine* (1996).

Poodle Springs brought together the talents of Rafelson, James Caan, Tom Stoppard, Robert B. Parker, and Raymond Chandler. Portions of the title novel were completed by Chandler before his death and, decades later, Parker took up the challenge of finishing the book as best he could in the voice of the original. Stoppard developed his tele-

play from the best seller. Caan's tough-guy profile never really dovetailed toward Philip Marlowe. The actor was always a little too pugnacious, instinctual, and trashy to accommodate Chandler's intuitive and experience-battered private detective. But the actor's efforts in this case at least enliven the proceedings. Rafelson retained the murder and blackmail plot amid 1963, and the sensations of time and place (Palm Springs) come alive. Dina Meyer is the femme fatale, and Nia Peeples, David Keith, Julia Campbell, Joe Don Baker, and Brian Cox have their moments.

STEWART RAFFILL
b. 1945, Kettering, England

Movies: *Croc* (2007)

Raffill's features have evinced a propensity for wilderness locales and a fascination for wildlife. They included *The Ice Pirates* (1984), *The Philadelphia Experiment* (1984), *Lost in Africa* (1994), and *Grizzly Falls* (1999). *Croc* was a Sci-Fi Channel movie with Michael Madsen as a reptile hunter stalking the giant maneating crocodile in Thailand.

DEBORAH RAFFIN
b. March 13, 1953, Los Angeles

Movie: *Family Blessing* (1996, co-directed with Nina Foch)

As an actress Raffin starred in features directed by Gene Kelly, Charles Jarrott, Guy Green, Michael Winner, John Llewellyn Moxey, and others. She was nominated for a Golden Globe for *Touched by Love* (1980). Her miniseries include *Haywire* (1980), *Noble House* (1988), and *Night of the Fox* (1990). Raffin directed episodes of *7th Heaven*, on which she also starred, and wrote with Jarrott and starred in Steven Hilliard Stern's *Morning Glory* (1993).

In *Family Blessing*, Lynda Carter plays a policeman's widow who falls in love with her dead husband's much younger partner, and risks pariah status in her family if she accepts his marriage proposal. Co-director Foch co-starred with Bonnie Bartlett, Stephen Eckholdt, and Pam Grier.

ALAN RAFKIN
b. July 23, 1928, New York City;
d. August 6, 2001, Los Angeles

Movie: *Let's Switch!* (1975)

Rafkin directed the popular namesake shows of Donna Reed, Patty Duke, Andy Griffith, Dick Van Dyke, Mary Tyler Moore, and Bob Newhart, among many hundreds of episodes of dozens of sitcoms, including *The Farmer's Daughter*, *Laverne and Shirley*, *M*A*S*H*, *One Day at a Time*, *Murphy Brown*, and *Veronica's Closet*. His features include the Don Knotts vehicles *The Ghost and Mr. Chicken* (1966) and *The Shakiest Gun in the West* (1968) as well as *Ride to Hangman's Tree* (1967) with Jack Lord and Melodie Johnson. Rafkin's sole TV movie, *Let's Switch!*, featured housewife Barbara Eden and editor Barbara Feldon switching lives.

JACK RAGOTZY
b. December 16, 1921, Michigan;
d. December 15, 2003, Augusta, Michigan

Play of the Week (New York)**:** *The Rope Dancers* (1960)

Ragotzy was a character actor in episodes of *The Defenders*, *The Nurses*, *The Virginian*, *Get Smart*, *I Spy*, *Hunter*, *Remington Steele*, *Knots Landing*, *China Beach*, and other shows. Morten Wishengrad's play *The Rope Dancers* starred Walter Matthau, Siobhan McKenna, and Jacob Ben-Ami on the groundbreaking anthology *The Play of the Week*.

ALVIN RAKOFF
b. February 6, 1927, Toronto, Ontario, Canada

Play of the Month**:** *The Adventures of Don Quixote* (1973)

The Complete Dramatic Works of William Shakespeare: *Romeo and Juliet* (1978)

Movies/Miniseries: *The Face of Love* (1954), *Requiem for a Heavyweight* (1957), *A Talent for Murder* (1984), *The First Olympics—Athens 1896* (1984, mini), *Paradise Postponed* (1986, mini), *A Dance to the Music of Time* (1997, mini, co-directed with Christopher Morahan)

Specials: *A Voyage Round My Father* (1982), *The Best of Friends* (1991)

The Face of Love was a modernized version of Shakespeare's *Troilus and Cressida* starring Laurence Payne and Mary Morris with Peter Cushing and George Rose. *Requiem for a Heavyweight* was the British reconstitution of the American success, which Rakoff had produced and Ralph Nelson had directed on *Playhouse 90*. Rakoff directed William Bendix in O. Henry's *The Ransom of Red Chief* in 1959 for NBC. Rakoff directed episodes of *The Saint*, *Armchair Theatre*, *The New Adventures of Charlie Chan*, and *Studio Four* among others. Rakoff's features include *Passport to Shame* (1958) with Diana Dors, *The Comedy Man* (1963), *Say Hello to Yesterday* (1971) with Jean Simmons, and *City on Fire* (1979).

For *Don Quixote*, Rakoff used Hugh Whitemore's dramatization of J. M. Cohen's translation. Rex Harrison starred with Frank Finlay as Sancho Panza, Rosemary Leach as Dulcinea, Murray Melvin, and Ronald Lacey. For *Romeo and Juliet*, one of the centerpiece projects of the BBC's mammoth *The Complete Dramatic Works of William Shakespeare*, Rakoff used unknowns Patrick Ryecart and Rebecca Saire in the title roles surrounded by John Gielgud, Alan Rickman, Celia Johnson, Michael Hordern, Anthony Andrews, and Jacqueline Hill.

Rakoff directed three of Laurence Olivier's late-career assignments. The first of these was certainly the finest, John Mortimer's *A Voyage Round My Father*, starring Olivier as the dying patriarch and Alan Bates as the writer. A maestro for two decades at swan songs, Olivier relished the complexities of the father-son relationship, the fear of the great beyond, and the mundane of the everyday routines that Mortimer constructed in the script. Rakoff presided respectfully, Bates was excellent, and the cast included Elizabeth Sellars, Jane Asher, and Norman Bird. The piece received six British Academy of Film and TV Arts Award nominations, including for Rakoff for best drama, Olivier, Asher, and Tony Pierce-Roberts for best cinematography.

Mr. Halpern and Mr. Johnson was an hour-long Lionel Goldstein script about two aging friends, one of whom discovers that the other was in love with his wife for three decades. Rakoff shot most of the discussion in a bar. The initial delight is in the pairing of Olivier with Jackie Gleason; both legends, to their credit and considerable talents, make the viewer forget the stardust for the piece's marrow. Olivier won a CableACE as Joe Halpern. *A Talent for Murder* was the reconstitution of a play by Jerome Chodorov and Norman Panama, starring Angela Lansbury in the sort of parlor room mystery for which she became identified on the long-running TV hit *Murder, She Wrote* two years later. Olivier played Dr. Wainwright in this cable movie's roundup of suspects, including Hildegarde Neil.

Rakoff was the guiding force behind TV's spiritual predecessor to Hugh Hudson's *Chariots of Fire* (1981) with more quantity of explanation and historical grounding. *The First Olympics: Athens 1896* followed the formation of the American team for the modern resumption of the international games in a gather-them and train-them treatment. The enterprise benefited from historical perspective in the script by Charles Gary Allison and William Bast. David Ogden Stiers played Dr. William Milligan Sloane, and the cast included David Caruso, Gayle Hunnicutt, Angela Lansbury, Bill Travers, Virginia Travers, Louis Jourdan, Jason Connery, Honor Blackman, and Matt Frewer. The miniseries earned three Emmy Award nominations, including for Stiers as best supporting actor.

Rakoff returned to Mortimer for *Paradise Postponed*, a social satire about the mystery of one Mr. Simcox. Both a novel and play, the TV adaptation was enlivened by Michael Hordern, David Threlfall, Harold Innocent, Annette Crosbie, Colin Blakely, Jill Bennett, and Zoe Wanamaker. The epic earned four BAFTA nominations, including for Rakoff for best drama and for Threlfall.

The Best of Friends, which aired in America on PBS, upped the ante of the more famous two-character play *Dear Liar*, about the letters of George Bernard Shaw and Mrs. Patrick Campbell. The dramatization this time still uses Shaw's letters, but those exchanged in a round-robin manner with the Benedictine nun Dame Laurentia MacLachlan and museum curator Sydney Cockrell. Hugh Whitemore assembled the material, and Rakoff assembled a dream cast: Patrick McGoohan as Shaw, John Gielgud as Cockrell, and Wendy Hiller as Dame Laurentia.

A Dance to the Music of Time was another epic adaptation. The industrious Whitemore adapted 12 Anthony Powell novels into eight TV hours for Channel Four. Simon Russell Beale starred as Kenneth Widmerpool and the assemblage included Gielgud, Miranda Richardson, Zoe Wanamaker, Eileen Atkins, Alan Bennett, and Edward Fox. Beale won the BAFTA Award for best actor, and the miniseries received five nominations, including for Richardson.

TONY RANDEL
b. May 29, 1956, Los Angeles, California

Movie: *Rattled* (1996)

Randel directed the features *Hellraiser II: Hellbound* (1988), *Fist of the North Star* (1995), *One Good Turn* (1996), *Assignment Berlin* (1998), starring Sammi Davis and Cliff Robertson, and various straight-to-video items. This Tony Randel is not the actor Tony Randall.

In *Rattled*, man messes with the primal forces of nature as developers drill into an enormous cave full of rattlesnakes, which then invade newly built Eden Valley, terrorizing everyone. William Katt, Shanna Reed, and Ed Lauter star.

GABRIEL RANGE

Movies: *The Day Britain Stopped* (2002), *The Man Who Broke Britain* (2004)

Of Range's nationally-scoped titles, *The Day Britain Stopped* earned him a British Academy of Film and TV Arts Award for best new director. Tim Pigott-Smith narrated the story of the potential meltdown of London's transportation system.

FREDERIC RAPHAEL
b. August 13, 1941, Chicago, Illinois

Movies/Miniseries: *Oxbridge Blues* (1984, mini, co-directed with James Cellan Jones, Richard Stroud), *Women and Men: Stories of Seduction* (1990, co-directed with Tony Richardson, Ken Russell)

Raphael won an Academy Award for the screenplay of John Schlesinger's *Darling* (1965) and was nominated for Stanley Donen's *Two for the Road* (1967). He won Writers Guild of Great Britain Awards for both films as well as for Clive Donner's *Nothing But the Best* (1964).

Raphael also wrote the screenplays for Schlesinger's *Far from the Madding Crowd* (1968), Dick Clement's *A Severed Head* (1970), Peter Bogdanovich's *Daisy Miller* (1974), and Stanley Kubrick's *Eyes Wide Shut* (1999).

Oxbridge Blues consisted of seven plays by Frederic Raphael concerning the lives and loves of the men and women attending Oxford and Cambridge. Susan Sarandon won a CableACE Award and Ben Kingsley was nominated when the series made its American debut in 1987. Ian Charleson, Joanna Lumley, Amanda Redman, and Diane Keen were among the ensemble. *Women and Men* was an omnibus of adaptations of stories by Ernest Hemingway, Dorothy Parker, and Mary McCarthy peopled by a starry cast led by Melanie Griffith, Elizabeth McGovern, Andie MacDowell, Molly Ringwald, Kyra Sedgwick, Beau Bridges, Ray Liotta, James Woods, and Peter Weller.

I. C. RAPOPORT

Movie: *Thou Shalt Not Kill* (1982)

Rapoport was essentially a writer whose TV movies in that capacity include a pair of 1983 fact-based teleplays, *Living Proof: The Hank Williams Jr. Story* with Richard Thomas and *Cook & Peary: The Race to the Pole* with Richard Chamberlain and Rod Steiger. In *Thou Shalt Not Kill*, based on a script by Lonne Elder III, Lee Grant played a lawyer defending a young man of two murders, backed by a nice cast: Diana Scarwid, Robert Culp, James Keach, Scott Marlowe, Robert Englund, Lane Smith, Albert Salmi, and Michael C. Gwynn.

HARRY RASKY
b. May 9, 1928, Toronto, Ontario, Canada; d. April 9, 2007, Toronto, Ontario, Canada

Special: *Upon This Rock* (1970, aka *Return to Lochaver*)

An acclaimed documentary filmmaker, Rasky was nominated for an Academy Award for *Homage to Chagall: The Colours of Love* (1977). He has directed and produced documentaries on Arthur Miller, Tennessee Williams, Eleanor Roosevelt, and others. *Upon This Rock* starred Dirk Bogarde, Ralph Richardson, Orson Welles, and Edith Evans as Queen Christina.

FRED OLEN RAY
b. September 10, 1954, Wellston, Ohio

Movies: *Nuclear Hurricane* (2007), *Girl with the Sex-Ray Eyes* (2007), *An Accidental Christmas* (2007)

Olen Ray has directed nearly 100 low-budget features, mostly soft-core porn, often with "Bikini" in the title, often straight to video, such as *Bikini Drive-In* (1995) and *Bikini Girls from the Lost Planet* (2006). *An Accidental Christmas* was an exception, a Lifetime lark with Cynthia Gibb and Jason Connery.

MICHAEL REDGRAVE
b. March 20, 1908, Bristol, Gloucester, England; d. March 21, 1985, Denham, Buckinghamshire, England

***Omnibus*:** *She Stoops to Conquer* (1955, co-directed with Eliot Silverstein)

One of the great actors of the English theatre and the father of Vanessa, Lynn, and Corin Redgrave (and grandfather of Natasha Richardson, Joely Richardson, and Jemma Redgrave), Sir Michael was nominated for an Academy Award for *Mourning Becomes Electra* (1947) and a Tony Award for *Tiger at the Gates* (1956). His films include *The Lady Vanishes* (1938), *Mr. Arkadin* (1955), and *The Hill* (1965). For *She Stoops to Conquer*, Redgrave had blocked out the play and Silverstein called the camera shots for a live broadcast from New York. Redgrave starred with Barbara Jefford, Hermione Gingold, and Walter Fitzgerald.

PEYTON REED
b. July 3, 1964, Raleigh, North Carolina

Movies: *The Computer Wore Tennis Shoes* (1995), *The Love Bug* (1997), *Bad Haircut* (2001)

A former actor and sometimes writer, Reed directed documentary shorts on the *Back to the Future* movies as well as on *Forrest Gump*, and episodes of *The High Life*, *Mr. Show with Bob and David*, *The Weird Al Show*, and *Grosse Point*. He directed the successful features *Bring It On* (2000), *Down with Love* (2003), and *The Break-Up* (2006). Reed's first two TV movies were Disney retreads

of pre-sold titles. *Bad Haircut* was the adaptation of a Tom Perrotta novel.

CHRISTOPHER REEVE
b. September 25, 1952, New York City; d. October 10, 2004, Mount Kisco, New York

Movies: *In the Gloaming* (1997), *The Brooke Ellison Story* (2004)

Reeve soared to prominence in Richard Donner's *Superman* (1978) and its sequels, and starred in Sidney Lumet's *Deathtrap* (1982), James Ivory's *The Bostonians* (1984) and *The Remains of the Day* (1993), Jerry Schatzberg's *Street Smart* (1987), John Carpenter's *Village of the Damned* (1995), and films directed by David Greene, Frank Perry, Jeannot Szwarc, Jack Gold, and others. In 1995, Reeve suffered an equestrian accident that left him a quadriplegic. His significant role in a wheelchair was as the protagonist in *Rear Window* (1998), Jeff Bleckner's reconstitution of the 1954 Alfred Hitchcock classic.

In the Gloaming was simple in story, with a dying AIDS patient returning to the comfort of his mother, but complex in human and familial issues. Reeve cast Glenn Close and Robert Sean Leonard, and directed them with great care. David Strathairn, Bridget Fonda, and Whoopi Goldberg co-starred. The piece was nominated for five Emmy Awards, including for outstanding movie, director, Close, Fonda, and cinematographer Frederick Elmes. It won CableACE honors for best special, Close, composer Dave Grusin, and writer Will Scheffer.

Reeve was no doubt the best director for *The Brooke Ellison Story*, about a girl who suffered an accident and becomes a quadriplegic. Lacey Chabert delivered an exceptional performance. Mary Elizabeth Mastrantonio played her mother. Reeve received a Directors Guild of America Award nomination for his work. Reeve also co-directed the feature *Everyone's Hero* (2006).

JACK REGAS

Movie: *It's a Bird, It's a Plane, It's Superman!* (1975, aka *Superman the Musical*)

Regas directed episodes of *Electra Woman and Dyna-Girl*, *The Bay City Rollers Show*, *Dance Fever*, and *Foul-ups, Bleeps & Blunders*. Regas's movie is based on the Off-Broadway comic musical in which Clark Kent and his superhero alter ego have image problems. Aired by ABC, it starred David Wilson with Lesley Ann Warren (Lois Lane), Allen Ludden (Perry White), Kenneth Mars, Loretta Swit, Harvey Lembeck, Geoffrey Horne, Al Molinaro, and David Wayne.

ALISTAIR REID
b. July 21, 1939, Edinburgh, Scotland

***Play for Today*:** *Three's One* (1973)
***American Playhouse*:** *The Files on Jill Hatch* (1983, mini), *Tales of the City* (1993, mini, aka *Armistead Maupin's Tales of the City*)
Movies/Miniseries: *Six Faces* (1972, mini), *South Riding* (1974, mini, co-directed with James Ormerod), *The Flight of the Heron* (1976, mini), *Emily* (1977), *Artemis 81* (1981), *Dr. Jekyll and Mr. Hyde* (1981), *The Secret Servant* (1984, mini), *The Houseman's Tale* (1987, mini), *Traffik* (1989, mini), *Selling Hitler* (1991, mini), *Teamster Boss: The Jackie Presser Story* (1992), *Nostromo* (1997, mini, aka *Joseph Conrad's Nostromo*)

The undervalued Reid provided the cult miniseries *Traffik*, which inspired the Stephen Soderbergh feature, *Traffic* (2000), as well as the *Tales of the City* franchise, which usually has had no room to accommodate authorial identity beyond its in-the-title source novel's author, Armistead Maupin.

Reid's early features include the scandalous *Baby Love* (1968), about a promiscuous 15-year-old girl who uses her wiles for revenge, *The Night Digger* (1971) with Patricia Neal, and *Something to Hide* (1972) with Peter Finch. Reid's series work includes episodes of *Half Hour Story*, *Gangsters*, *Hazell*, *Tales of the Unexpected*, *Intrigues*, and *Inspector Morse*.

Six Faces was about a businessman who presents different personalities to different clients, allowing Kenneth More an acting smorgasbord. *Three's One* starred Hywel Bennett in a Penelope Mortimer story. *South Riding* was the 13-hour adaptation of Winifred Holtby's standard, starring Nigel Davenport, Dorothy Tutin, Hermione Baddeley, and Judi Bowker. Bennett was also the focal point in *Artemis 81*, about a writer who uncovers a universal battle of good vs. evil, encompassing Daniel Day-Lewis as a student and Ingrid Pitt as a "Hitchcock blonde."

Reid's attempt at Robert Louis Stevenson's *Jekyll/Hyde* story turned on the performance of David Hemmings as the tortured, split-personality murderer. In the vicinity were Lisa Harrow, Diana Dors, Ian Bannen, Desmond Llewllyn, Leo McKern, Gretchen Franklin, and David Swift.

The Files on Jill Hatch tackled a forgotten issue of World War II—that of African American U.S. servicemen stationed in Great Britain during the war and the babies they left behind with Englishwomen. Cassandra Murray starred as the young Jill, with Penny Johnson as Jill 40 years later. Gloria Foster, Joe Morton, and Lynne Thigpen co-starred for Reid. Kenneth Cavendar wrote the piece, which was superbly acted by Murray and photographed by Remi Adefarasin.

Traffik followed major threads in the fabric of international heroin production and distribution. Reid's 315-minute, globe-sprawling tale was pulled tight by his directorial reins to shed light on how, why, and with what resources the ruthless illegal drug trade operates. Bill Paterson, Lindsay Duncan, Jamal Shah, and Talat Hussein led a superb cast, including Linda Bassett, Julia Ormond, and Fritz Muller-Scherz. Simon Moore researched and wrote *Traffik*, which won three of six nominations (one for best drama series) from the British Academy of Film and TV Arts. Cinematographer Clive Tickner's crew shot the production on actual locations.

Selling Hitler told of the actual fraud positing the existence of Adolf Hitler's personal diaries. Howard Schuman adapted Robert Harris's book about Konrad "Conny" Fischer (Alexei Sayle), who wrote and passed for real in 1981 forgeries of the supposed diaries to the German-based *Stern* magazine as well as *The Times of London* and eminent historians—all of whom bought the ruse. Jonathan Pryce played *Stern* reporter Gerd Heidemann. Alison Doody, Alison Steadman, and Tom Baker co-starred with Alan Bennett as historian Hugh Trevor-Roper.

Teamsters Boss was the biographical story of Jackie Presser, the successor to Jimmy Hoffa, and his ascendancy within the notorious truckers' union. Brian Dennehy starred in one of the most creatively cast HBO films, co-starring Jeff Daniels, Maria Conchita Alonso, Eli Wallach, Henderson Forsythe, Donald Moffat, Robert Prosky, Tony Lo Bianco, Brad Sullivan, and Kate Reid. Abby Mann adapted James Neff's book into this succinct presentation.

Life among quirky San Francisco denizens comprised *Tales of the City*, which was a stepping stone in TV's portrayal of the gay community. Reid's knack for casting was uncanny, and this six-part epic benefits greatly from the work of Olympia Dukakis, Ian McKellan, Chloe Webb, Donald Moffat, Parker Posey, Laura Linney, Rod Steiger, Nina Foch, McLean Stevenson, Paul Dooley, Paul Bartel, Mary Kay Place, Lance Loud, Edie Adams, Robert Downey Sr., Country Joe McDonald, and others. *Tales of the City* won Emmy Awards for outstanding miniseries and for adapter Richard Kramer. Dukakis and the costumes were nominated for BAFTA Awards, and the show won a Peabody Award. *More Tales of the City* (1998) and *Further Tales of the City* (2001) were both directed by Pierre Gang.

Nostromo was Joseph Conrad's epic tale of a wharf foreman in a South American port. Reid filmed it at Cartagena, Colombia, with an international cast headed by Claudio Amendola in the title role, with Albert Finney, Claudia Cardinale, Brian Dennehy, Joaquim de Almeida, Lotharire Bluteau, and Colin Firth.

JEFF REINER

Movies: *Catch Me if You Can* (1998, aka *Hide and Seek*, aka *Deadly Game*), *The Darklings* (1999), *Evolution's Child* (1999), *The Huntress* (2000), *Personally Yours* (2000), *Another Day* (2001), *The Real World Movie: The Lost Season* (2002), *Columbo: Columbo Likes the Nightlife* (2003), *Caught in the Act* (2004)

Reiner directed the low-budget features *Blood and Concrete* (1991), *Trouble Bound* (1993), and *Serpent's Lair* (1995), as well as episodes of *Mighty Morphin Power Rangers*, *The Marshal*, and *The Sentinel*.

In *Catch Me if You Can*, Tim Matheson plays a cop with the luckless responsibility of protecting a thoroughly obnoxious 12-year-old witness, well-played by Ryan de Boer. In *The Darklings*, which attracted the participation of Martin Sheen, Suzanne Sommers, Tippi Hedrin, and Timothy Busfield, de Boer is center-stage as one of three brats who believe the guy across the street has murdered his wife. *The Huntress* was the pilot film for a short-lived series starring Annette O'Toole and Aleska Palladino as mom-and-daughter bounty hunters, mixing it up in the kick-off film with the likes of Luis Guzman, Craig T. Nelson, and James Remar.

Personally Yours stars Valerie Bertinelli as a separated mom whose kids scheme to create a singles ad for their father (Jeffrey Nordling) to respond to his "perfect match"—her. *In Another Day*, Shannen Doherty mysteriously wakes up a few days before her husband's death years ago in a fire. *The Real World Movie* features the plot of a psychotic fan who never made the cut on a reality show who kidnaps the cast and puts them in a house wired to explode. Lauren Holly starred as a private detective who catches her own husband in *Caught in the Act*.

DEBORAH REINISCH

American Playhouse*: *Ask Me Again (1989)
Movies: *Caught in the Act* (1993), *Chance of a Lifetime* (1998)

Reinisch directed episodes of *thirtysomething*, *Sisters*, *Earth 2*, and *Early Edition*.

Ask Me Again was adapted from Laurie Colwin's novel, *An Old-Fashioned Story*, about a mother (Cynthia Harris) and daughter (Leslie Hope) with differing ideas of who would be the perfect mate for the younger woman. Also for *American Playhouse*, Reinisch directed the hour-long adaptation of Terrence McNally's *Andre's Mother*, about three days in the aftermath of a man's death from AIDS, starring Sada Thompson, Richard Thomas, and Sylvia Sidney.

Caught in the Act, based on a clever Ken Hixon story, stars Gregory Harrison as a broke actor who finds $10 million in his bank account—a mystery involving Patricia Clarkson, Kevin Tighe, and Leslie Hope. *Chance of a Lifetime* was a caper that paired John Ritter with Katy Sagal.

ALLEN REISNER
b. 1924, New York City; d. April 8, 2004

Playhouse 90*: *Reunion (1958), *The Gentleman from Seventh Avenue* (1958)
Movies/Miniseries: *Your Money or Your Wife* (1972), *Captains and the Kings* (1976, mini, co-directed with Douglas Heyes), *Mary Jane Harper Cried Last Night* (1977), *Cops and Robin* (1978), *The Love Tapes* (1980)

Reisner worked regularly in episodic TV since at least 1954, particularly on *Climax!*, *The Twilight Zone*, *Route 66*, *Ben Casey*, *Mannix*, *Branded*, *I Spy*, *High Chaparral*, *The Green Hornet*, *Cannon*, *Night Gallery*, *The Interns*, *Kojak*, *City of Angels*, *Airwolf*, and others. Reisner directed two features, the frontier drama *All Mine to Give* (1957) with Glynis Johns, and *St. Louis Blues* (1958) with Nat King Cole starring as jazzman W. C. Handy.

Reunion was the adaptation of Merle Miller's novel starring Hugh O'Brian, Frances Farmer, Dane Clark, and Martha Hyer. *The Gentleman from Seventh Avenue*, Reisner's one other *Playhouse 90* installment, starred Robert Alda, Patricia Neal, Sylvia Sidney, and Walter Slezak.

Your Money or Your Wife was a TV-insider black comedy, from the mind of JP Miller. Ted Bessell starred as Miller's alter ego, a TV writer who creates a kidnap plot for his show, then puts it into actual motion when the star (Elizabeth Ashley) jeopardizes everyone's career connected with her show when she decides to marry the sponsor. Jack Cassidy co-starred with Betsy von Furstenberg, Dick Peabody, Alfred Drake, and Alexander Cort as the director.

Captains and the Kings was a massive undertaking, the nine-part adaptation of Taylor Caldwell's novel of the nineteenth-century Irish American experience by co-director Douglas Heyes. The miniseries was a significant success in the ushering in of the miniseries era in TV history. It received eight Emmy Award nominations and won for Ric Waite's cinematography and Patty Duke's performance. It was also nominated for best limited series (produced by Roy Huggins) and the performances by lead Richard Johnson and Jane Seymour and Charles Durning. The big cast included Vic Morrow, Perry King, Blair Brown, Celeste Holm, Burl Ives, John Carradine, John Houseman, Neville Brand, Ford Rainey, et al.

Mary Jane Harper Cried Last Night looked at the cause-and-effect situations around the neglect and abuse of a child, mostly by her mentally unfit mother, played by Susan Dey. In *Cops and Robin*, Ernest Borgnine played a beat cop who is teamed with an android partner (Michael Shannon). In *The Love Tapes*, Michael Constantine runs a videotape dating service, which tangles up Martin Balsam, Mariette Hartley, Loretta Swit, Arte Johnson, and Jan Smithers.

NORMAN RENÉ
b. 1951; d. May 24, 1996, New York City

American Playhouse*: *Blue Window (1987)

René directed the theatrical films made from Craig Lucas plays, including *Longtime Companion* (1990), *Prelude to a Kiss* (1992), and *Reckless* (1995). Like *Longtime Companion*, *Blue Window* was a Lucas play adapted and produced under the auspices of *American Playhouse*. It concerned New Yorkers sniping at a Sunday night dinner party. The cast included Randy Danson, Matt Craven, Margo Skinner, Brad O'Hare, Larry Joshua, and Jane Galloway.

NICHOLAS (NICK) RENTON
b. December 10, 1946, Klagenfurt, Austria

Play for Today*: *Floating Off (1983), *First Love* (1983)
Movies/Miniseries: *The Sidmouth Letters* (1982), *Lizzie's Pictures* (1987, mini), *After the War* (1989, mini, co-directed with Michael Cox, John Glenister, John Madden), *Do Not Disturb* (1991), *Murder in Eden* (1991, mini), *Underbelly* (1992), *A Landing on the Sun* (1994), *The Ebb-Tide* (1998), *Far from the Madding Crowd* (1998, mini), *Wives and Daughters* (1999, mini), *The Russian Bride* (2001), *Night Flight* (2002), *Bait* (2002), *Uncle Adolf* (2005), *A Room with a View* (2007), *Who Gets the Dog?* (2007)

Among Renton's series work are episodes of *Hamish Macbeth* and *Jericho*. Lisa Harrow and Robert Stephens starred in *Lizzie's Pictures*. Frances Barber and Peter Capaldi star as a couple who decide to conduct a group investigation of the supposedly haunted hometown of a writer of supernatural tales in *Do Not Disturb*, with, of course, the resultant disturbances. In *Murder in Eden*, a pub owner kills his bartender, then receives a strange visitor; Ian Bannen, Colin Firth, Tara MacGowran, and Alun Armstrong are involved. A 20-year-old mysterious-death case is reopened by Robert Glenister in *A Landing on the Sun*. Robbie Coltrane, as a down-on-

his-luck sea captain, is dealt all the wrong cards in *The Ebb-Tide*—a bad vessel, oddball crew, and a mysterious cargo in the hold.

Far from the Madding Crowd, which was aired in the U.S. on *Masterpiece Theatre*, was a sumptuous remake of the Thomas Hardy novel, starring Paloma Baeza as Bathsheba, who had been famously played in John Schlesinger's 1968 feature by Julie Christie. Philomena McDonagh adapted the book about a stunningly beautiful heroine and the love for her that consumes three men. Co-starring were Nigel Terry, Jonathan Firth, and Nathaniel Parker. Of its three British Film and TV Arts Award nominations, the piece won for John Daly's striking cinematography.

Andrew Davies adapted Elizabeth Gaskell's novel of social standing and romantic intrigues, *Wives and Daughters*, for Renton, whose cast included Michael Gambon, Bill Paterson, Francesca Annis, Justine Waddell, Penelope Wilton, Barbara Flynn, Iain Glen, Ian Carmichael, Peter Copley, and Michael Bryant. *Wives and Daughters* won four of seven BAFTA nominations, including for Gambon for best actor. It was nominated for best drama series and best actress (Annis).

Renton again shared in the BAFTA nomination for best serial for *The Russian Bride*, in which an out-of-work actor (Douglas Hodge) insinuates himself into the household of a self-possessed tinkerer (Jason Watkins), his aging mother (Sheila Hancock), and the neglected title character (Lia Williams), who the mother has imported to marry the son and take care of him pending her own worldly departure. Hancock also received a BAFTA nomination.

Night Flight was a revisitation to the British World War II era of Lancaster bomber squadrons, with Christopher Plummer, Kenneth Cranham, Edward Woodward, and Barbara Flynn. In *Bait*, John Hurt plays a schemer who wants to use a girl (Rachel Stirling) who resembles his murdered daughter to ferret out the possible killer. *Uncle Adolf* portrays the relationship that Hitler (Ken Stott) supposedly had with his neice, Geli Raubal (Elaine Cassidy).

BURT REYNOLDS
b. February 11, 1936, Lansing, Michigan

Movies: *Die Laughing* (1990), *The Man from Left Field* (1993), *Hard Time* (1998)

One of the top box-office stars of the 1970s and 1980s, Reynolds was nominated for an Academy Award for his performance in *Boogie Nights* (1998). He won an Emmy Award in 1991 for his role in *Evening Shade* and was nominated for the role again in 1992. Reynolds was originally a stunt man, then character actor with roles in the series *Riverboat* and *Gunsmoke*. He starred in *Hawk*, and *Dan August*. Reynolds's features as an actor include *Deliverance* (1972), *The Longest Yard* (1974), *Lucky Lady* (1975), *Smokey and the Bandit* (1977), *Starting Over* (1979), *Cannonball Run* (1981), *Best Friends* (1982), *Striptease* (1996) and dozens more. He has acted in films directed by Robert Aldrich, Woody Allen, Don Siegel, Tom Gries, Sam Fuller, Peter Bogdanovich, Richard Benjamin, Jerry London, Ted Kotcheff, Buzz Kulik, Blake Edwards, John G. Avildsen, Hal Needham, Paul Wendkos, Colin Higgins, and many more. Reynolds directed on *Hawk* and *Evening Shade*, and helmed the features *Gator* (1976), *The End* (1978), *Sharkey's Machine* (1981), and *The Last Producer* (2000).

Die Laughing was one in a series of a dozen TV movies made throughout 1989 and 1990 that starred Reynolds as the Miami-based private detective B. L. Stryker. Ossie Davis and Rita Moreno also had recurring roles in the movies. In *Die Laughing*, Dana Ivey and Dom DeLuise also starred. In *The Man from Left Field*, Reynolds plays a homeless man who takes over a little league team. *Hard Time* is one of Reynolds's Logan McQueen adventures. In *Hard Time*, McQueen is framed for murder, then escapes from a maximum security prison.

GENE REYNOLDS
b. April 4, 1925, Cleveland, Ohio

***Great Performances*:** *Tales from the Hollywood Hills: Golden Land* (1987)
Movies: *In Defense of Kids* (1983), *Doing Life* (1986), *The Whereabouts of Jenny* (1991)

A child actor in films, a TV writer, and former Directors Guild of America president (1993–1997), Reynolds directed nearly exclusively in series TV, with longstanding connections to *Hogan's Heroes*, *M*A*S*H*, and *Lou Grant*. He also directed episodes of *77 Sunset Strip*, *My Three Sons*, *The Farmer's Daughter*, *F Troop*, *Mannix*, *The Duck Factory*, and *Touched by an Angel*.

Production-team members from *Lou Grant* collaborated with Reynolds on *In Defense of Kids*, a look inside legal aid for at-risk teens, with a solid central performance by Blythe Danner. *Doing Life* was about an actual "jailhouse lawyer," Jerry Rosenberg (Tony Danza), who maintained he was committing another robbery when the crime occurred for which he was convicted and sentenced—killing two policemen. *The Whereabouts of Jenny* starred Ed O'Neill as a husband and parent who is denied access to his wife and little daughter after the woman gets involved

with racketeers and is placed with the child in the federal witness protection program. Deborah Farentino, Mike Farrell, and Dan Hedaya co-starred.

MICHAEL RAY RHODES
b. July 11, 1945, Estherville, Iowa

Movies: *The Shooting* (1982), *The Fourth Wise Man* (1984), *Almost Grown* (1988, co-directed with David Chase), *Wolf* (1989, co-directed with Rod Holcomb, Bill Corcoran), *Equal Justice* (1990, co-directed with Thomas Carter, Bill Corcoran), *Babies* (1990), *Matters of the Heart* (1990), *The Killing Mind* (1991), *Reason for Living: The Jill Ireland Story* (1991), *In the Best Interests of the Children* (1992), *Seduction: Three Tales from the "Inner Sanctum"* (1992), *Visions of Murder* (1993), *Heidi* (1993), *Christy* (1994), *Not Our Son* (1995), *Shaughnessy* (1996), *Co-Ed Call Girl* (1996), *Entertaining Angels: The Dorothy Day Story* (1996)

Rhodes directed episodes of *Little House on the Prairie*, *China Beach*, *In the Heat of the Night*, *Star Trek: The Next Generation*, *Ned Blessing*, *So Weird*, *Beverly Hills 90210*, *Dark Angel*, and other series.

Lynn Redgrave received a Daytime Emmy Award nomination for best actress in a children's program for Rhodes's *The Shooting*. Rhodes directed the hour-long *The Juggler of Notre Dame* (1982), which won the Daytime Emmy for outstanding achievement in religious programming. *Safe Harbor* (1984), another religious program, produced by Paulist Productions, starred Joan Chen.

Martin Sheen portrayed *The Fourth Wise Man*, who spent his life looking for Jesus. Henry van Dyke's fiction was dramatized by Tom Fontana, and the cast included Alan Arkin, Charlie Sheen, Harold Gould, Sydney Penny, Ralph Bellamy, Lance Kerwin, James Farentino, and Eileen Brennan.

Babies explored the lives and mindsets of three women (Lindsay Wagner, Dinah Manoff, Marcy Walker), very close friends, whose passions are one: wanting to have children. In *Matters of the Heart*, Jane Seymour plays the much older world-class instructor of a young pianist (Christopher Gartin), who falls in love with him, causing a scandal. Stephanie Zimbalist is a former FBI agent-turned-Los Angeles cop facing sexual discrimination in *The Killing Mind*. Jill Clayburgh portrayed British actress Jill Ireland, whose battle with cancer was a blow to her world-renowned husband, action star Charles Bronson, portrayed by Lance Henrikson.

In the Best Interests of the Children was a hard look at the foster-care system starring Sarah Jessica Parker, Elizabeth Ashley, Lexi Randall, and Sally Struthers. Victoria Principal portrays four roles in the three-story omnibus piece *Seduction*. Barbara Eden starred in *Visions of Murder* as a therapist who has visions of an elusive patient's murder, reports them to police, then becomes a suspect in the story's actual homicide. For an umpteenth version of *Heidi*, Rhodes gathered a cast including Jason Robards, Jane Seymour, Sian Phillips, Lexi Randall, and Patricia Neal. Smallburg, Tennessee, in 1912 was no place for a young schoolteacher, but Kellie Martin's *Christy* endured in this pilot all the way to series status. Regular characters introduced in the pilot were played by Tess Harper, Tyne Daly, and Randall Batinkoff.

Not Our Son was a dramatization of responsibility superceding familial love, based on the actual case of Paul Keller, an arsonist who terrorized Seattle. Neil Patrick Harris starred as Keller, who was turned in to authorities by his brother. Gerald McRaney played the boys' father. *Shaughnessy* was a Louis L'Amour western with Matthew Settle and Liz Kozlowski. *Co-Ed Call Girl* was Tori Spelling. *Entertaining Angels* concerned Dorothy Day, an activist of the 1920s and 1930s. Moira Kelly invests the part with one of her best performances.

DAVID LOWELL RICH
b. August 31, 1923, New York City

***Playhouse 90*:** *Natchez* (1958)
***Hallmark Hall of Fame*:** *Thursday's Child* (1983)
Movies: *See How They Run* (1964), *Wings of Fire* (1967), *The Borgia Stick* (1967), *Rosie!* (1967), *Marcus Welby, M.D.* (1969), *The Mask of Sheba* (1970), *Berlin Affair* (1971), *The Sheriff* (1971), *Assignment: Munich* (1972), *Lieutenant Schuster's Wife* (1972), *All My Darling Daughters* (1972), *The Judge and Jake Wyler* (1972), *Set This Town on Fire* (1973), *Murder at 37,000 Feet* (1973), *Brock's Last Case* (1973), *Crime Club* (1973), *Beg, Borrow, or Steal* (1973), *Satan's School for Girls* (1973), *Runaway!* (1973, aka *The Frozen Passage*, aka *The Runaway Train*), *Death Race* (1973), *The Chadwick Family* (1974), *The Sex Symbol* (1974), *Aloha Means Goodbye* (1974), *The Daughters of Joshua Cabe Return* (1975), *Adventures of the Queen* (1975), *You Lie So Deep, My Love* (1975), *The Story of David* (1976, co-directed with Alex Segal), *Bridger* (1976), *The Secret Life of John Chapman* (1976), *SST: Death Flight* (1977, aka *SST: Disaster in the Sky*, aka *Flight of the Maiden*), *Ransom for Alice!* (1977), *Telethon* (1977), *The Defection of Simas Kudirka* (1978), *A Family Upside Down* (1978), *Little Women* (1978), *Nurse* (1980), *Enola Gay: The Man, the Mission, the Atomic Bomb* (1980), *The Fighter* (1983), *I Want to Live* (1983), *The Sky's No Limit* (1984), *His Mistress*

(1984), *The Hearst and Davies Affair* (1985), *Scandal Sheet* (1985), *The Defiant Ones* (1986), *Choices* (1986), *Convicted* (1986), *Infidelity* (1987)

Rich began directing TV regularly in 1950, and his assignments encompassed episodes of *The Big Town, Highway Patrol, M Squad, Wagon Train, Maverick, Naked City, Route 66, The Twilight Zone, Laredo,* and others. The brother of sitcom director John Rich (see below), David won an Emmy Award for his lone nomination for *The Defection of Simas Kudirka* (1978). He directed the features *Senior Prom* (1958), *Have Rocket, Will Travel* (1959), *Hey Boy! Hey Girl!* (1959), *Madame X* (1966), *The Plainsman* (1966), *Rosie!* (1967), *A Lovely Way to Die* (1968), *Three Guns for Texas* (1968), *Eye of the Cat* (1969), *Northeast of Seoul* (1972), *That Man Bolt* (1973, co-directed with Henry Levin), and *Chu Chu and the Philly Flash* (1981).

Rich's feature-length experience began on *Playhouse 90* with the Southern piece, *Natchez,* starring Macdonald Carey, Cliff Robertson, Felicia Farr, and Thomas Mitchell. Rich is significant in retrospect as the director of the very first made-for-TV movie, *See How They Run,* which aired on NBC on October 7, 1964. Billed as a TV event in the manner of a world feature-film premiere, it was a provocative chase thriller based by Michael Blankfort on his novel, *The Widow Makers,* about three children (Pamela Franklin, Jami Fields, Jackie Jones) pursued by syndicate hit men who have already murdered their father. John Forsythe starred with Senta Berger, Jane Wyatt, Leslie Neilsen, George Kennedy, and Franchot Tone.

The Borgia Stick contemplates what would happen in an average family that gets deeply involved with racketeers. The performers transcend the plot, with Don Murray and Inger Stevens as the couple, and Fritz Weaver, Barnard Hughes, Barry Nelson, and John Randolph involved in the extortion. The Rich show that fostered the most unpredictable success was the pilot movie, *Marcus Welby, M.D.,* which evolved into an ABC mainstay from 1969 to 1976, virtually reconstituting Robert Young into a bigger star than he had ever been, and performing a public-relations service for the medical establishment, which was beginning to feel the washout of the kindly old family physician image in the advent of insurance greed and soaring fees.

The director flourished through the movie-of-the-week era as one of the more reliable craftsman of the form. In 1973 alone, eight of his TV movies aired on the networks. The Euro-drab espionage and double dealing in *Berlin Affair* and *Assignment: Munich* could at any point have swapped some plot points, characters, alleyways, and the dour mugs of Darren McGavin with Richard Basehart, the respective stars. *The Sheriff* was an involving small-town drama as the black title lawman (Ossie Davis) and his white deputy (Kaz Garas) investigate a black co-ed's rape. *The Sheriff* and *Lieutenant Schuster's Wife,* starring Lee Grant as a military widow trying to clear her murdered husband's name, represented the level of quality that could be achieved in the movie-of-the-week era. Rich's films pushed the prescience of race relations and feminisim on network TV. Grant's role—as well as Suzanne Pleshette's in Rich's *Wings of Fire*—focused on inequalities facing women in male-dominated arenas, two decades before the woman-in-danger theme dominated cable noir.

Rich's movie-of-the-week specialties included revolving a young ensemble around a seasoned Hollywood star: Robert Young marrying off four girls in *The Daughters of Joshua Cabe,* Dan Dailey substituting in *The Daughters of Joshua Cabe Return,* Bette Davis running a private eye agency in *The Judge and Jake Wyler,* Richard Widmark investigating *Brock's Last Case,* Jo Van Fleet running *Satan's School for Girls,* and Fred MacMurray heading *The Chadwick Family*.

The popular *Airport*-style brand of group-jeopardy epic was exploited by Rich more times than any other filmmaker. Pending disaster on an enormous scale was the subject. Rich's initial flight was *The Horror at 37,000 Feet* with William Shatner aboard as a drunken former priest with a planeload of other familiarity: Chuck Connors, Buddy Ebsen, Roy Thinnis, Paul Winfield, France Nuyen, Tammy Grimes. *Runaway* took the same theme onto a brakeless train barreling down an icy mountainside track, with Ben Johnson steady under the engineer's hat, calming a trainload of skiers. Borrowing the shipboard bomb-threat plot from Richard Lester's *Juggernaut* (1974) and footage from Ronald Neame's *The Poseidon Adventure* (1972), Rich and *Poseidon* producer Irwin Allen used Robert Stack to fret through the suspense in *Adventures of the Queen*. Rich put another similar smorgasbord aloft again in *SST: Death Flight* featuring Lorne Greene, Season Hubley, Billy Crystal, Burgess Meredith, et al. The formula was applied again for *Telethon,* a behind-the-scenes look at the title event with a murder thrown in to wring excitement from Jill St. John, Lloyd Bridges, et al.

Beg, Borrow . . . or Steal put a slick sheen on the misfit-trio crime plot. This time a physically challenged troika is bent on museum robbery: Kent McCord minus sight, Mike Connors sans legs, and Michael Cole without hands—the casting twist being that all three were police series stars, here minus ethical fiber. Rich used *Ironside* co-stars Don Galloway and Barbara Anderson as a married couple on the rocks, with Angel Tompkins on the side, in the title-descriptive *You Lie So Deep My Love*. The freshest spin on Rich's crime dramas was found in *Ransom for Alice!,* starring Gil Gerard and Yvette

Mimieux as the law in 1890s Seattle searching for a kidnapped girl.

Death Race was a World War II, cat-and-mouse throwback item that put a twist on an old Humphrey Bogart film, Zoltan Korda's *Sahara* (1943), about the crew of a lone U.S. tank evading Rommel's Afrika Corps—a picture that helped secure a career for Lloyd Bridges. In Rich's update, Bridges has the Nazi tank commander's role, the desert is just as bleak, and the prey is a downed fighter plane that can maneuver through the dunes, but not take off. Doug McClure, Roy Thinnis, and Eric Braeden are around for Rich's prolonged game of pursuit.

The Defection of Simas Kudirka was certainly Rich's finest achievement. The title character was a Lithuanian sailor who jumped from a Soviet vessel in close proximity to a U.S. Coast Guard cutter in 1970, seeking asylum. But the Americans returned him to his craft, and he was imprisoned in the USSR. Rich showed an adeptness with this seaborne story and in relating the militarily political ramifications that left a black mark on the Coast Guard for accepting Kudirka initially. Only after it was discovered that his mother was born in New York was Kudirka allowed by both governments to emigrate to the United States. Alan Arkin offered one his most deeply felt performances as Kudirka. The show was nominated for five Emmy Awards and won for Rich's direction and John A. Martinelli's film editing. Also nominated were teleplay writer Bruce Feldman, composer David Shire, and Donald Pleasance. Martinelli also won an Eddie from the American Cinema Editors. Richard Jordan co-starred with Shirley Knight, George Dzundza, and John McMartin.

A Family Upside Down was a venture into old age issues, as a married couple in their seventies begins to depend more and more on their grown children. They acknowledged the deterioration of their mental faculties and physical abilities, and the offspring learn to cope. Writer Gerald Di Pago's characters are sharply drawn, with Fred Astaire and Helen Hayes excellent as the declining couple. Astaire won a Golden Globe for his performance, and four Emmy nominations resulted, for Hayes, Efrem Zimbalist Jr., Patty Duke, and cinematographer Joseph F. Biroc. Ford Rainey, Pat Crowley, and Miiko Taka co-starred.

Rich took on the Louisa May Alcott chestnut *Little Women*, top-lined by Susan Dey as Jo March and Meredith Baxter as her sister, Meg. Playing the elders were Greer Garson, making a rare late-career foray into TV, as well as Dorothy McGuire, Rich favorite Robert Young, and the ubiquitous William Schallert. William Shatner made an appearance with Eve Plum, Ann Dusenberry, and Cliff Potts. The 200-minute piece received a Golden Globe nomination for best TV movie, and it won an Emmy for Howard E. Johnson's art direction (Richard C. Goddard was the set decorator) and was nominated for Biroc's cinematography.

Connie Stevens's enthusiasm couldn't triumph over *The Sex Symbol*, Rich's fictional attempt to replay the Marilyn Monroe legend. *Nurse* was the pilot for a short-lived Michael Learned series. *Enola Gay* was a sturdy war movie about the bomber crew that dropped the first atomic bomb on Nagasaki, Japan, in World War II. Rich's straightforward outlay of events leads up to the fateful flight and its airborne details. Patrick Duffy, Billy Crystal, Kim Darby, and Henry Wilcoxin starred. Rob Lowe and Gena Rowlands received Golden Globe nominations for their performances in *Thursday's Child*, about a teen with a terminal heart condition in the days when transplants were very rare.

A Rich minispecialty became remaking the hits of 1958. The director retooled Robert Wise's *I Want to Live!* (1958), which won Susan Hayward an Academy Award. Using Lindsay Wagner as the California death-row inmate, Barbara Graham, Rich's film was instilled with the actress's natural sense of ingratiation. The supporting cast imparted some flavor: Harry Dean Stanton, Pamela Reed, Martin Balsam, Don Stroud, Barry Primus, Ellen Geer, Seymour Cassel. Then Rich also reconstituted Stanley Kramer's lesson in race relations, *The Defiant Ones* (1958), by pairing Carl Weathers with Robert Urich as antagonistic inmates who escape a Southern chain gang shackled together.

Rich was used to revisiting the past. The same basic theme of a woman in male-dominated aviation that afflicted Suzanne Pleshette in *Wings of Fire* was broadened to three women and into space as Anne Archer, Sharon Gless, and Dee Wallace (Stone) portrayed the first female astronauts in *The Sky's the Limit*.

A trio of Rich sunset projects pulled reposing lions out of their cages. The director put Robert Mitchum through the paces as legendary newspaper magnate William Randolph Hearst in *The Hearst and Davies Affair*, with Virginia Madsen as film star Marion Davies. Rich surrounded Burt Lancaster with a game crew of muckrakers (Urich, Pamela Reed, et al.) in *Scandal Sheet*. He got George C. Scott to inventory the spectrum of introspection in *Choices* as a retired judge who has opposed abortion, and now faces pregnancies by both his teenage daughter (Melissa Gilbert) and a second wife (Jacqueline Bisset) who is much younger than him.

A hard-working problem solver on familiar material, an efficient craftsman with pilot movies, and an occasional achiever with unusual material like *A Family Upside Down*, Rich consistently showed lucidity of storytelling that was above the norm. Like Paul Wendkos and a few others, he was a throwback to those at the helm

in the old studio days, when the best assembly-line directors gave each of his assignments in all genres the same levels of polish and believability.

JOHN RICH
b. July 6, 1925, New York City

Special: *Clarence Darrow* (1974, aka *Henry Fonda as Clarence Darrow*)

Rich's considerable reputation in the medium is for sitcoms and their pilots, and he won Emmys for directing *The Dick Van Dyke Show* and *All in the Family*, on which he was a prime collaborating force (picking up a third Emmy for producing). He directed five films produced by Hal B. Wallis, including the Elvis Presley vehicles *Roustabout* (1964) and *Easy Come, Easy Go* (1967).

Clarence Darrow, in which Henry Fonda repeated his one-man stage triumph as the famous trial attorney, was made all the more remarkable as one of the best shows of its year via Rich's unobtrusive cuts and techniques. *Clarence Darrow* remains one of the great one-man shows of Broadway and TV. Rich is the younger brother of the late director David Lowell Rich (above).

DAVID RICHARDS

***ShakespeaRetold*:** *The Taming of the Shrew* (2005)
Movies: *Kiss and Tell* (1996), *Reckless* (1997, mini, co-directed with Sarah Harding), *Reckless: The Sequel* (1998, aka *Reckless: The Movie*), *This Is Personal: The Hunt for the Yorkshire Ripper* (2000), *Hero of the Hour* (2000), *Red Cap* (2001), *Messiah 2: Vengeance Is Mine* (2002), *Alibi* (2003), *In Denial of Murder* (2004), *Perfect Day: The Wedding* (2005), *Empathy* (2007), *Little Devil* (2007)

Robson Green and Francesca Annis reenacted the younger man/older woman scenario in *Reckless*. *This Is Personal* is a police procedural concerning one of Britain's most famous murder cases.

LLOYD RICHARDS
b. June 29, 1919, Toronto, Canada; d. June 29, 2006, New York City

***Visions*:** *Gold Watch* (1976), *Freeman* (1977)
***American Playhouse*:** *Medal of Honor Rag* (1982)
***Hallmark Hall of Fame*:** *The Piano Lesson* (1995)
Miniseries: *Roots: The Next Generations* (1979, mini, co-directed with Georg Stanford Brown, Charles S. Dubin, John Erman)
Special: *Paul Robeson* (1979)

Lloyd Richards won the Tony Award for best director for August Wilson's *Fences* (1987) with James Earl Jones, and was nominated for Lorraine Hansberry's *A Raisin in the Sun* (1960) and the Wilson plays *Joe Turner's Come and Gone* (1988), *The Piano Lesson* (1990), and *Seven Guitars* (1996). In the 1950s, Richards appeared on installments of *Studio One*, *Lux Video Theatre*, *Philco Television Playhouse*, and other anthologies, including the *Hallmark Hall of Fame* presentation of George Schaefer's *The Little Foxes* (1956). Richards directed on *Wide World of Entertainment* and *You Are There*, shepherding pieces on black abolition activist and ex-slave Harriet Tubman as well as Galileo Galilei. Richards was a pioneer of African Americans on TV and a presenter of material for all audiences.

The adaptation of a Philip Hayes Dean play, *Freeman* starred Dick Anthony Williams in a strong performance as an angry failed political candidate in Michigan who's always railing to his pal, a physician, Rex (Louis Gossett Jr.), about the so-called oppression of the nameless, faceless "the man." Also for PBS, Richards presided over Jones's masterstrokes in the actor's robust one-man performance as Robeson, recounting via Dean's play, the major events in the big-style life of the dynamic singer, actor, athlete, and lawyer. *Medal of Honor Rag* was also an intimate character study, this time between two people as a Vietnam War veteran and recipient of the Medal of Honor (Damien Leake) reveals to a psychiatrist (Hector Elizondo) that he can't fit into society and, in fact, is predisposed to robbery.

The Piano Lesson was a terrific production, sharpened by Richards and given flight by some of his Broadway cast members, including Charles S. Dutton, who plays Boy Willie, returned to Pittsburgh's Hill District from Mississippi, upsetting the family by trying to convince the stubborn Berneice that they should sell their valuable upright piano and buy a plot of farmland in the delta, where their grandfather toiled as a slave several generations ago. It is the first adaptation of the August Wilson canon, and can stand as a capstone to Richards's significant career.

DON RICHARDSON
b. April 30, 1918, New York City; d. January 10, 1996, Los Angeles

Play of the Week (New York)**:** *The World of Sholom Aleichem* (1959), *Lullaby* (1960), *Don Juan in Hell* (1960)
***DuPont Show of the Month*:** *Men in White* (1960)

Richardson directed on *The Elgin Hour*, *Bonanza*, *Margie*, *Sam Benedict*, *The Munsters*, *Get Smart*, *Lancer*,

Vacation Playhouse, *High Chaparral*, *Mission: Impossible*, and *One Day at a Time*.

Richardson was one of the few directors to helm more than a pair of *Play of the Week* productions. *The World of Sholom Aleicheim* consisted of several dramatizations of the writer's stories featuring an ensemble including Lee Grant, Gertrude Berg, Jack Gilford, Zero Mostel, Charlotte Rae, Morris Carnovsky, Sam Levene, and Nancy Walker. *Lullaby* starred the husband-and-wife team of Eli Wallach and Anne Jackson in the Don Appell play. And *Don Juan in Hell* was adapted from Act 3 of George Bernard Shaw's *Man and Superman*, starring George C. Scott, Siobhan McKenna, Dennis King, and Hurd Hatfield. *Men in White* was Sidney Kingley's chestnut about surgeons, resuscitated by writers Jacqueline Babbin and Audrey Gellin. Richardson cast Richard Basehart, Lee J. Cobb, and Dina Merrill.

TONY RICHARDSON
b. Cecil Antonio Richardson, June 5, 1928, Shipley, Yorkshire, England; d. November 14, 1991, Los Angeles

Movies: *Penalty Phase* (1986), *Beryl Markham: A Shadow on the Sun* (1988), *Women and Men: Stories of Seduction* (1990, co-directed with Frederic Raphael and Ken Russell), *The Phantom of the Opera* (1990)
Specials: *Othello* (1955), *A Subject of Scandal and Concern* (1960), *A Death in Canaan* (1978)

Richardson was at the forefront of the British New Wave period of the 1960s, directing the "kitchen sink" dramas *Look Back in Anger* (1958) with Richard Burton, *The Entertainer* (1960) with Laurence Olivier, *A Taste of Honey* (1961), *The Loneliness of the Long Distance Runner* (1962), and the bawdy Academy Award–winning Best Picture *Tom Jones* (1963). Richardson's features also include *The Loved One* (1965), *The Sailor from Gibraltar* (1967), *The Charge of the Light Brigade* (1968), *Hamlet* (1969) with Nicol Williamson, *A Delicate Balance* (1973) with Katharine Hepburn, *The Border* (1980) with Jack Nicholson, *The Hotel New Hampshire* (1984), and *Blue Sky* (1984), for which Jessica Lange won the Oscar for Best Actress. Richardson won Oscars for directing and producing *Tom Jones*. He won British Academy of Film and TV Arts Awards for writing and producing *A Taste of Honey*, featuring Rita Tushingham. Richardson was married to Vanessa Redgrave in the 1960s, and the union produced actresses Natasha Richardson and Joely Richardson.

Tony Richardson's *Othello* starred Gordon Heath as the self-tormented warrior, and Paul Rogers as Iago, Betsy Blair as Bianca, Rosemary Harris as Desdemona, and Daphne Anderson as Emilia. This production marked the first time that an African American actor played Othello on screen. *A Subject of Scandal and Concern* reunited the troika of creative talents from *Look Back in Anger*—Richardson, Burton, and playwright John Osborne—to elucidate the actual story of John George Holyoake, the last man in England to be tried on the charge of blasphemy. The Victorian-era case against Holyoake, a major scandal, was based on his public pronouncements of his own atheism. Rachel Roberts played Holyoake's wife.

Richardson returned to the small screen two decades later for a fact-based CBS special, *A Death in Canaan*, which received a single Emmy Award nomination, for outstanding special. Based by teleplay writers Spencer Eastman and Thomas Thompson on Joan Barthel's nonfiction book, the film follows the Connecticut investigation of teenager Peter Reilly for the savage murder of his mother. Paul Clemens starred as Reilly in this fascinating presentation. Richardson's community profile examined how the townspeople sided with the boy even as the evidence suggested he was guilty. Stefanie Powers played Barthel, supported by Brian Dennehy, Charles Haid, Kenneth McMillian, Tom Atkins, and Conchata Ferrell.

Penalty Phase starred Peter Strauss as a judge who wrestles with his conscience on whether to declare a mistrial on a technicality that he discovers in the case of a mass murderer, who would go free, tainting the judge's own reputation. Stefanie Powers delivered one of her more inspiring performances as East African–bred aviatrix Beryl Markham in *A Shadow on the Sun*, which featured Trevor Eve as Denys Finch Hatten, Brian Cox, and Claire Bloom.

Richardson's *The Phantom of the Opera* used Charles Dance in the title role, with Burt Lancaster as Carriere, Ian Richardson, Teri Polo, and Jean-Pierre Cassel. Very well decked out for Arthur Kopit's adaptation of his play, the show won two of the five Emmys for which it was nominated, all of them for the stylish look. The show and Lancaster received Golden Globe nominations.

THOMAS (TOM) RICKMAN
b. Kentucky

Movie: *A Mother's Fight for Justice* (2001, aka *Crash Course*)

Rickman won a Writers Guild of America Award for Mick Jackson's *Tuesdays with Morrie* (1999). He received an Academy Award nomination for writing Michael Apted's *Coal Miner's Daughter* (1980), and Emmy nominations for writing Frank Pierson's *Truman* (1995)

and Robert Allan Ackerman's *The Reagans* (2003). Rickman wrote the screenplays for the features *Kansas City Bomber* (1972), *The Laughing Policeman* (1972), *The White Dawn* (1974), *Hooper* (1978), and *Everybody's All American* (1988). Rickman wrote the teleplays for Fielder Cook's *The Hands of Cormac Joyce* (1972), Glenn Jordan's *Delta County, USA* (1977), and Chuck Russell's *Bless the Child* (2000). Rickman also wrote and directed the feature *The River Rat* (1984) starring Tommy Lee Jones.

A Mother's Fight for Justice was one of TV's better and more realistic examinations of a family that learns to cope when a child is critically injured in a drunk-driver accident. Meredith Baxter, Eric Lively, and Alan Rosenberg deliver excellent portrayals as the Stone family.

MARY RIDGE
d. September 2000

***Wednesday Play*:** *The Bond* (1965)

Ridge was a production assistant throughout the run of *Theatre 625*. She then directed episodes of *Z Cars*, *Thirty-Minute Theatre*, *Dixon of Dock Green*, *Blake's 7*, *Doctor Who*, and *The District Nurse*. She is perhaps best remembered as a producer on *The Duchess of Duke Street*.

The Bond, which aired in America on *NET Playhouse* under the umbrella title of *A Generation of Leaves*, was a generation gap study starring Hannah Gordon, Barry Lowe, and William Marlowe.

GORDON RIGSBY
b. October 7, 1897, Los Angeles; d. unknown

***Ford Startim*:** *My Three Angels* (1959, co-directed with Bretaigne Windust)
***ABC Theatre*:** *A Moon for the Misbegotten* (1975, co-directed with Jose Quintero)
***Hallmark Hall of Fame*:** *Mister Lincoln* (1981), *Dear Liar* (1981)

An actor on soap operas and other shows, Rigsby had recurring roles on *The Guiding Light* and *Secret Storm*. Rigsby also acted in *The Waltons* and in Woody Allen's *Husbands and Wives (*1992). Rigsby was John Frankenheimer's assistant director on *A Turn of the Screw* (1959) on *Ford Startime*. Rigsby also directed episodes of the series *Three Steps to Heaven* and *One Life to Live*.

Rigsby received an Emmy Award nomination, shared with Jose Quintero, for *A Moon for the Misbegotten*, a stagy yet faithful adaptation of Eugene O'Neill's play based on the playwright's older brother, Jamie. Jason Robards, Colleen Dewhurst, and Ed Flanders delivered memorable performances as Rigsby facilitated stage director Quintero's blocking with technical expertise.

Both of Rigsby's *Hallmark Hall of Fame* presentations relied almost totally on actors. The austere productions of Herbert Mitgang's play *Mister Lincoln* and Jerome Kilty's *Dear Liar* were both wonderfully acted. Roy Dotrice portrayed Abraham Lincoln through moments of crises, sorrow, and triumph in a one-man show that took the statesman from his personal condemnation of slavery through the Gettysburg Address. George C. Scott was host for the show. *Dear Liar* was the presentation of the letters in drama form exchanged by George Bernard Shaw and Mrs. Patrick Campbell, the actress for whom the playwright wrote *Pygmalion* and the character of Eliza Doolittle. Edward Herrmann and Jane Alexander played the duo.

THOMAS L. RILEY

Dramas/Comedies: *When We Are Married* (1940), *Blind Alley* (1941)

Riley directed these experimental telecasts from Broadway productions. *When We Are Married* was a J. B. Priestley play produced by RCA-NBC starring Alison Skipworth, Estelle Winwood, and Tom Powers. *Blind Alley* was by James Warwick, produced by WNBT and featuring Maurice Wells and Katharine Warren.

CYRIL RITCHARD
b. December 1, 1897, Sydney, New South Wales, Australia; d. December 18, 1977, Chicago, Illinois

***Omnibus*:** *The Merry Widow* (1954), *La Perichole* (1958, co-directed with Richard Dunlap)

A legendary musical star who took great pride in his stage villains, Ritchard won a Tony Award as Captain Hook opposite Mary Martin in *Peter Pan* (1955). He was also nominated for best actor for *A Visit to a Small Planet* (1957), for best actor and director for *The Pleasure of His Company* (1959), and best actor in *The Roar of the Greasepaint, the Smell of the Crowd* (1965). Ritchard was ubiquitous on early TV and his characters included Pontius Pilate and Ebenezer Scrooge.

The Merry Widow and *La Perichole* marked two of the occasions when *Omnibus* gave over the full 90 minutes to one offering. Ritchard's musical cast for *The Merry Widow* included Patrice Munsel, Martyn Green, Dorothy Coulter, and Theodore Uppman. Ritchard, Uppman, and Laura Hurley were the primary performers in the latter, an English adaptation of Jacques Offenbach's comic opera.

GUY RITCHIE
b. September 10, 1968, Hatfield, Hertfordshire, England

Movie: *Suspect* (2007)

Ritchie is more well known for marrying Madonna in 2000 than anything else. His features include *Snatch* (2000), *Swept Away* (2002), and *Revolver* (2005). *Suspect* was the pilot for a police procedural starring Carrie-Anne Moss and Charles S. Dutton.

MICHAEL RITCHIE
b. November 28, 1938, Waukesha, Wisconsin; d. April 16, 2001, New York

Movies: *The Outsider* (1967), *The Sound of Anger* (1968), *The Positively True Adventures of the Alleged Texas Cheerleader Murdering Mom* (1993), *Comfort, Texas* (1997)

A satirist whose best movies turned American institutions inside-out, particularly with sports themes, Ritchie remains one of the 1970s cinema's most entertaining yet least celebrated directors. His films include *Downhill Racer* (1969), *Prime Cut* (1972), *The Candidate* (1972), *Smile* (1975), *The Bad News Bears* (1976), *Semi-Tough* (1977), *Fletch* (1985), *Wildcats* (1986), and *The Scout* (1994). Ritchie's early TV work includes episodes of *Omnibus*, *Dr. Kildaire*, *The Big Valley*, *Profiles in Courage*, *Felony Squad*, and *Run for Your Life*.

Darren McGavin offered up one of the better private eyes of the 1960s as Ritchie's *The Outsider*, an ex-con who takes the job of tailing Edmond O'Brien's secretary, who may be robbing funds. When she ends up dead, shot with the detective's gun, the case gets rougher than the TV norm of the era. The pilot for the short-lived McGavin series of the same name, this film was much more involving than many of the detective features of the times. Shirley Knight co-starred with Nancy Malone, Audrey Totter, Ann Sothern, and Ossie Davis.

Roy Huggins, who wrote *The Outsider*, also produced and penned the source story for *The Sound of Anger*, which became the pilot film for *The Lawyers* segment of *The Bold Ones*. Guy Stockwell and James Farentino played brothers in a law firm defending a young man in the murder of his girlfriend's wealthy father. Burl Ives portrayed the brothers' mentor. Dorothy Provine also starred with Lynda Day, Dana Elcar, and Jay C. Flippen as the judge.

The finest achievement of Ritchie's career was *The Positively True Adventures of the Alleged Texas Cheerleader Murdering Mom*. It was a marvelous fit all the way around for Ritchie's sardonic sensibility as his cameras covered a modern, Texas-grown, middle-class family amid a way-warped problem. This was a series of actual events, recreated in Jane Anderson's script, that were based on court transcripts that would be difficult to put over as reality if they weren't true. The director and film editor Eric A. Sears never let the edge go dull as this uncompromising portrayal focused on the pettiness, venality, and social one-upmanship of the characters. Ritchie assembled a truly game cast that caught the eerie nature of the basic plot by a Houston area woman and her brother to hire a hit man to kill the mother of the 13-year-old school cheerleading rival of her daughter. Wanda Holloway eventually was released from prison in 1991 after serving six months of a 10-year sentence for soliciting murder. Holly Hunter inhabits Wanda in one of TV's outstanding incarnations of twisted motherhood, a brimming and striking performance. Beau Bridges has never been better than as the brother, Terry Harper. The scene in which these siblings hatch the murder plot in the front seat of his truck is an all-time classic. *Positively True Adventures of the Alleged Texas Cheerleader Murdering Mom* earned Emmy Awards for Hunter, Bridges, and Anderson. Also nominated for Emmys were Ritchie and the show. The show marked one of the few times that two of the often at-odds guilds agreed on one production's sublimity: Ritchie won the Directors Guild of America Award for long-form productions, and Anderson won the Writers Guild of America Award. Bridges won a Golden Globe and Hunter was nominated for one. Hunter and the show won CableACE Awards, and Ritchie and Anderson also were nominated.

SEYMOUR ROBBIE
b. August 25, 1919, New York City; d. June 17, 2004, Beverly Hills, California

***Omnibus*:** *The Birth of Modern Times* (1955, co-directed with John Stix), *Dear Brutus* (1956), *The Trial of Captain Kidd* (1957), *The Life of Samuel Johnson* (1957, co-directed with Alan Schneider)

Miniseries: *The Mystery of Edward Simms* (1968, two parts, Disney)

A director since the early 1950s, Robbie's credits include *The $64,000 Question*, *The Jackie Gleason Show*, *Bewitched*, *Honey West*, *The Man From U.N.C.L.E.*, *F Troop*, *The Green Hornet*, *High Chaparral*, *Dan August*, *Barnaby Jones*, *Ellery Queen*, *The Streets of San Francisco*, *The Paper Chase*, *Remington Steele*, *Trapper John, M.D.*, *Murder, She Wrote*, and others. Among Robbie's stand-alone pieces was an hour-long version of Harry Brown's play about World War II infantrymen, *A Sound of Hunting*, on *The DuPont Show of the Week* in 1962, featuring Peter Falk, Robert Lansing, Sal Mineo, Gene Wilder, and Michael Tolan. Robbie directed the

features *C.C. and Company* (1970) with Joe Namath and Ann-Margret, *Marco* (1973) with Desi Arnaz Jr. as Marco Polo, and scenes on *Fury of the Dragon* (1976), which was credited to William Beaudine and starred martial arts icon Bruce Lee.

The Birth of Modern Times was the premiere episode of the fourth season of TV's celebrated performing arts forum, *Omnibus*. Set in 1492 Florence, Italy, this original piece written by Robert Coughlean starred Charlton Heston in a tour through the Renaissance period, abetted by Betsy von Furstenberg, Peter Donat, Everett Sloan, James Daly, and Nancy Marchand. *Dear Brutus* was a version of the James M. Barrie play starring Helen Hayes and Franchot Tone. *The Trial of Captain Kidd* was fronted by Victor Jory and Marchand.

The Life of Samuel Johnson was a TV benchmark, adapted by James Lee from the James Boswell classic, and starring Kenneth Haigh as Boswell and Peter Ustinov as Johnson. Ustinov won his first Emmy Award for the performance and Lee was nominated for the script. This installment also helped the series win the Emmy Award for Best Public Service Program or Series for the 1952–1953 season.

Edward Simms marked the 11th and 12th and final two hour-long installments in the Gallegher series starring Roger Mobley as a young reporter and based on novels by Richard Harding Davis.

MATTHEW ROBBINS
b. 1945

Movie: *Mothers, Daughters, and Lovers* (1989, aka *American River*)

Partnered with Hal Barwood, Robbins was nominated for Writers Guild of America Awards for the screenplays of Steven Spielberg's *The Sugarland Express* (1974) and John Badham's *The Bingo Long Traveling All-Stars & Motor Kings* (1976). Robbins also directed the features *Corvette Summer* (1978), *Dragonslayer* (1981), *The Legend of Billie Jean* (1985), *Batteries Not Included* (1987), and *Bingo* (1991).

In *Mothers, Daughters, and Lovers,* Helen Shaver plays a truck stop owner in the Pacific Northwest who battles land developers with the aid of her two teenage daughters (Perrey Reeves, Marcianne Warman). Claude Akins and Jim Beaver co-starred in this slice of life from writers Willard Huyck and Gloria Katz.

MIKE ROBE

Movies/Miniseries: *With Intent to Kill* (1984, aka *Urge to Kill*), *News at Eleven* (1986), *Murder Ordained* (1987), *Go Toward the Light* (1988, aka *Go to the Light*), *Guts and Glory: The Rise and Fall of Oliver North* (1989), *Child in the Night* (1990), *Son of the Morning Star* (1991), *The Burden of Proof* (1992, mini, aka *Scott Turow's Burden of Proof*), *Return to Lonesome Dove* (1993), *Degree of Guilt* (1995), *Summer of Fear* (1996, aka *Father's Day*, aka *Simon Says*), *Final Descent* (1997), *Emma's Wish* (1998), *Shake, Rattle and Roll: An American Love Story* (1999), *The Princess and the Marine* (2001), *Within These Walls* (2001), *Scared Silent* (2002), *The Junction Boys* (2002), *More Than Meets the Eye: The Joan Brock Story* (2003), *Reversible Errors* (2004, aka *Scott Turow's Reversible Errors*), *While I Was Gone* (2004), *Nightmares and Dreamscapes: From the Stories of Stephen King* (2006, mini, co-directed with Rob Bowman, Mark Haber, Brian Henson, Sergio Mimica-Gezzan, Mikael Salomon), *Montana Sky* (2007)

A sometime producer and writer, Robe's early series work as a director includes episodes of *Matt Houston* and *Hotel*. As a producer, Robe shared in the Emmy Award nomination for *Burden of Proof* as best miniseries.

With Intent to Kill is distinguished by the father/daughter relationship enacted by Karl Malden and Holly Hunter, with her always absorbing his comparisons to her dead older sister, a situation that becomes complicated by the arrival back in town of the asylum-released boy responsible for the death. Robe also wrote this involving family tragedy, and cast it with an integrity-assuring group: Shirley Knight, William Devane, Richard Brooks, and Paul Sorvino.

News at Eleven studies a conscientious TV anchorman and his dilemma over how to handle the coverage of a sex scandal involving minors. Martin Sheen stars as the anchor, who gets pressured by his station to provide more probing coverage while he wrestles with the issue of protecting the rights of the individuals involved. Peter Riegert co-stars with Barbara Babcock, David Sheiner, Sydney Penney, Sandy McPeak, and Brooke Bundy. *Murder Ordained* follows policeman Keith Carradine's hunches that an auto accident that kills a minister's wife may be something more, especially after the minister also is killed. *Go Toward the Light* concerns a family (Linda Hamilton, Richard Thomas, et al.) whose son is diagnosed with AIDS.

David Keith starred in the title role of Robe's own adaptation of Ben Bradlee Jr.'s biography of Oliver North, and the filmmaker and actor portray the Iran/Contra Scandal's persona non grata as a sacrificial super-patriot. Barnard Hughes played William Casey with Bryan Clark as Ronald Reagan. *Child in the Night* was Elijah Wood, whose blocked memory about his father's murder is the only doorway to evidence that a child psychologist (JoBeth Williams) and the investigating

police detective (Tom Skerritt) have at their disposal. *Son of the Morning Star* cast Gary Cole as General George Armstrong Custer in a well-dressed period production that won four Emmy Awards, including for the costumes, from five nominations.

Burden of Proof was the slick adaptation of a Scott Turow legal tangle, starring Hector Elizondo, Mel Harris, Brian Dennehy, Kerri Green, Victoria Principal, Chelcie Ross, and Adrienne Barbeau. Elizondo played attorney Sandy Stern, whose wife of three decades apparently commits suicide, until he uncovers clues to the contrary, and slowly discovers that his participation in a Grand Jury investigation and the conduct of a family black sheep coalesce, and the death could have been murder. John Gay adapted the Turow novel, with characters continuing from Alan J. Pakula's Harrison Ford–fronted Turow thriller, *Presumed Innocent* (1990), in which Raul Julia played Stern, and Dennehy played a different character than he does here, the oily and scheming Dixon Hartnell. Along with the Emmy Award nomination for best miniseries, *Burden of Proof* also received a nomination for Dennehy. Robe later returned to Turow's fiction for *Reversible Errors* starring Tom Selleck.

Staying with tried-and-true subject matter, Robe helmed *Return to Lonesome Dove*, which, as TV sequels go, was well done, considering that it followed on the heels of one of TV's greatest landmarks, Simon Wincer's *Lonesome Dove* (1989). Unlike that classic's derivation from the Larry McMurtry novel by William D. Wittliff, the sequel was a continuation by scenarist John Wilder from characters on the screen. The second miniseries picks up with Woodrow Call (Jon Voight) running mustangs across the prairie after burying Gus (Robert Duvall in the first miniseries). Outside of Rick Schroeder as Newt Dobbs and Chris Cooper as July Johnson, Robe's cast was relatively fresh, including Barbara Hershey, Nia Peeples, Reese Witherspoon, CCH Pounder, Oliver Reed, Dennis Haysbert, and William Petersen. Landscape photography master Kees Van Oostrum won the American Society of Cinematographers Award for the miniseries and also was nominated for an Emmy Award.

Degree of Guilt and *Summer of Fear* were visits to TV's thriller-ville, *Final Descent* was an airplane disaster presided over by Robert Urich, and *Emma's Wish* was a variation on the fountain-of-youth chestnut. *Shake, Rattle and Roll* was Robe's band movie, with a nice 1950s look. *The Princess & the Marine* was an unusual love story, based on the actual romance of a Mormon U.S. Marine (Mark-Paul Gosselaar) posted overseas who conducts a forbidden liaison with the Muslim Bahraini Princess Meriam (the excellent Marisol Nichols). *Within These Walls* told the story of a drug offender's (Ellen Burstyn) rehabilitation caring for the handicapped at the urging of a Catholic nun (Laura Dern). Penelope Ann Miller, Carey Lowell, and Kirstie Alley top-lined Robe movies in the twenty-first century, and his segment of *Nightmares and Dreamscapes* was *You Know They Got a Hell of a Band* starring Kim Delaney. *The Junction Boys* was an assignment from ESPN, about the legendary Paul Bryant's first season as a head football coach at Texas A&M. Tom Berenger was serviceable as the "Bear" in this Australian-shot view of down-home Texas in 1954.

TOBY ROBERTSON
b. November 29, 1928, Chelsea, London, England

***Wednesday Play*:** *For the West* (1965), *The Seven O'clock Crunch* (1965), *Way Off Beat* (1966), *The Fat of the Land* (1967)
Movies/Miniseries: *Edward II* (co-directed with Richard Marquand), *The Tragedy of King Richard II* (1970, co-directed with Richard Cottrell)

Robertson was an assistant director to Peter Brook on the adaptation of William Golding's *Lord of the Flies* (1963). Nigel Stock and Zena Walker both were featured in Robertson's first two productions on *Wednesday Play*. Joan Greenwood starred in Jack Russell's *The Fat of the Land*.

Robertson was a guiding hand in the BBC's initial presentations of showcase parts for Ian McKellan. The future Sir Ian starred in the title role of Christopher Marlowe's play, *Edward II*, with James Laurenson as his influential lover, Gaveston. McKellan also played Shakespeare's *Richard II*, co-starring Laurenson, Timothy West as Bolingbroke, and Paul Hardwick as John of Gaunt.

MICHAEL M. ROBIN

Movie/Miniseries: *Bailey's Mistake* (2001), *Kingpin* (2003, mini, co-directed with Allen Coulter, James Hayman, Peter O'Fallon, Daniel Sackheim)

Robin won Emmy Awards for directing *L.A. Law* in 1990 and *NYPD Blue* in 1995, and received nominations on three other occasions for the latter series. He also directed at least 10 episodes each of *Nip/Tuck* and *The Closer*.

Linda Hamilton starred in *Bailey's Mistake* as a widow who travels with her two boys to check out an island on which her deceased husband had bought some property. The title of Oliver Goldstick's script is appropriately foreboding and the show received an Emmy Award nomination for Mason Daring's moody score.

JOHN ROBINS

Wednesday Play*: *The Playground (1967)
Play for Today*: *By Common Consent (1975)

A writer, producer, and director on both sides of the Atlantic, Robins directed variety and comedy specials as well as episodes of *Thorndyke*, *Special Branch*, *One Day at a Time*, *9 to 5*, and at least 15 installments of *Benny Hill*. Robins directed several features based on British TV shows, including *That's Your Funeral* (1972) and the cheap teen flick, *Hot Resort* (1985). *The Playground* starred Diana Quick, and *By Common Consent* was based on a Paul Matthew Thompson script.

JULIE ANNE ROBINSON

Movie/Miniseries: *Blackpool* (2004, co-directed with Coky Giedroyc, aka *Viva Blackpool*), *Coming Down the Mountain* (2007)

Robinson has directed episodes of *Cutting It*, *Weeds*, and *Grey's Anatomy*. Teenage brothers, one of whom has Down Syndrome, is the subject of *Coming Down the Mountain*, written by Mark Haddon. *Viva Blackpool* impressed critics on both sides of the Atlantic.

PHIL ALDEN ROBINSON
b. March 1, 1950, Long Beach, Long Island, New York

Movie/Miniseries: *Freedom Song* (2000), *Band of Brothers* (2001, mini, co-directed with David Frankel, Tom Hanks, Richard Leland, Richard Loncraine, David Nutter, Mikael Salomon, Tony To)

A writer, producer, and director, Robinson was nominated for Academy, Directors Guild of America, and Writers Guild of America awards for *Field of Dreams* (1989). He won a WGA Award for *Freedom Song*, and shared in both a Christopher Award and the Emmy Award for directing *Band of Brothers*, for which he helmed Part 1, "Currahee," written by Rick Jendresen and Tom Hanks. Robinson wrote *All of Me* (1984) and *Rhinestone* (1984). He wrote and directed *In the Mood* (1987) and *Sneakers* (1992) and directed *The Sum of All Fears* (2002).

Freedom Song was a provocative story of 1961 Mississippi, in which a black father (Danny Glover) and son (Vicellous Reon Shannon) have conflicting views over the push by radical reformers to register African Americans to vote against the violent influence of the Ku Klux Klan and other racists. Robinson's time/place details and a game cast fulfilled the mission. Co-starring were Vondie Curtis-Hall, Stan Shaw, Loretta Devine, Glynn Turman, David Strathairn, Michael Jai White, and Rae'Ven Larrymore Kelly. The piece was nominated for Emmy Awards for Glover's performance and Carole King's title song.

STEVEN ROBMAN

Theatre in America*: *Sea Marks (1976, co-directed with Ronald F. Maxwell)
Great Performances*: *Uncommon Women . . . and Others (1978, co-directed with Merrily Mossman)
Movies: *Blood on Her Hands* (1998), *The Audrey Hepburn Story* (2000), *Sons of Mistletoe* (2001), *Picking Up and Dropping Off* (2003), *Love Rules!* (2004), *I Do, They Don't* (2005), *Hello Sister, Goodbye Life* (2006), *Relative Chaos* (2006)

Robman directed episodes of *Family Ties*, *Melrose Place*, *thirtysomething*, *L.A. Law*, *Northern Exposure*, *Law & Order*, *Dawson's Creek*, *Boston Public*, *Gilmore Girls*, *The Guardian*, *The OC*, and others.

Both of Robman's early PBS productions are notable. *Sea Marks* was the Gardner McKay play starring George Hearn. *Uncommon Women . . . and Others* helped establish Wendy Wasserstein as a major voice and was a stepping stone in Meryl Streep's ascendance. Marsha Norman wrote *The Audrey Hepburn Story*, Jennifer Love Hewitt was acceptable in the part, and Robman boosted the enterprise with panache. Frances Fisher co-starred as Audrey's mother and the impersonations were credible: Gabriel Macht (William Holden), Eric McCormack (Mel Ferrer), Ray Landry (Humphrey Bogart), Bruce Dinsmore (Blake Edwards), Sam Stone (William Wyler), Ryan Hollyman (George Peppard), Robin Robinow (Fred Zinnemann), etc.

Susan Lucci plays the femme fatale who hatches the plot for her deadhead lover to bump off her husband in *Blood on Her Hands*. Roma Downey runs a home for wayward boys during Christmas in *Sons of Mistletoe*. Amanda Detmer starred as a divorcee meeting a divorced guy at the Denver airport in *Picking Up and Dropping Off*. Both *Love Rules!* and *I Do, They Don't* are wedding-planning movies. *Hello Sister, Goodbye Life* is an involving piece starring Lacey Chabert as a college student who takes in her seven-year-old half-sister after the kid's parents are killed.

FRANC RODDAM
b. George Francis Roddam, April 29, 1946, Norton, Stockton-on-Tees, Cleveland, England

Movies: *Moby Dick* (1998), *Cleopatra* (1999)

In equal parts a writer, producer, and director of eclectic material, Roddam directed the features *Quadrophenia*

(1989), *The Lords of Discipline* (1983), *The Bride* (1985), *War Party* (1988), and *K2* (1992).

Roddam was nominated for an Emmy Award for producing *Moby Dick* with Robert Halmi Sr. and others. And it's a high-water mark for all involved, including Patrick Stewart, who inhabits Captain Ahab as if the character were his birthright, and Herman Melville somehow traveled through time to Roddam's set to see the great Mr. Stewart, so that the writer could return to his desk in the nineteenth century and get it right. Henry Thomas is Ishmael, Ted Levine plays Starbuck, and Gregory Peck, who played Ahab in John Huston's *Moby Dick* (1956), this time plays Father Mapple.

Cleopatra was also given the full treatment by Halmi's Hallmark Entertainment, reaping four Emmy nominations for its visual aspects. Leonor Varela portrayed Roddam's version of the queen of the Nile with Timothy Dalton as Julius Caesar and Billy Zane as Marc Antony.

DOUGLAS RODGERS

Play of the Week (New York)**:** *The Enchanted* (1960, co-directed with Warren Enters), *A Piece of Blue Sky* (1960, co-directed with Frank Corsaro)

Rodgers was the camera technician whose expertise helped Enters and Corsaro stage their productions on *The Play of the Week*.

ROBERT RODRIGUEZ
b. June 20, 1968, San Antonio, Texas

Movie: *Roadracers* (1994)

Rodriguez often edits, composes the music, and is cinematographer for the films he also writes, directs, and produces. His features include *El Mariachi* (1992, reportedly made for $7,000), *Desperado* (1995), *From Dusk Till Dawn* (1996), *Spy Kids* (2001), *Once Upon a Time in Mexico* (2003), *Sin City* (2005), and in collaboration with Quentin Tarantino the sleaze homage *Grindhouse* (2007). In *Roadracers*, a rebellious musician in the 1950s has to skirt punks and map his future in a stiflingly boring Texas town. David Arquette and Salma Hayek starred.

NICOLAS ROEG
b. August 15, 1928, London, England

Movies: *Sweet Bird of Youth* (1989), *Heart of Darkness* (1994), *Full Body Massage* (1995), *Samson and Dalila* (1996)

Roeg was a camera operator who became one of the significant cinematographers of the 1960s, shooting Francois Truffaut's *Farenheit 451* (1966), John Schlesinger's *Far from the Madding Crowd* (1967), and Richard Lester's *Petulia* (1968) among others. As a director, his choices and results have been mixed. *Don't Look Now* (1973) is a remarkable psychological thriller. Roeg directed his wife, Theresa Russell, seven times, including in *Bad Timing: A Sensual Obsession* (1982), *Eureka* (1984), and as Marilyn Monroe in *Insignificance* (1985).

Sweet Bird of Youth was adapted by Gavin Lambert, who discarded some of the bite and sass of Tennessee Williams's play into a vehicle for a largely prostrate Elizabeth Taylor. Mark Harmon plays Chance Wayne, but he can't get anywhere near 1962 big-screen interpreter Paul Newman's lively appreciation of vulgarity or his facility for self-loathing. Rip Torn as Boss Finley, Valerie Perrine, and few others try to lay into their lines, but the whole show comes off limp.

Roeg went to great lengths to create the mood and tableaux of Central African rainforests along the Congo River at the turn of the nineteenth century for a faithful TNT interpretation of Joseph Conrad's *Heart of Darkness*. Roeg tapped Tim Roth for Marlow and John Malkovich for the jungle-barmy Kurtz, an ivory trader at the last outpost upriver who has become a diabolical chieftain. While the actors try mightily—and this was another taxing challenge met head-on by the facile Malkovich—the production never builds dramatic tempo.

Full Body Massage cast Bryan Brown as an older and impromptu replacement masseuse for uptight art broker Mimi Rogers's weekly rubdown. His hands and his philosophy begin to soften her hard edges in this erotic, provocative, and engrossing Showtime production. *Samson and Dalila* was a big costumer fronted by the chiseled Eric Thal and runway queen Elizabeth Hurley. The pace dragged during the three-hour epic as Dennis Hopper, Michael Gambon, Diana Rigg, and other seasoned players hit their marks and ruffled the robes.

The general impression left by Roeg's TV movies is one of a once surprising artist making due with material of potential that might have veered off on some engagingly extemporaneous course at another point in his career.

MICHAEL ROEMER
b. January 1, 1928, Berlin, Germany

American Playhouse**:** *Pilgrim, Farewell* (1982), *Haunted* (1984)

Roemer directed the romance, *Nothin' But a Man* (1964) starring Ivan Dixon and Abbey Lincoln. It was groundbreaking in that it was a general-release American

feature film about African Americans experiencing everyday life. Roemer was nominated for three Independent Spirit Awards for *The Plot Against Harry* (1989) and won the Grand Jury Prize at the Sundance Film Festival for the documentary *Children of Fate: Life and Death in a Sicilian Family* (1993).

Pilgrim, Farewell is one of the more understated depictions of terminal cancer and the relationships in the family of the woman who is dying, especially her resolutions regarding her daughter. Roemer, who also wrote the sensitive script, directed an ensemble including Elizabeth Huddle, Laurie Prange, Leslie Paxton, Elizabeth Franz, Shelley Wyant, and Christopher Lloyd. *Haunted* concerned a separated young woman's return to her adoptive parents, with Trish Van Devere and Brooke Adams as the mother and daughter.

DOUG ROGERS

Movie: *Dennis the Menace* (1981, aka *Dennis the Menace: Dinosaur Hunter*)

Rogers directed episodes of *The Mary Tyler Moore Show*, *Rhoda*, *Phyllis*, *In the Beginning*, *Diff'rent Strokes*, *9 to 5*, *The Munsters Today*, etc. In Rogers's TV movie, Hank Ketcham's mischievous comic strip character Dennis the Menace (Victor DeMattia) finds a giant bone in the front yard, prompting a paleontologist looking for publicity to seize on the "find" and excavate the neighborhood. William Windom plays the constantly put-upon Mr. George Wilson.

ROB ROHRER

Movies: *The Man from the Pru* (1990), *Bumping the Odds* (1997)

Rohrer directed episodes of *Brookside* and *Hollyoaks: In the City*. His two films are distinct and distinguished pieces.

The Man from the Pru starred Jonathan Pryce as an insurance agent who was convicted of murdering his wife in a sensational 1931 court case, then had the verdict overturned. This is the case that Raymond Chandler called the "nonpareil of all murder mysteries." Anna Massey played the victim, Julia Wallace; Susannah York co-starred; and Robert Smith wrote the teleplay. Produced by the BBC, the film was broadcast in America in 1991 on PBS.

Bumping the Odds follows women on the Glasgow fringes who scrape by after taking a loan from some gangsters, an act that has consequences. Rohrer was cited along with writer Rona Munro and producer Ian Madden when the piece was nominated for a British Academy of Film and TV Arts Award for Best Single Drama. Shirley Henderson and Sharon Small starred.

SUSAN ROHRER

Movies: *Mother's Day* (1989, aka *Lethal Error*, aka *Vindicated: A Mother's War*), *About Sarah* (1998)

Rohrer was nominated for four Daytime Emmy Awards for directing, three for *CBS Schoolbreak Specials* in 1988, 1991, and 1994, and one for *ABC Afterschool Specials* in 1988. She won for CBS's *Say Goodbye* in 1988, about a teen burdened with the decision to take her brain-dead grandmother off of life-support. Rohrer also directed episodes of *Sweet Valley High*.

A young man is accused of a crime in *Mother's Day*, and his disbelieving mother sets out to prove him innocent, making discoveries along the way. Racial issues are an undercurrent, since the son is black. Denise Nicholas stars with Malcolm Jamal-Warner, Jose Ferrer, Bernie Casey, and Grant Goodeve.

About Sarah explored the issues when a family matriarch dies and care for her mentally challenged daughter falls to the adult, normally functioning granddaughter. Kellie Martin plays the new caretaker with her customary grit. Mary Steenburgen plays the mother, and Diane Baker and Marion Ross co-starred. The film won a Christopher Award and Steenburgen received a Screen Actors Guild nomination.

SUTTON ROLEY
b. October 19, 1922, Belle Vernon, Pennsylvania; d. March 3, 2007, Chesapeake, Virginia

Movies: *Sweet, Sweet Rachel* (1971), *Snatched* (1973), *Satan's Triangle* (1975)

Roley freelanced on action/adventure series in the 1960s and 1970s, including *77 Sunset Strip*, *Adventures in Paradise*, *Wagon Train*, *Combat!*, *Rawhide*, *Gunsmoke*, *Felony Squad*, *Garrison's Guerrillas*, *T.H.E. Cat*, *Rat Patrol*, *Lost in Space*, *The Man from U.N.C.L.E.*, *Bonanza*, *Mission: Impossible*, *Bronk*, *Mannix*, and others. Roley's finale in 1968 to *The Man from U.N.C.L.E.* was edited into other episodes that he directed for the feature release *How to Steal the World* (1968). Roley directed the features *The Loners* (1972) and *Chosen Survivors* (1974).

Sweet, Sweet Rachel was the pilot film for network TV's first paranormal investigation show, *The Sixth Sense*. Alex Dreier, who played an ESP expert trailing

a murderer who uses telepathy, starred in the pilot with Stephanie Powers as the title character. In *Snatched*, three wives (Barbara Parkins, Tisha Sterling, Sheree North) of wealthy men are kidnapped and held for a $3 million ransom, except one of the husbands doesn't want to pony up his $1 million. Kim Novak was at the center of *Satan's Triangle* as a yacht-wreck survivor rescued by the Coast Guard. Doug McClure and Jim Davis co-starred in this shipboard suspense exercise.

DARRELL ROODT
b. April 28, 1962, Johannesburg, South Africa

Movie: *Dracula 3000* (2004)

Roodt directed the features *A Place of Weeping* (1987), *Sarafina!* (1992), *Cry, the Beloved Country* (1995) with James Earl Jones and Richard Harris, *Witness to a Kill* (2001), *Faith's Corner* (2005), *Prey* (2007) and other features. *Dracula 3000* starred Caspian van Dien, Erika Eleniak, and Coolio.

BETHANY ROONEY

Movies: *Locked Up: A Mother's Rage* (1991), *The Other Mother: A Moment of Truth Movie* (1995), *Mixed Blessings* (1995, aka *Danielle Steel's Mixed Blessings*), *Remembrance* (1996, *Danielle Steel's Remembrance*), *Full Circle* (1996, aka *Danielle Steel's Full Circle*), *She Cried No* (1996, aka *Freshman Fall*), *When Innocence Is Lost* (1997), *The Promise* (1999)

Bethany Rooney has forged a strong reputation as an in-demand network series director with episodes of *Melrose Place*, *Dream On*, *Beverly Hills 90210*, *Dawson's Creek*, *Boston Public*, *Ed*, *Ally McBeal*, *Everwood*, *One Tree Hill*, *Crossing Jordan*, *Gilmore Girls*, and others.

The Danielle Steel romances are par for the course, and Rooney's issue movies dovetailed to the women-in-crises TV and cable movies popular in the 1990s. *Locked Up* stars Cheryl Ladd as a mother of three who is sentenced to 15 years in prison for a crime she didn't commit. *The Other Mother* features Frances Fisher as the mother of two who longs to reclaim her first child, which she gave up for adoption years ago. Rooney tackled date rape with *She Cried No*. Keri Russell provided a strong central performance in *When Innocence Is Lost*, about a teen mother who later in life suddenly finds herself fighting for her daughter's custody when the wayward father reenters her life. *The Promise* is a deathbed vow by the sister (Isabella Hofmann) of a dying gunshot victim (Tracy Nelson) to raise the nearly departed's three children.

DAVID ROSE

***Play for Today*:** *Pidgeon: Hawk or Dove* (1974), *Number on End* (1980)

Rose produced a film in the former Soviet state of Georgia called *Bediani* (1992), directed by Giorgi Levashov Tumanishvili. In Rose's first *Play for Today* installment Jack Shepherd and Belinda Low portrayed Wallace and Martha Pidgeon.

LEE ROSE

Movies: *The Color of Courage* (1999), *The Truth About Jane* (2000), *A Girl Thing* (2001, mini), *What Girls Learn* (2001), *An Unexpected Love* (2003, aka *This Much I Know*), *Jack* (2004)

A writer, producer, and director on most of her movies, Rose also directed on the series *Soul Food*, *Weeds*, and *Related*. Rose's films about sexual identity are uncommonly strong and resonant.

The Color of Courage was a USA Network look at segregationist attitudes in Michigan right after World War II. This fact-based piece follows an African American family that moves into a white neighborhood. Lynn Whitfield and Linda Hamilton played mothers living on either side of the race issue. The source case was an important legal benchmark. Sipes vs. McGhee reached the U.S. Supreme Court, which ruled in 1947 that states could not enforce racially restrictive covenants on property. Bruce Greenwood and Roger Guenveur Smith co-starred.

The Truth About Jane starred Stockard Channing as the mother of a teen girl (Ellen Muth) who comes to the realization that she's a lesbian. Family acceptance issues are in the forefront of this well-acted presentation, which garnered Channing a Screen Actors Guild nomination and brought Rose a Writers Guild of America nomination. *A Girl Thing* used Channing as a New York City therapist around which other women's lives and loves are played out. Rose's all-star cast included Hamilton, Whitfield, Mia Farrow, Glenne Headly, Kate Capshaw, Allison Janney, Rebecca DeMornay, Elle Mcpherson, Elizabeth Franz, Peta Wilson, Camryn Manheim, Kelly Rowan, and S. Epatha Merkerson.

What Girls Learn concerns two young teenage sisters who are uprooted from their rural Georgia home by their eccentric, independent mother and moved into the Long Island home of the man with whom she has been involved for years. Elizabeth Perkins starred as the mom. *An Unexpected Love* combines elements of *What Girls Learn* with *The Truth About Jane* as a divorced mother of two suddenly finds herself attracted to her new boss, a woman. Leslie Hope starred with Wendy Crewson as the

boss, supported by Margo Martindale, Alison Pill, and Brent Spiner.

The title character of *Jack* is a teen who is dealing with his parents' divorce when his father tells him that he moved in with a man. In a complex performance, Anton Yelchin played Jack with a strong sense of teen pressures let alone the news of the revelation. Ron Silver played the father, Stockard Channing the mother, and Crewson and Spiner co-starred. *Jack* won a Daytime Emmy Award for Channing and brought Lee a Directors Guild of America nomination.

WAYNE ROSE
b. May 13, 1962, Canada

Movie: *Battlestar Galactica: Razor* (2007, co-directed with Felix Enriquez Alcala)

Rose has been a second unit director whose directing credits include the series *Jack of All Trades* and *Battlestar Galactica: The Resistence.*

PERRY ROSEMOND
b. November 15, 1936, Winnipeg, Manitoba, Canada

American Playhouse*: *Breakfast with Les and Bess (1985)

Rosemond directed episodes of *Good Times*, *Fraggle Rock*, *Royal Canadian Air Force*, and other series. *Breakfast with Les and Bess* starred Dick Van Dyke, Cloris Leachman, and Shaun Cassidy in the adaptation of Lee Kalcheim's play.

BOB ROSENBAUM

Movie: *Yesterday's Child* (1977, co-directed with Corey Allen and, uncredited, Jerry Thorpe).

In *Yesterday's Child*, Stephanie Zimbalist plays a 17-year-old girl who shows up on a middle-aged couple's doorstep claiming to be the little girl who was kidnapped from the family at the age of three. Shirley Jones and Ross Martin played the couple, and the cast included Claude Akins, Geraldine Fitzgerald, and Patrick Wayne.

STUART ROSENBERG
b. August 11, 1927, Brooklyn, New York; d. March 15, 2007, Beverly Hills, California

Bob Hope Presents the Chrysler Theatre*: *Memorandum for a Spy (1965, two parts, aka *Asylum for a Spy*), ***A Small Rebellion*** (1966)

Movie: *Fame Is the Name of the Game* (1966)

Rosenberg's 14 features showed a taste for offbeat subject matter and cynical and/or contrary leading characters, four portrayed by Paul Newman in *Cool Hand Luke* (1967), *WUSA* (1970), *Pocket Money* (1972), and *The Drowning Pool* (1975). Rosenberg started in series TV, crafting multiple episodes of *The Untouchables*, *The Richard Boone Show*, *Alfred Hitchcock Presents*, *The Twilight Zone*, *The Defenders*, and *Ben Casey*. Rosenberg was nominated for a Directors Guild of America Award for *Cool Hand Luke*. He was nominated for an Emmy in 1963 for a two-part episode of *The Defenders* entitled "The Madman," featuring Sylvia Sidney.

Rosenberg hit his TV stride with *Bob Hope Presents the Chrysler Theatre* in the mid-1960s, directing George Peppard in *The Game with Glass Pieces*, Lee Marvin in *The Meal Ticket*, Vera Miles in Carson McCullers's *The Sojourner* (adapted by Stirling Silliphant), Simone Signoret in *A Small Rebellion*, and Robert Stack and Felicia Farr in *Memorandum for a Spy*, the only episode of the series that ran longer than an hour. These last two shows were repeated in reruns in a 90-minute format using their episode titles without the *Chrysler* umbrella title. Presumably, material edited out of *A Small Rebellion* was added for the subsequent airing, which was re-aired after Signoret received the Emmy Award as best actress. She played a stage luminary whom producer George Maharis desperately wants for his next play.

The pilot for *The Name of the Game* series was one of the pioneering made-for-TV movies. *Fame Is the Name of the Game* starred Anthony Franciosa as a hotshot magazine writer chasing a murder mystery by using a dead prostitute's diary to uncover the killer. This remake of Lewis Allen's *Chicago Deadline* (1949), which was based on Tiffany Thayer's novel, *One Woman*, was written and produced by Ranald MacDougall and co-starred the writer's wife, Nanette Fabray. NBC packaged the show as a well-publicized event, leading to the rotating *Name of the Game* adventures from 1968 to 1971 for Franciosa, Stack, and Gene Barry. The pilot co-starred Jill St. John, Susan Saint James (who also was in the series), and George Macready, Robert Duvall, Jack Klugman, Jack Weston, and Jay C. Flippen.

RALPH ROSENBLUM
b. October 13, 1925, New York City; d. September 6, 1995, New York City

Special: *Summer Solstice* (1981)

A top film editor of his time, Rosenblum cut more than 30 features, including four directed by Sidney Lumet and six by Woody Allen. He cut Lumet's acting masterpieces

Long Day's Journey into Night (1962) and *The Pawnbroker* (1965) as well as Allen's Academy Award–winning Best Picture *Annie Hall* (1977). Rosenblum was nominated for an Eddie Award for Fred Coe's *A Thousand Clowns* (1965). He edited films directed by Mel Brooks, William Friedkin, Ivan Passer, Harold Prince, Joan Micklin Silver, and Robert Benton. Rosenblum directed several short PBS pieces, including *The Greatest Man in the World* (1980) and *The Man That Corrupted Hadleyburg* (1980) on *American Short Story*, and the 55-minute *Any Friend of Nicholas Nickleby Is a Friend of Mine* (1982) on *American Playhouse*.

Summer Solstice was significant for containing the final performances of screen legends Henry Fonda and Myrna Loy, playing a married couple who return to the beach where they met half a century earlier. Fonda, who excels as the cranky artist in this fortuitous pairing, filmed Rosenblum's show after he completed Mark Rydell's *On Golden Pond* (1982), for which the actor won his Academy Award. Stephen Collins and Lindsay Crouse played the pair in flashbacks in this character piece about old age, marriage, and enduring romance. It was produced by WCVB-TV in Boston using a script by Bill Phillips that won a competition there, and first aired on ABC. Most of the filming was done on Cape Cod.

RICK ROSENTHAL
b. June 15, 1949, New York

Movies: *Code of Vengeance* (1985), *Nasty Boys* (1989), *Devlin* (1992), *The Birds II: Land's End* (1994, credited to Alan Smithee)

Rosenthal has worked in horror and action series TV and features with varying degrees of success. His features include the franchise hit *Halloween II* (1981) and the effective *Bad Boys* (1983) with Sean Penn. His movies have twice been credited to Alan Smithee, including the bird-brained result of nothing less than a sequel to a popular Alfred Hitchcock film, *The Birds* (1963). The other was *Dalton: Code of Vengeance II* (1986, a compilation of two episodes of *Dalton*).

MARK ROSMAN
b. 1959

Movies: *The Blue Yonder* (1985, aka *Time Flyer*), *Spot Marks the X* (1986), *Life-Size* (2000), *Model Behavior* (2000)

Rosman has worked in low-budget action films, but mostly has been a purveyor of family films and programs, some for Disney starring Hilary Duff, who top-lined his features *A Cinderella Story* (2004) and *The Perfect Man* (2005). *The Blue Yonder* was an agreeable time-travel adventure with Huckleberry Fox, Peter Coyote, Art Carney, and Dennis Lipscomb. In *Life-Size*, Lindsay Lohan mistakenly casts a spell on a doll, and it transforms into Tyra Banks. In *Model Behavior*, an every-teen and a supermodel switch places, with Maggie Lawson in both roles.

BENJAMIN ROSS
b. 1964, London, England

Movie: *RKO 281* (2003, aka *RKO 281: The Battle over Citizen Kane*)

Ross rose to prominence by writing and directing *The Young Poisoner's Handbook* (1995), about an intellectually gifted British lad who poisons his family and friends. Ross's short, *Torte Bluma* (2005), traces the relationship between Franz Stangl (Stellan Skarsgard), the Nazi commander of the Treblinka concentration camp during World War II, and his Jewish cook.

RKO 281 is a contemplation of the mutual dislike between fledgling filmmaker Orson Welles and newspaper magnate William Randolph Hearst, who tried to suppress the distribution of Welles's masterpiece, *Citizen Kane* (1941), because of the film's obvious comparisons to the publisher's life. John Logan based his screenplay on the documentary *The Battle over Citizen Kane* by Richard Ben Kramer and Thomas Lennon. Ross's beautifully dressed production seems to have been inspired by its epic subject, the publisher's raw power, and the subject filmmaker's dramatic flourish. It courted film history devotees as well, and only some were disappointed. It won three Emmy Awards, including for John Altman's score. It was nominated for 13 Emmys in all, including for outstanding movie; Ross; Logan; Liev Schreiber as Welles; James Cromwell as Hearst; John Malkovich as Welles's screenwriting collaborator, Herman J. Mankiewicz; and Melanie Griffith as Marion Davies. The film won the Golden Globe for best TV movie, and Logan won a Writers Guild of American Award. Schreiber and Griffith were also nominated for Golden Globes.

FRANCO ROSSI
b. April 28, 1919, Florence, Tuscany, Italy; d. June 5, 2000, Rome, Italy

Miniseries: *Quo Vadis* (1985, mini)

Rossi directed Italian films from 1950, and TV productions from 1971. His films include *Nude Odyssey* (1961), the omnibus *The Witches* (1966), the spaghetti western *Arizona Colt* (1967), and *Virginity* (1976) star-

ring Ornella Muti. The director's one production for the English-speaking world was *Quo Vadis*.

Quo Vadis is notable for Klaus Maria Brandauer's performance as Nero. The actor goes way beyond a conception of the wrong guy in the wrong job with an absence of leadership qualities. Brandauer adds a special brand of psychosis, with the script allowing us the knowledge that his ambition was to be a circus performer and not the leader of an enormous empire. Christina Raines, Frederic Forrest, Francesco Quinn, and Max von Sydow as Apostle Peter co-starred.

BOBBY ROTH
b. 1950

Movies: *Tonight's the Night* (1987, *The Game of Love*), *The Man Who Fell to Earth* (1987), *Baja Oklahoma* (1987), *Dead Solid Perfect* (1988), *Rainbow Drive* (1990), *Keeper of the City* (1991), *The Switch* (1993), *Judgment Day: The John List Story* (1993), *Ride with the Wind* (1994), *Nowhere to Hide* (1994), *Kidnapped: In the Line of Duty* (1995), *Naomi and Wynonna: Love Can Build a Bridge* (1995), *Tell Me No Secret* (1997), *The Inheritance* (1997, aka *Luisa May Alcott's The Inheritance*), *The Devil's Child* (1997), *Her Own Rules* (1997, aka *Barbara Taylor Bradford's Her Own Rules*), *A Secret Affair* (1999, aka *Barbara Taylor Bradford's A Secret Affair*), *A Holiday Romance* (1991, aka *A Song for the Season*), *Crossed Over* (2002), *Hack* (2002), *Dancing at the Harvest Moon* (2002), *A Date with Darkness: The Trial and Capture of Andrew Luster* (2003), *The Elizabeth Smart Story* (2003, aka *Kidnapped: The Elizabeth Smart Story*), *Brave New Girl* (2004)

Roth won the Grand Jury Prize at the Sundance Film Festival for *Heartbreakers* (1984) starring Peter Coyote. Roth's features include *Independence Day* (1976), *The Boss' Son* (1978), *Circle of Power* (1983), *The Man Inside* (1990), *Amanda* (1996), *Jack the Dog* (2001), *Manhood* (2003), and *Berkeley* (2005). Roth directed episodes of *Crime Story*, *Beverly Hills 90210*, *Dr. Quinn, Medicine Woman*, *Commander in Chief*, *Without a Trace*, *Prison Break*, *Lost*, and others. He occasionally writes and produces either his feature or TV films.

Tonight's the Night, about the dating scene at a blues bar run by Ken Olin, is a retread of other singles-bars movies, including Roth's own and much better nightclub crawl, *Heartbreakers*. *The Man Who Fell to Earth* is a retread, too, of Nicolas Roeg's 1978 cult film. *Baja Oklahoma* features one of Lesley Ann Warren's better efforts as an aspiring country singer in a Fort Worth bar. Dan Jenkins adapted his own down-home Texas novel, and Roth and cinematographer Michael Ballhaus dragged the story across the floorboards. The faces popping in and out include Billy Vera, Willie Nelson, sometime director Paul Bartel, Emmylou Harris, William Forsythe, John Mayall, Coyote (as Slick), Alice Krige (as Patsy Cline), Julia Roberts (in an early role), and Swoosie Kurtz (who was nominated for a Golden Globe and a CableACE). Warren also received a CableACE nomination as the hopeful Juanita.

Dead Solid Perfect was another noble attempt to adapt Jenkins, this time with Randy Quaid as a second-rate pro golfer, His picaresque national tour is worth a look for duffers. *Rainbow Drive* and *Keeper of the City* slid into standard noir territory. Gary Cole is a paraplegic who can end his life any time he wishes when a mouth-activated *Switch* is installed on his wheelchair. If that has the sound of true-to-life morbidity, Roth's next effort, in hindsight, outdid that. Robert Blake plays a man who kills his immediate family in *Judgment Day*, and becomes hunted down by case-obsessed detective David Caruso. Blake, who was acquitted of murdering his own wife in 2001, was nominated for an Emmy Award.

Roth's spinning out was initiated by *Ride with the Wind* with Craig T. Nelson on a motorcycle, followed by *Nowhere to Hide* with Roseanna Arquette pursued by hit men, *Kidnapped* with Dabney Coleman as an IRS agent doing the title deed, and *Tell Me No Secrets* with Lori Loughlin stalked by the bane of all TV movies, the serial killer, unless the devil gets involved. That happened for Roth in the Dana Delaney horror entry, *The Devil's Child*. The Judd family movie returned Roth to the music world and a replication of the real world, with a script based on Naomi Judd's book written with Bud Schaetzle. Four actresses played the actress in the family, Ashley Judd, including Ashley herself. Kathleen York acquitted herself well as Naomi, and Viveka Davis played Wynonna, with Bruce Greenwood as Larry Strickland.

Roth's adaptation of Luisa May Alcott was well dressed as Mary Malin's costumes won an Emmy Award, and the director's Bradford adaptations were exactly what the fans ordered. Naomi Judd went in front of the cameras to join Andy Griffith and Gerald McRaney in Roth's yuletide piece, *A Holiday Romance*. The uneasy sisterly bond that was expected to develop out of the dynamic pairing of Diane Keaton as a woman depressed over the loss of a son with Jennifer Jason Leigh as a death row inmate yields few surprises in *Crossed Over*.

The Andrew Luster and Elizabeth Smart stories were standard run-throughs about media-event crimes, the former about the Max Factor heir (Jason Gedrick) who was brought to justice for 86 rapes, the latter about the Utah girl (Amber Marshall) who was kidnapped. *Brave New Girl* was about a young singer's rise to stardom via the adaptation of the novel by Britney Spears and her mother, Lynne Spears, played, respectively, by Lindsay

Haun and Virginia Madsen. In the logic of the TV industry, *Brave New Girl* is a relative of the Judds movies, but time zones away from the quality, sass, and character bite of *Baja Oklahoma*.

MARKUS ROTHCRANZ

Movie: *To the Ends of Time* (1996)

Rothcranz is a visual effects designer and gaming device inventor. *To the Ends of Time* is a fantasy about a young hero (Tom Schultz) who must save a princess (Christine Taylor) and some real estate.

RICHARD ROTHSTEIN

Movie: *The Bates Motel* (1987)

Primarily a writer, Rothstein wrote the screenplays for David Leeds's *Shoot the Sun Down* (1978), Dick Richards's *Death Valley* (1982), and Roland Emmerich's *Universal Soldier* (1992).

Whatever bankability was seen in a "side-quel" to Alfred Hitchcock's *Psycho* (1960) never translated into any sense in *The Bates Motel*. Bud Cort plays the former asylum roommate of Norman Bates, made famous in the original and various sequels by Anthony Perkins. Cort is willed the old motel, and *then*. . . .

RICHARD ROY

Movies/Miniseries: *The Last Chapter* (2002, mini), *The Last Chapter II: The War Continues* (2003, mini), *A Deadly Encounter* (2004), *Crime of Passion* (2005), *Deadly Secrets* (2005), *Flirting with Danger* (2006), *Thrill of the Kill* (2006), *Abducted: Fugitive for Love* (2007), *Grave Obsession* (2008)

Roy has concentrated on Canadian thrillers, two with Dina Meyer, one with Kristy Swanson.

MERVYN ROZENSVIEG

Play for Today*: *Reddick (1971)

Reddick was based on a Munroe Scott script and starred Donald Harron in the title role.

SAUL RUBINEK
b. July 2, 1948,
Fohrenwald, Wolfratshausen, Germany

Movies: *Club Land* (2001), *Bleacher Bums* (2002)

An ubiquitous actor who has appeared in more than 100 movies and TV shows, Rubinek won a Genie Award for Ralph L. Thomas's *Ticket to Heaven* (1981) and was nominated five other times. He played the dime novelist in Clint Eastwood's Academy Award–winning best picture, *Unforgiven* (1992). Rubinek has acted in films directed by Garry Marshall, Jeff Bleckner, Oliver Stone, Taylor Hackford, Brian De Palma, Bob Rafelson, Tony Scott, Roger Spottiswoode, Herbert Ross, Rod Lurie, Brett Ratner, Andrew Fleming, and many more.

Rubinek directed the features *Jerry and Tom* (1998), the adaptation of a Rick Cleveland play about two hit men whose day jobs are at a used car dealership, and *Cruel But Necessary* (2005). *Club Land* was written by actor Steven Weber about a father-and-son team of talent agents in the 1950s and the inherent issues of that dynamic. Weber starred with Alan Alda, who earned an Emmy Award nomination for his performance. Rubinek took another stab at *Bleacher Bums*, which had been directed for TV in 1979 by Stuart Gordon. Rubinek's rendition is more of an out-and-out movie rather than the recording of a play. Rubinek's cast includes Peter Riegert, Wayne Knight, Brad Garrett, Matt Craven, Charles Durning, Maury Chaykin, et al.

LOUIS RUDOLPH
b. February 14, 1942, Los Angeles, California

Movie: *Double Standard* (1988)

As a producer, Rudolph was nominated for two Emmy Awards for producing Peter Werner's *LBJ: The Early Years* (1987) and David Greene's *Small Sacrifices* (1989). He wrote Boris Sagal's *A Case of Rape* (1974) and Chris Thomson's *Woman on the Ledge* (1993). Rudolph also wrote for the *Insight* series.

Robert E. Thompson based his teleplay for *Double Standard* on the nonfiction book by James Whitfield Ellison, who related the story of a Louisiana judge who lived a secret life as a bigamist, hiding his families from each other for 15 years, leading to tragic consequences. Robert Foxworth starred.

OSCAR RUDOLPH
b. April 2, 1911, Cleveland, Ohio;
d. February 1, 1991, Encino, California

Playhouse 90*: *Clipper Ship (1957), ***Ain't No Time for Glory*** (1957)

An actor since the silent era, mostly without credit, Rudolph's last film on-screen was John Farrow's *Easy Come, Easy Go* (1947). An assistant director since World War II, Rudolph functioned in that capacity on pictures directed by Mark Sandrich, Cecil B. DeMille, Norman Z. McLeod, Raoul Walsh, Mitchell Leisen,

and Robert Aldrich (four times, including *The Flight of the Phoenix*, 1965). Rudolph directed a few features, including *Twist Around the Clock* (1961) with Chubby Checker, and directed on 25 TV series, including more than 15 episodes apiece of *Private Secretary*, *Batman*, and *My Favorite Martian*.

On *Playhouse 90*, *Clipper Ship* starred Steve Forrest, Jan Sterling, and Charles Bickford. *Ain't No Time for Glory* was a war story starring Gene Barry, Karen Sharpe (Kramer), and John Drew Barrymore.

ADRIAN RUDOMIN

Movie: *Land of Darkness* (1995)

Rudomin was the cinematographer on Vincent Jay Miller's *Gabriela* (2001), directed *Day of Wrath* (2006), and produced Luis Mandoki's *One More Day for Hiroshima* (2008). *Land of Darkness* was a Mexican Revolution tale about a priest who is forcibly conscripted into the army.

KEN RUSSELL
b. July 3, 1927,
Southampton, Hampshire, England

***Monitor*:** *The Debussy Film* (1965), *Isadora Duncan, the Biggest Dancer in the World* (1966, aka *Isadora Duncan*)
***Omnibus*:** *Song of Summer* (1968, aka *Frederick Delius: A Song of Summer*), *Dante's Inferno* (1967, aka *Dante Gabriel Rossetti*)
Special: *Mephistopheles* (1989)
Movies/Miniseries: *Women and Men: Stories of Seduction* (1990, co-directed with Frederic Raphael, Tony Richardson), *Prisoner of Honor* (1991), *The Mystery of Dr. Martinu* (1991), *Lady Chatterley* (1993, mini), *Treasure Island* (1995, aka *Ken Russell's Treasure Island*), *Mindbender* (1996), *Dogboys* (1998, aka *Tracked*)

A former photographer, dancer, and infantryman, Russell became a documentary filmmaker for the BBC, with many of his shorts airing on *Monitor* in the early 1960s. He began to stretch on *Monitor* by dramatizing the lives of musicians and artists, some starring Oliver Reed and/or written by Melvyn Bragg. Russell's first feature film was *French Dressing* (1964). He was nominated for an Academy Award and a Golden Globe for best director for *Women in Love* (1970), for which Glenda Jackson won her first Oscar. Russell's features include *The Billion Dollar Brain* (1967), *The Music Lovers* (1971), *The Devils* (1971), *Mahler* (1974), *Tommy* (1975), *Lisztomania* (1975), *Valentino* (1977), *Altered States* (1980), *Gothic* (1986), *Salome's Last Dance* (1988), *The Rainbow* (1989), *Whore* (1991), *Tales of Erotica* (1996, co-directed with Bob Rafelson, Susan Seidelman, Melvin Van Peebles), *The Fall of the House of Usher* (2002), *Trapped Ashes* (2006), *Moll Flanders* (2007), and others.

Russell's films are often marked by overly theatrical performing, garish primary colors, maybe a sexual smorgasbord or particularly savage treatment of Christianity, and a late career penchant for acting in them. A public battle over the nature of *Altered States* ensued with Paddy Chayefsky, who wrote the source novel as well as the screenplay, and disavowed any responsibility for Russell's film. Throughout his career, Russell moved easily between the cinema and TV, documentaries and dramas, feature-length works and shorts. Most of Russell's singular TV pieces were less than an hour in length. His so-called "documentaries" often involved dramatic recreations, and he took license with the facts of many famous lives, which enervated the sticklers but never seemed to bother him one bit. Russell's reputation as a brash creative force has outdistanced the general regard for his films. *A British Picture: Portrait of an Enfante Terrible* (1989) is an hour-long documentary by Russell on Russell, featuring his family and his friend, Bragg. His late-career titles occasionally carried his name in a possessory way, e.g., the documentary *Ken Russell's Classic Widows*.

Russell's 1960s biographical pieces on Debussy, Duncan, Rossetti, and Delius were all broadcast in America on *NET Playhouse* during that forum's brief rise among the intelligentsia as an alternative programming force in American culture. Russell's actor du jour, Reed, played Debussy and Rossetti, and Max Adrian was Delius. The Isadora Duncan piece particularly made an impact. Vivien Pickles starred as the famously idiosyncratic and egocentric pioneer of Modern Dance. Russell and Duncan biographer Sewell Stokes wrote the teleplay, and Peter Bowles and Murray Melvin co-starred. This show furthered a renewed interest in Duncan, as Stokes and Bragg were among the writers who prepared Karel Reisz's feature *Isadora* (1968, aka *The Loves of Isadora*) starring Vanessa Redgrave and Jason Robards.

Russell took on the Dreyfus Affair in *Prisoner of Honor*, about a French military officer at the close of the nineteenth century who discovers that a fellow officer has been falsely convicted of espionage and sentenced to Devil's Island. Dreyfus was Jewish and a convenient scapegoat for the actual turncoat. Richard Dreyfuss played the investigating Colonel Picquart, with Kennth Colley as Captain Dreyfus and Martin Friend as writer Emile Zola, who was famously found guilty of libel in documenting of the case. The high officialdom is played

by Oliver Reed, Lindsay Anderson, Brian Blessed, Jeremy Kemp, Peter Firth, and Peter Vaughan.

Leave it to Russell to make a TV miniseries out of *Lady Chatterley's Lover* by D. H. Lawrence. But the novel of the young wife who falls for the estate gamekeeper is not as salacious as its reputation. And the thorough treatment here wasn't as outlandish as the director's reputation. It's sensible, with Joely Richardson and Sean Bean as the illicit lovers, James Wilby as the cuckold Sir Clifford, and Shirley Anne Field, Blessed, Russell, and Hetty Baynes. Russell used Baynes again as Long Jane Silver in *Ken Russell's Treasure Island*, which the actress camped up with a second-rate Marilyn Monroe imitation that no doubt scared the parrots.

The story of Uri Geller was made into the intriguing *Mindbender*, starring Ishai Golan as the famous psychic. Terence Stamp played the psychologist, Joe Hartman, who brought Geller to America, where he fascinated audiences by bending spoons, fixing clocks, and other stunts with nothing more than a force of will. Baynes costarred as Kitti Hartman. For Showtime, Russell directed the Bryan Brown–fronted *Dogboys*, about prison guards with tracking dogs.

PADDY RUSSELL

Miniseries: *The Reluctant Bandit* (1965, mini), *The Heiress of Garth* (1965, mini), *Angel Pavement* (1967), *Imperial Palace* (1969, mini), *Little Women* (1970, mini), *Fathers and Sons* (1971, mini), *Pere Goirot* (1971, mini), *The Moonstone* (1972, mini)

A stage manager and occasional actress in early British TV, particularly in Rudolph Cartier productions, Russell directed episodes of *Out of the Unknown*, *Z Cars*, *Doctor Who*, *The Omega Factor*, and others, mostly after her work on the miniseries listed above. She is the subject of the documentary short, *Paddy Russell: A Life in Television* (2005).

Roy Dotrice provided the center for a revolving cast of characters at a London luxury hotel in the 1930s in *Imperial Palace*. *Pere Goirot*, the adaptation of Honore de Balzac's take on the *King Lear* theme of a patriarch being fleeced by his daughters, was seen by American audiences on *Masterpiece Theatre*. Michael Goodliffe played the father with Angela Browne as one of the daughters.

Masterpiece Theatre host Alistair Cooke announced that Russell's version of the Wilkie Collins yarn, *The Moonstone*, was the first whodunit on the PBS forum. Vivien Heibron was nominated for an Emmy Award for her performance as the birthday celebrant, Rachel, in Russell's study of hypocrisy and Victorian mores. Russell's version of *Little Women* starred Angela Down as Jo March.

MARDI RUSTAM
b. 1931

Movie: *James Dean: Race with Destiny* (1987, aka, *James Dean: Live Fast, Die Young*)

Primarily a producer of low-budget horror movies, Rustam directed the features *Evils of the Night* (1985) and *Evil Town* (1987, co-directed with Edward Collins, Larry Spiegel, Peter S. Traynor), both with Dean Jagger. The James Dean movie starred Casper Van Dien in the title role, with Carrie Mitchum as Pier Angeli and Robert Mitchum as the great director, George Stevens.

MARK RYDELL
b. March 23, 1934, New York City

Movies: *Crime of the Century* (1996), *James Dean* (2000)

Known as an occasional producer and actor, Rydell perhaps played his most memorable role as vicious racketeer Marty Augustine in Robert Altman's *The Long Goodbye* (1973). As a director, Rydell was nominated for an Academy Award and a Directors Guild of America Award for *On Golden Pond* (1981). Rydell helmed episodes of *The Fugitive*, *Ben Casey*, *Gunsmoke*, *Slattery's People*, *I Spy*, and *The Wild, Wild West*. His features include *The Fox* (1968), *The Reivers* (1969), *The Cowboys* (1972), *Cinderella Liberty* (1973), *The Rose* (1979), *The River* (1984), *For the Boys* (1991), and *Intersection* (1994).

In *Crime of the Century*, the title serves purposes beyond tabloid fodder, using the 1932 kidnapping and killing of the Lindbergh baby as a jumping off point to indict the system, which used various corrupt methods to pin the crimes, after two years, on Bruno Hauptmann, leading to his execution. Stephen Rea and Isabella Rossellini played the Hauptmanns, J. T. Walsh was Norman Schwartzkopf, Michael Moriarty stood in for Governor Hoffman, with Allen Garfield, Barry Primus, David Paymer, and others in an excellent cast. The piece was nominated for four Emmy Awards, including for Rydell and writer William Nicholson.

Rydell's dissection of the life of James Dean from a script by Israel Horovitz was fairly well done, with James Franco essaying the icon. The rest of the cast impersonates the personalities on the actor's periphery, including Nicholas Ray (Barry Primus), George Stevens (Craig Barnett), Elia Kazan (Enrico Colantoni), and the big boss, Jack L. Warner (the immediate boss, Rydell). The film won Emmy Awards for Michael Moriarty's performance as Winton Dean and for the art direction (including set decorator Leslie Frankenheimer). It was

nominated for 11 Emmys, including outstanding movie, Rydell, Franco, and cinematographer Robbie Greenberg.

RENNY RYE
b. December 2, 1947

Movies/Miniseries: *A Moment in Time* (1979, mini), *Ghost in the Water* (1982), *The December Rose* (1986, mini), *The Other Side of Paradise* (1992, mini), *Lipstick on Your Collar* (1993), *Midnight Movie* (1994), *Karaoke* (1996, mini), *Cold Lazarus* (1996, mini), *Big Women* (1998, mini), *Oliver Twist* (1999, mini)

Rye directed episodes of *Poirot*, *Chandler & Co.*, *Sunburn*, *Vital Signs*, *Midsomer Murders*, and others. But his four productions of Dennis Potter material form the core of his work. Rye became the caretaker of Potter's TV universe just before and after the writer's death from pancreatic cancer in 1994. Certainly, it was among the outstanding writer/director pairings of the 1990s.

Lipstick on Your Collar was based on Potter's script about a girl working in the British Foreign Office whose thoughts and fantasies stray from the tasks at hand to romantic entanglements and rock 'n' roll. The talented and engaging Louise Germaine starred as Sylvia, and Ewan McGregor and Carrie Leigh were featured. *Midnight Movie* also involved Potter and Germaine, her in a mother/daughter dual role in his adaptation of a Rosalind Ashe novel. The daughter and her husband (Brian Dennehy) stay at a cottage where a British cult horror film was made 20 years previously, and where her mother died after starring in that film. It's passable Potter, blurring fantasy with reality, but inching toward Stephen King territory.

Karaoke and *Cold Lazarus* are companion pieces centering on a writer named Daniel Feeld, played by Albert Finney. Potter aficionados consider them alongside Jon Amiel's *The Singing Detective* (1986) as the writer's masterpieces. In *Karaoke*, Feeld is dying of pancreatic cancer and hanging around a karaoke bar, where, to his astonishment, patrons and workers occasionally begin enacting scenes and reciting dialogue from his new screenplay. Meanwhile, the pain of his condition occasionally convulses him and he notices the new barmaid (Saffron Burrows). Julie Christie co-starred with Alison Steadman, Richard E. Grant, Ian McDiarmid, and Hywel Bennett as Pig, the sleazy bar owner.

Finney earned Emmy Award nominations for both of his performances as Feeld. In *Cold Lazarus* all that remains of Feeld in the year 2368 is his cryogenically preserved head. Frances de la Tour stars as a researcher at an institute trying to unlock the secrets of the human memory. Feeld's fertile gray matter is the central study piece, which is sought for exploitation by a producer who is excited by the possibilities. "Who would want made-up stories from a hack when you can mainline into the real thing?" he says. "At last, privacy has a true market value." The bite in Potter's stories and words was enhanced by Rye's guiding sensibility. Diane Ladd, Carmen Ejogo, Ciaran Hinds, and Grant Masters co-starred in *Cold Lazarus*.

GEORGE RYLANDS
b. October 23, 1902, Tockington, Gloucestershire, England; d. January 16, 1999, England

***BBC Sunday Night Theatre*:** *Troilus and Cressida* (1954)

John Fraser and Mary Watson co-starred in the Shakespeare play. Rylands devised *The Ages of Man*, a compendium of Shakespeare passages that discuss man from birth through death, which was famously performed by John Gielgud, including under Paul Bogart's direction on American TV in 1966.

MICHAEL RYMER
b. 1963, Australia

Miniseries: *Battlestar Galactica* (2003, mini)

Rymer directed the Australian features *Angel Baby* (1995) and *Allie & Me* (1997) and then the American productions *In Too Deep* (1999), *Perfume* (2001), and *Queen of the Damned* (2002) with Lena Olin as a vampire. Rymer's *Battlestar Galactica* reimagined the TV series with the remaining humans being pursued toward their end by an army of robots. Mary McDonnell and Edward James Olmos starred. The miniseries reignited another *Galactica* series, which Rymer also helmed.

S

DANIEL SACKHEIM

Movies: *Midnight Run for Your Life* (1994), *In the Shadow of Evil* (1995), *Grand Avenue* (1996, mini), *The Lottery* (1996), *Harsh Realm* (1999), *Kingpin* (2003, mini, co-directed with Allen Coulter, James Hayman, Peter O'Fallen, Michael M. Robin), *Homeland Security* (2004)

The son of producer William Sackheim directed episodes of *NYPD Blue*, *Law & Order*, *The X Files*, *Judging Amy*, *House, M.D.*, and other series. Daniel Sackheim won an Emmy for directing *NYPD Blue* in 1994 and as a producer shared in the best drama series nominations for *Law & Order* in 1992 and *House, M.D.* in 2007. With TV movies, he has demonstrated versatility after a spin-off movie from Martin Brest's feature *Midnight Run* (1988) with Christopher McDonald this time as bounty hunter Jack Walsh, and the umpteenth tracking of a serial killer by baffled cops with *In the Shadow of Evil*, starring Treat Williams.

Grand Avenue, produced by Robert Redford, was an integral look at modern Native American culture in Santa Rosa, California. A young widow and her two children are expelled from the reservation and must make their home downtown. Sheila Tousey, Tantoo Cardinal, Jenny Gago, Irene Bedard, and A Martinez were all superb in Sackheim's ensemble. Sackheim also gave the classic Shirley Jackson short story *The Lottery* another interpretation, using a fine cast (M. Emmet Walsh, William Daniels, Jeff Corey, Salome Jens). *Harsh Realm* was the pilot film for a very short-lived psychological sci-fi series from producer Chris Carter. *Homeland Security* could have carried the signature of George W. Bush.

JAMES STEVEN SADWITH

Movies/Miniseries: *Bluffing It* (1987), *Baby M* (1988, mini), *In Broad Daylight* (1991), *Deadly Intentions . . . Again?* (1991), *Sinatra* (1992, mini), *Elvis* (2005, mini)

A graduate of the University of Southern California School of Cinema–Television, Sadwith wrote teleplays for Roger Young's *The Two of Us* (1985) and Walter Grauman's *Who Is Julia?* (1986).

Bluffing It afforded Dennis Weaver one of his finest roles as Jack Duggan, who learns how to make it in the world while hiding his illiteracy—until he dangerously misinterprets a road sign, walks into the ladies' room, etc. Duggan's mental block goes back to childhood ridicule at his inability to read in class, traumatizing him for the rest of his life.

In Broad Daylight wrestles with the issue of taking retribution for a perceived insult too far, as Brian Dennehy's family targets a shop owner who makes a casual remark about him not being able to pay for his kids' candy bill, escalating the episode into a court case. Sadwith's sequel to Noel Black's *Deadly Intentions* (1985) substituted Harry Hamlin for the original's Michael Beihn as a wife killer out of prison and set to do the deed again.

Baby M earned Sadwith his first Emmy Award nomination for directing the story of the nicknamed title infant, who was conceived and carried by an Ocean County, New Jersey, couple for $10,000 for a New York City couple who couldn't conceive. This absorbing drama also was nominated for outstanding miniseries. The birth couple, played by JoBeth Williams and Bruce Weitz, wanted to keep the baby, while the paying couple, portrayed by John Shea and Robin Strasser, also fought for possession, and the issue is dramatized through legal maneuvers. Sadwith also wrote the teleplay, and adroitly cast the piece: Shea won an Emmy while Williams, Weitz, and Dabney Coleman were nominated, and Anne Jackson, Bruce McGill, Dakin Matthews, and Jenny Lewis were excellent in support.

Sadwith deserves a ring-a-ding-ding for having done the *Sinatra* miniseries his way, the way it ought to be done, with feeling, depth, and verisimilitude. The strength in this examination of the great singer and his

times also sprang from the exceptional script by Abby Mann and William Mastrosimone. Sadwith reaped one of two Emmy Awards from nine nominations for *Sinatra*, including for outstanding limited series (produced by Tina Sinatra). Philip Casnoff undertook the responsibility of portraying Mr. S, with Olympia Dukakis as his politico mother, Dolly, and Nina Siemaszko as Mia Farrow, Gina Gershon as Nancy Sinatra, Marcia Gay Harden as Ava Gardner, and Las Vegas impersonator Danny Ganns as Dean Martin.

The success with portraying the Chairman of the Board led to the "King," taking the dynamic Elvis Presley from his Tupelo, Mississippi, roots to international stardom. As with his presentation of Sinatra, Sadwith's Presley is portrayed as an everyday American icon with ritual reminders of that status and mountains of myth to wade through. With both *Sinatra* and *Elvis*, Sadwith found the balance and linkage between the outsized personalities and the basic human natures of two of American entertainment's greatest yet deeply flawed stars. Patrick Sheane Duncan was the scenarist this time, and Jonathan Rhys-Meyers represented Elvis, with Randy Quaid as Colonel Tom Parker, Rose McGowan as Ann-Margret, Tim Guinee as Sam Phillips, and Antonia Bernath as Priscilla Presley.

BORIS SAGAL
b. October 18, 1917, Dnepropetrovsk, Russia; d. May 22, 1981, Portland, Oregon

***Playhouse 90*:** *The Hidden Image* (1959), *The Shape of the River* (1960)
***Play of the Week*:** *The Emperor's Clothes* (1960)
***Hollywood Television Theatre*:** *The Scarecrow* (1972)
***The Big Event*:** *Arthur Hailey's The Moneychangers* (1976, mini, aka *The Moneychangers*)
Movies/Miniseries: *U.M.C.* (1969, aka *Operation Heartbeat*), *Destiny of a Spy* (1969, aka *The Gaunt Woman*), *Night Gallery* (1969, co-directed with Barry Shear, Steven Spielberg), *D.A.: Murder One* (1969), *The Movie Murderer* (1970), *Hauser's Memory* (1970), *Hitched* (1971), *The Harness* (1971), *The Failing of Raymond* (1971), *Columbo: The Greenhouse Jungle* (1972), *Deliver Us from Evil* (1973), *Columbo: Candidate for Crime* (1973), *Three for the Road* (1974), *Indict and Convict* (1974), *A Case of Rape* (1974), *The Greatest Gift* (1974), *The Dream Makers* (1975, aka *Death of Sammy*), *The Runaway Barge* (1975, aka *River Bandits*), *Man on the Outside* (1975), *The Oregon Trail* (1976), *Rich Man, Poor Man* (1976, mini, co-directed with David Greene, and, uncredited, Bill Bixby), *Mallory: Circumstantial Evidence* (1976), *Sherlock Holmes in New York* (1976), *The Awakening Land* (1978, mini), *Kate Loves a Mystery* (1979), *Ike* (1979, mini, co-directed with Melville Shavelson), *The Diary of Anne Frank* (1980), *When the Circus Came to Town* (1981), *Masada* (1981, mini), *Dial M for Murder* (1981), *World War III* (1982, co-directed with David Greene)

Sagal's tragic distinction is being the only director known to have been killed on location while making a movie. He walked into an engaged helicopter rotor blade on Portland, Oregon, sets for *World War III*. Sagal was nominated for Emmy Awards for producing *The Name of the Game* in 1970, and for directing the fifth episode of *Rich Man, Poor Man* as well as *Masada*.

Sagal began directing on *Alfred Hitchcock Presents* and worked his way through the crime shows *Mike Hammer*, *Johnny Staccato*, and *Peter Gunn*, and also did episodes of *77 Sunset Strip*, *The Twilight Zone*, *Dr. Kildaire*, *Combat!*, *T.H.E. Cat*, and others. His irregular feature films included *Made in Paris* (1964) with Ann-Margret, *Girl Happy* (1965) with Elvis Presley, *The Thousand Plane Raid* (1969) with Chistopher George, and *The Omega Man* (1971) with Charlton Heston. Sagal directed *The World's Greatest Showman: The Legend of Cecil B. De Mille* (1963), a 90-minute NBC special honoring 50 years of Hollywood film production. Sagal was the father of actress Katey Sagal, who rose to TV prominence as the money-grabbing wife of Ed O'Neill on the long-running sitcom *Married with Children*.

Both of Sagal's programs on *Playhouse 90* starred Franchot Tone. *The Hidden Image*, written by David Karp, also featured George Grizzard, Nancy Marchand, and Martin Gabel. In *The Shape of the River*, Tone played Mark Twain in the final 15 years of his life, during which the writer suffered the deaths of his wife and two daughters, and traveled as a lecturer, which he hated, to successfully pay back $100,000 in debts. Tone's performance, in concert with the script by Horton Foote, found the soul of tragedy in America's great humorist. Shirley Knight co-starred with Larry Gates, Katharine Bard, Katharine Squire, and Lief Erickson. *The Emperor's Clothes*, based on George Tabori's play, starred Viveca Lindfors, George Voskovec, and Jules Munshin. *Destiny of a Spy* found weary and reluctant Russian double agent Lorne Greene falling in love with reluctant British spy Rachel Roberts amid other Britons: Anthony Quayle, James Donald, Patrick Magee, and Harry Andrews.

During the early TV-movie era, Sagal's pilots launched several series. *U.M.C.* was the successful pilot film for *Medical Center* (CBS, 1969–1976) starring Chad Everett, who was not in this original. Richard Bradford played the lead, supported by Edward G. Robinson, Kim Stanley, Maurice Evans, Shelley Fabares, and James Daly. Sagal also directed one of three segments, *Cemetery*, of Rod Serling's attempt to jump-start a *Twilight Zone*–like

anthology, *Night Gallery*. This pilot in retrospect is mostly remembered as a step in Steven Spielberg's directorial ascendance, as his segment was *Eyes*, starring Joan Crawford. Sagal's piece starred Roddy McDowall, who abets the death of an uncle to gain inheritance only to be haunted by the changing painting of the deceased's cemetery. *The D.A.: Murder One* starred Robert Conrad as an assistant district attorney trying to prove that a nurse was a serial killer administering insulin overdoses. This alliance of Sagal, writer-producer Harold Jack Bloom, and Jack Webb's Mark VII productions resulted in Conrad's short-lived NBC series *The D.A.*

The Greatest Gift, starring Glenn Ford as a preacher and Julie Harris as his wife in a poor Southern town, led to the short-lived series the *The Family Holvak* (NBC, 1975). In a case of the horse after the cart, *The Man on the Outside* was the pilot movie for the detective series *Griff* (NBC, 1973–1974), with Lorne Greene rejoining the police force after his son is killed before his eyes. Sagal's movie was shot in 1973, but first aired a year after the series was cancelled. Sagal's *The Oregon Trail* starred Rod Taylor in a return to *The Wagon Train* format, but the subsequent series was canceled by NBC after only six episodes were aired. *Mallory* was a failed pilot to bring *Perry Mason* legend Raymond Burr back to series TV as a lawyer.

Sagal's crisp pacing enhanced *The Movie Murderer*, starring Arthur Kennedy as an arson investigator of ruined movie sets, pointing to the culprit played by Warren Oates. *Hauser's Memory*, the Adrian Spies adaptation of a Curt Siodmak novel, is a Cold War exercise with sci-fi elements and Lilli Palmer. *Hitched* marries Sally Field to Tim Matheson in the Old West. *The Harness* provided an *Ethan Frome*–like story for Sagal favorite Lorne Greene. *The Failing of Raymond* is still among Sagal's most potent works, starring Dean Stockwell in the title role of a man who failed high school teacher Jane Wyman's class 10 years before this movie starts. His twisted plan is obsessive vengeance, to convert her last day of classes into the last day of her life. Through the many chapters of Stockwell's long career, it's tough to recall a performance to equal or surpass this psychological study.

The Scarecrow, Percy MacKaye's play derived from Nathaniel Hawthorne's story, *Feathertop*, about the Salem Witch Trials, won an Emmy Award for Jan Scott's art direction. Gene Wilder stars as the title creation made by an embittered woman seeking diabolical revenge on a judge. This *Hollywood Television Theatre* production was produced by Norman Lloyd, who also played Dickon, and co-starred Blythe Danner, Will Geer, Nina Foch, Peter Duel, and Elisha Cook Jr.

Deliver Us from Evil featured the hiking quartet of George Kennedy, Bradford Dillman, Jan-Michael Vincent, and Charles Aidman, who stumble across a criminal carrying $600,000 after parachuting from a plane. They kill him and squabble over the cash, leading to other consequences. *Indict and Convict* took Sagal back indoors for hothouse legal wrangling with George Grizzard, Eli Wallach, and William Shatner. *A Case of Rape* garnered Elizabeth Montgomery an Emmy nomination as a woman whose victimization after the title crime comes from medical and police personnel and the criminal justice system. *The Dream Makers* was the story of a successful man's slide in Hollywood after taking over a record company. James Farentino starred with Diane Baker and John Astin. *The Runaway Barge* at least had the unusual and picturesque backdrop of the Mississippi River barging industry. *Sherlock Holmes in New York* was an agreeable dress-up item with Roger Moore as Holmes, Patrick Macnee as Watson, and John Huston enjoying himself as Moriarty.

Sagal directed the middle four segments of the landmark miniseries, *Rich Man, Poor Man*, Dean Riesner's adaptation of Irwin Shaw's novel about the two brothers from small-town New York whose lives diverge among a cross-section of characters from World War II through the 1960s. Nick Nolte and Peter Strauss played the Jordache brothers in the first modern American network miniseries, presented by ABC as its event of the year. The success of this show led to *Roots* and other serials, altering the network industry into becoming a miniseries factory through the next 15 years. The show won four Emmys from 24 nominations. Winning were Sagal's co-director, David Greene, composer Alex North, and actors Edward Asner and Fionnula Flanagan. Among the nominees were Sagal, Riesner, and 10 actors: Nolte, Strauss, Kay Lenz, Susan Blakely, Kim Darby, Ray Milland, Van Johnson, Bill Bixby, Norman Fell, and Robert Reed. The show also captured four Golden Globes, for best TV series and three actors: Asner, Flanagan, and Josette Banzet.

Sagal and Reisner's follow-up miniseries from another steamer-trunk novel was Arthur Hailey's *The Moneychangers*, top-lined by Kirk Douglas and peopled by a smorgasbord of stars: Christopher Plummer, Helen Hayes, Joan Collins, Jean Peters, Anne Baxter, Lorne Greene, Ralph Bellamy, Timothy Bottoms, James Shigeta, Stan Shaw, Patrick O'Neal, Robert Loggia, and others. The upshot is that a bank's patriarch is dying, and the storylines follow the melodramatic scramble for inheritances and possibly fulfilled destinies among the family and underlings. Plummer won an Emmy Award as Roscoe Heyward, one of the bank's presidential possibilities. The show was nominated for five Emmys in all, including for Susan Flannery's performance and the cinematography of Joseph F. Biroc.

The Awakening Land, about a family settling in the Ohio country in the eighteenth century, and the subsequent hardships and adventures, was one of network TV's best efforts concerning pre-nineteenth-century America. Based on the fiction of Conrad Richter, this three-part miniseries was nominated for six Emmys, including for Hal Holbrook, Elizabeth Montgomery, and Jeanette Nolan. *When the Circus Came to Town* was a Montgomery vehicle about a middle-aged woman who joins a troupe of traveling performers. Christopher Plummer co-starred in both that and Sagal's reconstitution of Frederick Knott's enduring *Dial M for Murder*, this time with Angie Dickinson as the unfaithful spouse, Michael Parks as the co-conspirator, and Anthony Quayle and Ron Moody as the police. Sagal's version of *The Diary of Anne Frank* starred Melissa Gilbert, Maximilian Schell, and Joan Plowright.

Masada was about reluctant General Flavius Silva, whose legion besieged the namesake Israeli fortress on orders from Rome. Peter O'Toole starred, with Peter Strauss as Israeli leader Ben Yair, and Barbara Carrera, Nigel Davenport, Anthony Quayle, David Warner, Derek Newark, and Alex Karras. The show won Emmys for Warner's performance and Jerry Goldsmith's score. Its 13 nominations included those for outstanding limited series, Sagal, O'Toole, Strauss, Quayle, and writer Joel Oliansky's adaptation of Ernest K. Gann's story. *Masada* also received Golden Globe nominations for best TV production, O'Toole, and Strauss.

Masada was Sagal's bare-knees epic, proving that the gifted generalists among TV directors with longevity often get to make a piece in practically every genre. *World War III* was a Cold War epic starring Rock Hudson. (For *Ike*, *see* MELVILLE SHAVELSON). Sagal was 63 when he was killed, and still very much at the top of his form—Emmy nominated for his last completed production. There's no telling what more he could have accomplished. Despite his shortened life, his career was one of the most consistent and outstanding in long-form TV.

BOB SAGET
b. May 17, 1956, Philadelphia, Pennsylvania

Movies: *For Hope* (1996), *Jitters* (1997), *Becoming Dick* (2000)

A familiar comedian and TV host, particularly on *America's Funniest Home Videos*, Saget also has been an actor, narrator, writer, and producer. He directed the feature *Dirty Work* (1998) starring *Saturday Night Live* cult veteran Norm Macdonald, and Macdonald's *The Norm Show*.

For Hope followed the decline of a young woman afflicted with scleroderma, offering Dana Delaney one of her better roles. In the understated comedy *Jitters*, Joely Fisher portrayed an attractive woman of independent means who starts having second thoughts about getting married.

Saget marshaled some of that pan-entertainment experience to launch a bittersweet item called *Becoming Dick*, following a performer named Richard who decides his career path needs the no more Mr. Nice Guy approach. He wakes up after four years as Dick, the most obnoxious and insulting TV star in the business. Harland Williams starred in this appropriately rude and twisted fairy-tale take on the Hollywood climb, written by Richard Gitelson and featuring Robert Wagner, Michael Moriarty, Elizabeth Berkeley, and William B. Davis.

GENE SAKS
b. November 8, 1921, New York City

Movie: *Bye, Bye, Birdie* (1995)

As both an actor and a director, Saks is closely associated with the works of Neil Simon and Herb Gardner. He directed the successful Simon-written films *Barefoot in the Park* (1967), *The Odd Couple* (1968), *Last of the Red Hot Lovers* (1972), and *Brighton Beach Memoirs* (1986). He also directed Goldie Hawn in her Oscar-winning performance in *Cactus Flower* (1968).

For ABC, Saks directed Marlo Thomas in an hour-long vanity project about courtship, *Love, Sex . . . and Marriage* (1983), co-starring and written by Charles Grodin, and narrated by Thomas's then husband, Phil Donahue. Saks's one TV movie was a plodding version of *Bye, Bye, Birdie*, the 1960s chestnut about a rock star presenting a last concert before Army duty, starring Tyne Daly, Vanessa Williams, Jason Alexander, and Marc Kudisch as Birdie.

LUCIANO SALCE
b. September 25, 1922, Rome, Italy; d. December 17, 1989, Rome, Italy

Great Performances*: *The Innocents Abroad (1983)

Salce was an actor in Italian-language features, as well as a writer and director, whose films in those dual capacities included (using American titles) *The Queens* (1966) and *I Married You for Fun* (1967).

The Innocents Abroad starred Craig Wasson as Mark Twain in Alfredo Silveri and Dan Wakefield's adaptation of the author's first publishing success, a recounting of his 1867 travels in Europe and elsewhere. Brooke Adams, David Ogden Stiers, and Barry Morse co-starred.

MIKAEL SALOMON
b. February 24, 1945, Copenhagen, Denmark

Movies/Miniseries: *Aftershock: Earthquake in New York* (1999), *Sole Survivor* (2000, aka *Dean Koontz's Sole Survivor*), *A Glimpse of Hell* (2001), *Band of Brothers* (2001, mini, co-directed with David Frankel, Tom Hanks, David Leland, Richard Loncraine, David Nutter, Phil Alden Robinson, Tony To), *The Agency* (2001), *Young Arthur* (2002), *Benedict Arnold: A Question of Honor* (2003), *Salem's Lot* (2004), *The Grid* (2004, mini), *Nightmares and Dreamscapes: From the Stories of Stephen King* (2006), *Fallen* (2006), *The Company* (2007, mini)

Primarily a cinematographer, Salomon has been director of photography on dozens of Dutch films, then pictures by Clive Donner, Paul Bogart, James Cameron (*The Abyss*, 1989), Steven Spielberg (*Always*, 1989), Frank Marshall, and Ron Howard. As a director, Salomon's features include *A Far Off Place* (1993) with Reece Witherspoon, and *Hard Rain* (1989) with Morgan Freeman.

Aftershock won an Emmy Award for special effects as "the big one" hits New York City, disturbing Rachel Ticotin, Tom Skerritt, Cicely Tyson, Jennifer Garner and few other familiar faces. *Sole Survivor* had newspaperman Billy Zane investigating the airline whose crash killed his family. *A Glimpse of Hell* starred James Caan investigating allegations that a homosexual affair helped trigger the deadly 1989 explosion aboard the Navy's USS *Iowa*. The explanations that led to Benedict Arnold's treason, detailed in William Mastrosimone's script for *A Question of Honor*, were given breadth by Salomon's direction of one of the better Revolutionary War sagas, starring Aidan Quinn as Arnold and Kelsey Grammer as George Washington.

Stephen King's historical novel *Salem's Lot*, adapted by Peter Filardi, was dressed by Salomon in the fully outfitted shrouds of horror, legend, and drama for a cast including Rob Lowe, Samantha Mathis, Andre Braugher, Donald Sutherland, Rutger Hauer, and James Cromwell. *The Grid* was an ambitious miniseries that sought to portray international cooperation in the hunt for terrorists as the rare alliance of Fox, TNT, and the BBC all chipped in to underwrite it. Dylan McDermott, Julianna Margulies, Bernard Hill, James Remar, Robert Forster, and Jemma Redgrave starred. Salomon's segment in *Nightmares and Dreamscapes* was "The End of the Whole Mess," starring Henry Thomas and Ron Livingston.

BARRY SAMSON

Movie: *Yesterday's Target* (1996)

Samson has been a cinematographer and director on low-budget action pictures. He directed *Ice Pawn* (1989) and *The Ice Runner* (1993). *Yesterday's Target* is a time-travel fantasy loaded with twists and featuring Daniel Baldwin, LeVar Burton, Malcolm McDowell, and Stacy Haiduk.

IAN SANDER
b. New York City

Movies: *I'll Fly Away: Then & Now* (1993), *Chasing the Dragon* (1996)

Sander's producing credits include *Everybody's All American* (1988), the series *I'll Fly Away* and *Profiler*, and TV movies including *Frankenstein* (2004). Sander directed episodes of *Profiler*, *Snoops*, and *John Doe*. In the TV movie that closed the series *I'll Fly Away*, Regina Taylor's Lilly Harper returns to town 30 years after leaving to see what had become of the Bedford family, for whom she had worked. Sander earned a Directors Guild of America nomination for his debut feature-length work, and Sam Waterston received an Emmy Award nomination as best actor. The cast included Bill Cobbs and Ashlee Levitch. In *Chasing the Dragon*, Markie Post plays a mother who succumbs to heroin addiction.

JAY SANDRICH
b. February 24, 1932, Los Angeles

***Stage to Screen*:** *The Man Who Came to Dinner* (2000)
Movies: *The Crooked Hearts* (1972), *What Are Best Friends For?* (1973), *For Richer, for Poorer* (1992, aka *Father, Son and Mistress*), *London Suite* (1996)

Sandrich is the younger brother of the late assistant director/producer Mark Sandrich Jr., and the son of famed director Mark Sandrich, who directed several Fred Astaire/Ginger Rogers movies. Jay has directed hundreds of episodes of sitcoms, including more than 50 of *The Mary Tyler Moore Show*. His sitcoms include *Get Smart*, *That Girl*, *Rhoda*, *Soap*, and *The Cosby Show*.

The Crooked Hearts was a valentine to old Hollywood and an entertaining mystery as Rosalind Russell, Douglas Fairbanks Jr., and Maureen O'Sullivan are involved in a series of disappearances of wealthy widows. *What Are Best Friends For?* has the agreeably familiar feel of a 1960s sex farce as a couple searches for a mate for their recently divorced pal (Ted Bessell). *For Richer, for Poorer* catches Jack Lemmon in a story that's decidedly richer for his involvement but still poorer than the average cable movie; he's a tycoon, Jonathan Silverman is the sponging son, and this one turns on dad giving away the fortune to make the boy earn a living. Neil Simon's *London Suite* is apportioned among TV stars (Kelsey

Grammer, et al.) in the manner of the playwright's other suites (*Plaza Suite* and *California Suite*).

Sandrich's most unusual long piece is a twenty-first-century doing of *The Man Who Came to Dinner*, with Nathan Lane a less-imperiously turned out Sheridan Whiteside than in the usual Kaufman/Hart tradition. A live broadcast of New York's Roundabout Theater Company's rendition of the play, it afforded Sandrich a sense of immediacy, freshening the material.

ARLENE SANFORD

Movies: *Arly Hanks* (1993), *Baby Maker: The Dr. Cecil Jacobson Story* (1994)

Sanford received an Emmy Award nomination in 1999 for *Ally McBeal* and a Directors Guild of America nomination in 2005 for *Desperate Housewives*. Sanford's series work includes episodes of *The Days and Nights of Molly Dodd*, *The Wonder Years*, *Friends*, *Caroline in the City*, *Dawson's Creek*, *The West Wing*, *Ed*, *Boston Public*, *Malcolm in the Middle*, and many more. She directed the features *A Very Brady Sequel* (1996) and *I'll Be Home for Christmas* (1998).

Arly Hanks was the pilot for a series set in the small town of Maggody, Arkansas, where the title woman (Kate Jackson) has returned from New York City to become police chief. This quirkier and more rude version of Mayberry included Julie McCullough, Ron Perlman, Olivia Cole, Polly Bergen, and Harrison Page. Cecil Jacobson was the actual Virginia physician portrayed in *Baby Maker* by George Dzundza. Jacobson was brought up on 46 counts of using his own sperm to impregnate women with conception issues. Melissa Gilbert starred as the whistle-blower.

JONATHAN SANGER

Movies/Miniseries: *Children of the Bride* (1990), *Chance of a Lifetime* (1991), *Obsessed* (1992), *Just My Imagination* (1993), *The Secrets of Lake Success* (1993, mini, co-directed with Peter Ellis, Arthur Allan Seidelman), *Down Came a Blackbird* (1995)

Sanger worked as a production manager for William Friedkin, Stanley Donen, Jack Sholder, Anne Bancroft, and John Woo; as an assistant director for Mel Brooks, Paul Mazursky, and Gil Cates; and as a second unit director for Robert Towne. Sanger directed the underrated pre-D-Day saga, *Code Name: Emerald* (1985) starring Ed Harris, Max von Sydow, and Eric Stoltz. Sanger directed episodes of *L.A. Law*, *Twin Peaks*, *The Commish*, *SeaQuest DSV*, and others. As a producer, his films include *The Elephant Man* (1980), *Frances* (1982), and *The Producers* (2005).

Children of the Bride cast Rue McClanahan as a woman about to be wed to a much younger man (Patrick Duffy), and her adult kids (including Kristy McNichol) have to deal with this situation. In *Chance of a Lifetime*, Betty White is given six months to live, and goes on vacation to Mexico, where she meets the eligible Leslie Neilsen. *Obsessed* presented Shannen Doherty craving older men, particularly William Devane. In *The Secrets of Lake Success*, a murder hits a *Peyton Place*–style burg, featuring Brian Keith, Ryan Philippe, and Samantha Eggar. *Down Came a Blackbird* is about a journalist who was kidnapped and imprisoned for a year in Central America. Laura Dern starred with Vanessa Redgrave, Raul Julia, and Sarita Choudhury.

DERAN SARAFIAN
b. January 17, 1968

Movies: *Road Rage* (1999), *Trapped* (2001)

The son of Richard C. Sarafian (see below), Deran directed the low-budget action features *Alien Predator* (1987) with Dennis Christopher, *Death Warrant* (1990) with Jean-Claude van Damme, *Gunmen* (1994) with Mario Van Peebles, and *The Road Killers* (1994) with Craig Sheffer. Sarafian has directed episodes of *Cold Case*, *House*, *M.D.*, *CSI: Miami*, and *CSI: New York*, among others.

In *Road Rage*, Jere Burns plays a victimized man who turns his rage into a stalking rampage against Yasmine Bleeth—who cut his vehicle off in traffic—and her immediate family. *Trapped* was a group-jeopardy assignment with Parker Stevenson, Meat Loaf, Katie Stuart, and Suki Kaiser in a cut-rate *Towering Inferno* drama, about the upper floors of a burning building.

RICHARD C. SARAFIAN
b. April 28, 1925, New York City

Movies/Miniseries: *Shadow on the Land* (1968), *One of Our Own* (1975), *A Killing Affair* (1977), *Disaster on the Coastliner* (1979), *The Golden Moment: An Olympic Love Story* (1980), *The Gangster Chronicles* (1981, mini), *Splendor in the Grass* (1981), *Liberty* (1986)

Sarafian directed episodes of most of TV's important westerns: *Cheyenne*, *Bronco*, *Maverick*, *Bonanza*, *The Dakotas*, *The Big Valley*, *Wild, Wild West*, *The Iron Horse*, *Cimarron Strip*, and *Gunsmoke*. He handled other action/adventures as well: *The Gallant Men*, *I Spy*, etc. His features include the no-budget curio *Andy* (1965),

about a mentally retarded adult, and *Man in the Wilderness* (1971), starring Richard Harris, as well as the cult favorite *Vanishing Point* (1971). In recent years, Sarafian made the conversion to character actor and has appeared in Warren Beatty's *Bugsy* (1991) and *Bulworth* (1998), Sean Penn's *The Crossing Guard* (1995), Jeremy Levin's *Don Juan DeMarco* (1995), and other films.

Shadow on the Land was an interesting attempt to understand a future United States under totalitarian rule, featuring Gene Hackman as a cleric. *One of Our Own* was a hospital drama about a medico who takes the administrative reins at his hospital. Starring George Peppard, it was the pilot film for the actor's short-lived series, *Doctors' Hospital*. *A Killing Affair* seems worth another look as it stars Elizabeth Montgomery and O. J. Simpson as police detective partners who may give in to their mutual attraction while solving a series of brutal murders. *Splendor in the Grass* was Sarafian's undisguised homage to Elia Kazan's 1961 classic as Melissa Gilbert and Cyril O'Reilly did their best in roles that had been defined by Natalie Wood and Warren Beatty.

Sarafian's finest TV moments were in the sweeping, 13-part period piece, *The Gangster Chronicles*, which followed the creation and sustenance of organized crime in America by detailing the rises to power between World War I and the Great Depression of Giuseppe "Joe the Boss" Masseria, played by Richard Castellano, and the brash punks who fulfilled their destinies to become powerful rackets kingpins by brutalizing the opposition: Bugsy Siegel, Lucky Luciano, Dutch Schultz, Al Capone, Frank Costello, Vito Genovese, etc. Beautifully acted and dressed, and smoothly narrated by E. G. Marshall, *The Gangster Chronicles* was one of the more historically accurate miniseries, despite a few dramatic departures.

In a way, *The Gangster Chronicles* illustrated how easy it has been to get ahead in America. *Liberty* was the story of the gargantuan emblem of such ascents. Pete Hamill wrote the teleplay for the saga of the Statue of Liberty under the pen name of Robert Malloy, and Sarafian invested the fact-and-fiction mix with some grace despite by-the-numbers romances involving Dana Delaney and Corrine Touzet. Frank Langella invested no small amount of passion into his performance as the French sculptor Frederic Auguste Bartholdi, who conceived Lady Liberty.

JOSEPH SARGENT
b. July 22, 1925, Jersey City, New Jersey

***Hallmark Hall of Fame*:** *Love Is Never Silent* (1985), *Caroline?* (1990), *Miss Rose White* (1992), *Skylark* (1993, aka *Sarah, Plain and Tall: Skylark*)

Movies/Miniseries: *Gallagher Goes West: Showdown with the Sundown Kid* (1966, two parts, Disney, co-directed with James Sheldon), *Gallagher Goes West: Tragedy on the Trail/Trial by Error* (1967, two parts, Disney, co-directed with James Sheldon), *The Sunshine Patriot* (1968), *The Immortal* (1969), *Tribes* (1970, aka *The Soldier Who Declared Peace*), *Maybe I'll Come Home in the Spring* (1971), *Longstreet* (1971), *Man on a String* (1972), *The Marcus-Nelson Murders* (1973, aka *Kojak: The Marcus-Nelson Murders*), *The Man Who Died Twice* (1973, aka *Spanish Portrait*), *Wheeler and Murdoch* (1973), *Sunshine* (1973), *Hustling* (1975), *Friendly Persuasion* (1975, aka *Except for Me and Thee*), *The Night That Panicked America* (1975), *Amber Waves* (1980), *Playing for Time* (1980, credited solely to Daniel Mann), *Freedom* (1981), *The Manions of America* (1981, mini, co-directed with Charles S. Dubin), *Tomorrow's Child* (1982), *Memorial Day* (1983), *Choices of the Heart* (1983, aka *In December the Roses Will Bloom Again*), *Terrible Joe Moran* (1984), *Space* (1985, mini), *Passion Flower* (1986), *There Must Be a Pony* (1986), *Of Pure Blood* (1986, aka *The Nazis: Of Pure Blood*), *The Karen Carpenter Story* (1989), *Day One* (1989), *The Incident* (1990), *Ivory Hunters* (1990, aka *The Last Elephant*), *The Love She Sought* (1990, aka *A Green Journey*), *Never Forget* (1991), *Somebody's Daughter* (1992), *Abraham* (1994, aka *The Bible: Abraham*), *When the Lions Roared* (1994, aka *World War II: When the Lions Roared*), *My Antonia* (1995), *Streets of Laredo* (1995, mini, aka *Larry McMurtry's Streets of Laredo*), *Mandela and de Klerk* (1997), *Miss Evers' Boys* (1997), *The Long Island Incident* (1988), *The Wall* (1988), *Crime and Punishment* (1998, aka *Dostoevsky's Crime and Punishment*), *A Lesson Before Dying* (1999), *The Savior of San Nicola* (2000), *For Love or Country: The Arturo Sandoval Story* (2000, aka *The Arturo Sandoval Story*), *Bojangles* (2001), *Salem Witch Trials* (2002, mini), *Out of the Ashes* (2003), *Something the Lord Made* (2004), *Warm Springs* (2005)

Sargent has remained in the forefront of TV movie directors for more than four decades. He has made so many great programs that, as in rare cases, greatness can be quantified. A Sargent movie or miniseries has been nominated 14 times for the Emmy Award for outstanding production of the year—and has won *nine* times. No other director in any performance medium has such a high percentage of the main industry honors, not in the theatre or the cinema. His work spans the movie-of-the-week, miniseries, and cable-movie eras.

The Emmys went to *Love Is Never Silent*, *Day One*, *Caroline?*, *The Incident*, *Miss Rose White*, *Miss Evers' Boys*, *A Lesson Before Dying*, *Something the Lord Made*, and *Warm Springs*. Sargent has received nine Emmy nominations for best director and has won four times,

for *The Marcus-Nelson Murders*, *Love Is Never Silent*, *Caroline?*, and *Miss Rose White*. This ties Sargent with George Schaefer and John Frankenheimer as the only directors to earn that many Emmys for direction in long-form. Sargent was also nominated for Emmys for directing *Tribes*, *Amber Waves*, *A Lesson before Dying*, *Something the Lord Made*, and *Warm Springs*.

Sargent won Directors Guild of America Awards for *The Marcus-Nelson Murders*, *Something the Lord Made*, and *Warm Springs*. He was nominated for DGA Awards for *Miss Rose White*, *World War II: When the Lions Roared*, *Miss Evers' Boys*, *A Lesson Before Dying*, and *For Love or Country: The Arturo Sandoval Story*.

The former Giuseppe Danielle Sorgente logged bit-part acting experiences in the 1950s and 1960s, including in features directed by Fred Zinnemann, Richard Wilson, and Arthur Hiller. Sargent directed episodes of *Lassie*, *Mr. Novak*, *Daniel Boone*, *Gunsmoke*, *The Fugitive*, *The Man from U.N.C.L.E.*, *The FBI*, *The Invaders*, *Garrison's Guerrillas*, and others. For Disney, Sargent co-helmed features in 1966 and 1967 with James Sheldon under the umbrella title *Gallegher Goes West*, both of which were serialized on the Mouse's Sunday-night show.

Sargent's features include *The Hell with Heroes* (1968), *Colossus: The Forbin Project* (1970), *The Man* (1972), *White Lightning* (1973), *The Taking of Pelham One Two Three* (1974), *MacArthur* (1977), *Goldengirl* (1979), *Coast to Coast* (1980), *Nightmares* (1983), and *Jaws: The Revenge* (1987). Sargent was replaced on *Buck and the Preacher* (1972) by Sidney Poitier. Sargent went uncredited for co-directing with Daniel Mann on the Emmy-winning *Playing for Time*.

The Sunshine Patriot starred Cliff Robertson as a spy behind the Iron Curtain trying to smuggle microfilm to the West. *The Immortal* featured Christopher George as a racing driver who discovers his blood has properties that can make him live forever, information leaked to a covetous dying millionaire.

Tribes touched a nerve at a time when the Vietnam War was at its least popular, and youth culture at a zenith. The draft had reentered the American military and this script by Tracy Keenan Wynn and Marvin Schwartz concerned a hippie (Jan-Michael Vincent) sent into the U.S. Marine Corps, where he runs up against the spit-polish drill instructor, Sergeant Drake, played by Darren McGavin in what may be this excellent actor's finest performance. The battle of wills that develops certainly wouldn't have been tolerated at Camp Pendleton, but the issues and the personality traits that the scenarists cram into this landmark TV film are remarkable. *Tribes* won three Emmy Awards, including for Wynn and Schwartz's script. Sargent, who provided a bracing portrait of boot camp, received his first Emmy nomination.

Sargent told another hippie-disapproval story through a returnee from the commune (Sally Field) to that most primal of levels, the family, in *Maybe I'll Come Home in the Spring*. The parents (Jackie Cooper, Eleanor Parker) are afraid the little sister (Lane Bradbury) will follow in wayward big sister's footsteps, and are just plain disgusted by the arrival of the counterculture paramour, Flack, played by David Carradine at his most bellicose. *Sunshine* was another Sargent portrayal of hippies with Cliff De Young as a struggling musician and Christina Raines as his wife, dying of cancer, in their idyllic rustic home.

Longstreet was Sargent's successful pilot for the James Franciscus series about the blind detective, and *Man on a String* was a tough crime picture with government agent Christopher George caught in the middle of a mob war. As usual, Sargent was astute in the casting, hiring Jack Warden, Keith Carradine, Kitty Winn, William Schallert, Joel Grey, et al.

The Marcus-Nelson Murders was a watershed moment in the crime genre. It was the pilot film for *Kojak*, starring Telly Savalas as the lollypop-chomping New York City homicide detective. Its central issue was a racially charged concern in African American ghettoes as a disenfranchised black youth is railroaded by policemen for a double murder of white teen girls. As a compelling example of storytelling in the realm of William Friedkin's *The French Connection* (1971) and other Big Apple police noir, it held its own in singular, authoritative, and distinctive style. Sargent's direction further lifted Abby Mann's superb adaptation of Selwyn Raab's book, *Justice in the Back Room*, to the status of TV legend. The film won Emmys for the director and writer. It was nominated for five Emmys in all, including for outstanding single program, Savalas, and the score (Billy Goldenberg, Bobby Russell). Also featured in this classic were Marjoe Gortner, Jose Ferrer, Chita Rivera, Lorraine Gary, Roger Robinson, Ned Beatty, Allen Garfield, Bruce Kirby, and Harriet Karr.

Stuart Whitman was an artist facing forgers after seven years away in *The Man Who Died Twice*, and *Wheeler and Murdoch* was a pilot that never went series starring Jack Warden and Christopher Stone as Seattle private eyes. *Hustling* was rough and tough for 1970s primetime network TV, starring Lee Remick as Gail Sheehy, a journalist investigating New York City's prostitution rackets, tracing the payoffs and profits up the ladder to prominent families and companies. Jill Clayburgh as Wanda and Fay Kanin, who adapted Sheehy's book, both received Emmy nominations. The cast included Monte Markham, Melanie Mayron, and Alex Rocco.

Friendly Persuasion was a change of pace for Sargent, a movie about Quaker farmers. Actually, this was

an adaptation of Jessamyn West's sequel novel, *Except for Me and Thee*, to her own original *Friendly Persuasion*, which William Wyler had made into a 1956 feature starring Gary Cooper. Sargent's film also possessed a leisurely pace and solid performing—from Richard Kiley and Shirley Knight as the Birdwells and Michael O'Keefe, Tracie Savage, and Clifton James.

The Night That Panicked America concerned the 1938 radio broadcast of H. G. Wells's *The War of the Worlds* in a realistic-style dramatization by Orson Welles's Mercury Theatre, precipitating panic by listeners who began to believe that the Martian invasion being portrayed was actually true. Paul Shenar played Welles with Walter McGinn as Paul Stewart and Joshua Bryant as Howard Koch. The film received three Emmy nominations, including for writers Nicholas Meyer and Anthony Wilson. Vic Morrow starred as Hank Muldoon with Cliff De Young, Eileen Brennan, Will Geer, Tom Bosley, and Michael Constantine.

Barbara Turner wrote the screenplay for *Freedom*, about a teen girl who hits the road with a carnival and begins to long for home. Mare Winningham starred with Jennifer Warren as her mother and Peter Horton, Tony Bill, Roy Thinnes, Taylor Negron, and J. Pat O'Malley. Sargent broached his first miniseries with *The Manions of America*, about Irish immigrants. Splitting the directing with Charles S. Dubin, Sargent guided a big cast including Pierce Brosnan, Simon MacCorkindale, Linda Purl, Kathleen Beller, Barbara Parkins, Anthony Quayle, et al. *Tomorrow's Child*, a futuristic drama about genetics, starred Stephanie Zimbalist as a research scientist's wife who agrees to have her fetus brought to term in a laboratory.

Memorial Day concerned a Vietnam War veteran's sudden full recall of his battle experiences in an attack of posttraumatic stress syndrome after a reunion with his old outfit and one of the guys' suicide. Mike Farrell starred with Shelley Fabares as his wife, and Keith Michell, Edward Herrmann, Bonnie Bedelia, and Robert Waldon. The film was conferred with a Christopher Award. *Choices of the Heart* was based by writer John Pielmeier on the actual rapes and murders of four American missionaries, three of them Catholic nuns, in El Salvador in 1980. The quartet was politically allied with Archbishop Oscar Romero, who was assassinated, and thus they were targeted for elimination as well by the Salvadoran military. Melissa Gilbert played the lay woman, Jean Donovan, and the nuns were played by Mary McCusker, Mari Gorman, and Pamela Bellwood. Also starring were Rene Enriquez as Romero, Helen Hunt, Peter Horton, Patrick Cassidy, Mike Farrell, and Martin Sheen. *Terrible Joe Moran* was an occasion to bring James Cagney out of wraps as a wheelchair-bound ex-pugilist, and pair him up with Art Carney. But it wasn't much of a movie as Moran's granddaughter (Ellen Barkin) looks to him for cash while her boyfriend (Peter Gallagher) tries to get out of debt with racketeers. Carney won another of his Emmy Awards, playing Tony.

Space was a big miniseries, the fictionalization of the U.S. manned space programs, based on the novel by James A. Michener, adapted by Dick Berg and Stirling Silliphant. Lee Philips split the directorial chores with Sargent, and the big cast included James Garner, Bruce Dern, Beau Bridges, Blair Brown, David Dukes, Susan Anspach, Melinda Dillon, Harry Hamlin, Michael York, Martin Balsam, G. D. Spradlin, Roscoe Lee Browne, Ralph Bellamy, Clu Gulager, and dozens more. Berg and Martin Manulis produced for CBS, and it was an epic job for all involved, covering the successes and failures through the Gemini and Apollo programs, with much of the drama hung on the exploits of Hamlin's astronaut, John Pope. *Space* was nominated for three Emmys, including for outstanding limited series.

Sargent's first *Hallmark Hall of Fame* special made for a great start. *Love Is Never Silent* starred Mare Winningham as the Depression Era daughter of hearing-impaired parents. The movie illuminates her growing realization that if she wants to find happiness, she has to get out from under the yoke of her parents, creating the guilt of familial abandonment. Sargent's great care for Darlene Craviotto's adaptation of Joanne Greenberg's novel was recognized by the Emmys, as he won for outstanding direction and the show for outstanding special. The five total nominations included those for Craviotto, Winningham, and Phyllis Frelich as the mother. Mary Colquhoun won the Casting Society of America Award; the ensemble included Ed Waterstreet as the father, and Sid Caesar in a rare dramatic part.

Passion Flower was from the steamy exotic melodrama tree, picked dripping wet. Barbara Hershey was at the core of a plot full of greed, lust, and avarice in Singapore, with her tycoon father (Nicol Williamson), mean-minded husband (John Waters), and cash-conscious side trick (Bruce Boxleitner) all crossing paths. *There Must Be a Pony* was turned into an Elizabeth Taylor vehicle, which Sargent presided over with some aplomb. Liz plays a movie star fresh out of an asylum, trying to make a comeback with the help of Robert Wagner, Chad Lowe, Mickey Rooney, James Coco, Ken Olin, William Windom, and Richard Bright. Mart Crowley adapted James Kirkwood Jr.'s novel loosely based on the story of actress Lila Lee.

Sargent directed *Of Pure Blood* like a Gothic murder mystery, one that uncovers more information than the informal investigator wants to know. She's Lee Remick as a New York casting agent going to Germany to find

out the circumstances surrounding the death of her son. There, she discovers that she was one of an offspring of Heinrich Himmler's program for breeding Aryans, and her son had been killed tracking the family blood line. This melodrama is lucky to have Sargent and Remick as the guiding forces. Her great beauty and very direct approach to performance are perfectly used in this part. Patrick McGoohan and Shane Rimmer co-starred. Cynthia Gibb portrayed the throes of anorexia and bulimia for Sargent in a famous life in *The Karen Carpenter Story*.

Day One portrayed the events leading up to the making and detonating of the atomic bomb to end World War II. David W. Rintels based his teleplay on the book by Peter Wyden, *Day One: Before Hiroshima and After*, playing out events on a large canvas from the point of view of imported Hungarian physicist Leo Szilard, played by Michael Tucker. Sargent's film aired six months before Roland Joffe's theatrical feature about the same events, *Fat Man and Little Boy* (1989) was released, starring Paul Newman as White Sands project overseer General Leslie Groves, and Gerald Hiken as Szilard. Sargent's TV film is generally better, tightly encapsulating the book's events with an ensemble including Hal Holbrook, Hume Cronyn, Barnard Hughes, John McMartin, David Strathairn as J. Robert Oppenheimer, Brian Dennehy as Groves, and David Ogden Stiers as FDR. *Day One* tied with Gregory Hoblit's *Roe vs. Wade* for the lone Emmy Award for which it was nominated, for outstanding drama special. It took home the top honor without any of its cast or crew cited.

Walter Matthau was in fine form in *The Incident* as hometown lawyer Harmon Cobb during the 1940s, reluctantly defending a German prisoner of war at a nearby POW camp for captured German soldiers of the murder of his friend and the town doctor, Doc Hanson (Barnard Hughes). Sargent's crew provided lively time/place details of the World War II homefront, and the supporting cast was in its element: Harry Morgan as the judge, Robert Carradine as the defendant, Susan Blakely, William Schallert, Peter Firth, Helen Stenborg, and Ariana Richards. The brothers who wrote the script, James and Michael Norell, won both Writers Guild of America Award and Christopher Awards for their beguiling mystery. And once again, a Sargent film won the Emmy for outstanding special without him being nominated.

Again allied with *Hallmark Hall of Fame*, Sargent directed *Caroline?*, about a woman (Stephanie Zimbalist) who returns to her wealthy family after 14 years of self-decided exile, chosen after she was supposedly killed in a plane crash. She claims she never boarded the craft to duck out of her rich-teen lifestyle. Her return's timing coincides with an inheritance from a recently deceased grandmother (Dorothy McGuire). The family is, naturally, skeptical of her identity. Sargent's direction had a Hitchcockian touch, and the cast responded, including Patricia Neal as Miss Trollope, Pamela Reed, George Grizzard, Jenny Jacobs, Mary Nell Santacroce, Shawn Phelan, and Libby Wittemore. *Caroline?* captured three of six Emmy nominations. The film won for outstanding special, Sargent's direction, and Paul LaMastra's film editing. Michael De Guzman's script was nominated. The film and Zimbalist received Golden Globe nominations and Bill Wages received a nomination from the American Society of Cinematographers for his camerawork.

The Ivory Hunters was a well-intentioned African adventure starring John Lithgow, James Earl Jones, and Isabella Rossellini. *The Love She Sought* followed retired Minnesota teacher Angela Lansbury traveling to Ireland to look up pen-pal admirer Denholm Elliott. *Never Forget* was a Holocaust revisitation with Blythe Danner and Dabney Coleman via a courtroom drama to combat an organizational denial of the Nazi slaughter. *Somebody's Daughter* starred Nicolette Sheridan as a child-abuse victim who becomes a stripper.

Miss Rose White recreated New York in the 1940s, as a Polish Jewish girl (Kyra Sedgwick) changes her name secretly to the title nomenclature and longs to climb the corporate ladder with her employer, a big department store, while living across town from her traditional Jewish family. This familial separation is telescoped from another, when her mother and sister were forced to remain in Europe during the Holocaust. Rose's familial isolation is interrupted by the arrival of her sister, Lusia (Amanda Plummer), from the war. Shell-shocked, Lusia has changed completely and now the two sisters must share a flat. Nominated for 10 Emmy Awards, *Miss Rose White* won four, for outstanding movie, Sargent's direction, Plummer's supporting performance, and the hairstyling. The film was also nominated for the performances of Maximilian Schell, Maureen Stapleton, and Penny Fuller, and for Anna Sandor's script, Kees Van Oostrum's cinematography, and Fred Harpman and Robert Cecchi's art direction. The movie, Sedgwick, and Plummer were nominated for Golden Globes. Sandor's script received a Writers Guild of America nomination, and Sargent logged his second DGA nomination. Gina Gershon and D. B. Sweeney also co-starred.

Skylark is the *Hallmark Hall of Fame*'s sequel to Glenn Jordan's *Sarah, Plain and Tall* (1991). Sarah MacLachlan again wrote the script and Glenn Close and Christopher Walken returned as the prairie couple. The problem straining the family this time is a severe drought. As rarely happens, Close received an Emmy nomination for the reprise of a role for which she previously was

nominated, as the taciturn farm wife, Sarah Witting. Co-starring were Lexi Randell, Christopher Bell, James Rebhorn, Lois Smith, Elizabeth Wilson, and Lee Richardson. Sargent dramatized a Biblical story with *Abraham*, who is asked by God to lead his family to Canaan, then to chose between his son, Isaac, and God himself. Richard Harris played the title icon, with Barbara Hershey as Sarah, Maximilian Schell as Pharoh, Vittorio Gassman, John McEnery, and Carolina Rosi. *Abraham* received three Emmy nominations.

World War II: When the Lions Roared depicted the December 1943 Tehran Conference when American President Franklin Roosevelt (John Lithgow), British Prime Minister Winston Churchill (Bob Hoskins), and Soviet leader Josef Stalin (Michael Caine) met in Persia to decide the rough details of the invasion of Europe from the west. David W. Rintels condensed the discussions into this drama, which was nominated for six Emmy Awards and won for the lighting. The nominations included those for outstanding miniseries, Caine's singularly impressive performance as the great murderer, Stalin, as well as John A. Alonzo's cinematography, John A. Martinelli's film editing, and Jennifer L. Parsons's costumes.

Sargent's flexibility in shifting gears and handling all genres has been one of his great hallmarks. *My Antonia* used Victoria Riskin's adaptation of Willa Cather's novel of life in rural Nebraska in the 1890s. His casting again was excellent for the material: Jason Robards, Eva Marie Saint, Anne Tremko, Neil Patrick Harris, Jan Triska, Travis Fine, and Elina Lowensohn as Antonia. The lone Emmy Award for this beautiful evocation of time and place went to one of the central figures in that accomplishment, cinematographer Robert Primes.

Streets of Laredo was another miniseries based on the tough former Texas Rangers imagined by novelist Larry McMurtry. Woodrow Call, played by Tommy Lee Jones in Simon Wincer's TV masterpiece from McMurtry's fiction, *Lonesome Dove* (1989), is back in action in *Streets of Laredo*, this time in the person of James Garner. He's now a bounty hunter, tracking a serial killer who uses a high-powered rifle. A pair of larger-than-life Texas legends enters the proceedings as Randy Quaid plays John Wesley Hardin and Ned Beatty is Judge Roy Bean. Sam Shepard plays Call's sidekick, Pea Eye Parker, and Wes Studi is McMurtry's legendary tracker, Famous Shoes, and the big cast includes Sissy Spacek, Sonja Braga, Miriam Colon, George Carlin, Charles Martin Smith, Anjanette Comer, Kevin Conway, James Gammon, and Weasel Forshaw. Edward J. Pei won the American Society of Cinematographers Award for his work, and Sargent shared with the miniseries's other principals in the Bronze Wrangler Award at the Western Heritage Awards.

Mandela and DeKlerk delineated the events that led up to black South African political activist Nelson Mandela's 1990 release after 27 years in prison by South African President F. W. DeKlerk. Their battle of ideology and wills was given some of its power by the casting of Sidney Poitier and Michael Caine. The two had previously co-starred in one of the first films to call attention to apartheid, Ralph Nelson's *The Wilby Conspiracy* (1975). This time their roles are central to the victory over apartheid, when DeKlerk announced before Parliament the legalization of the African National Congress and the release of Mandela. Sargent filmed in Johannesburg and other South African locations. Both stars were nominated for Emmy Awards. Caine was nominated for a Golden Globe and Poitier for a Screen Actors Guild Award. John Wesley wrote the script, and Tina Lifford co-starred as Winnie Mandela.

David Feldshuh's play, *Miss Evers' Boys*, concerned a 1932 U.S. Government experiment conducted at Tuskegee, Alabama, in which 412 black men, mostly Macon County sharecroppers, were intentionally infected with syphilis to determine whether their reactions to the disease were any different than those of whites. An antidote existed, but the men were never treated. The story is told from the viewpoint of the nurse caring for the survivors as Alfre Woodard starred in one of her finest performances. The cast included Laurence Fishburne, Joe Morton, E. G. Marshall, Craig Sheffer, Ossie Davis, Obba Babatunde, and Von Coulter. Filmed in and around Atlanta, *Miss Evers' Boys* had a great time/place feel to it. It won four of the 11 Emmy Awards for which it was nominated, including outstanding movie, Woodard, Donald M. Morgan's cinematography, and Michael Brown's film editing. Nominated for Emmys were Fishburne, Babatunde, Davis, and writer Walter Bernstein. Woodard also won a Golden Globe, CableACE, and Screen Actors Guild Award. The show itself won the Golden Globe and the CableACE. Sargent received a DGA Award nomination. Babatunde and the costumes also received CableACE nominations.

The Long Island Incident concerned the 1993 shooting spree on a commuter train that killed six people. *The Wall* tells three separate stories concerning the Vietnam War Memorial in Washington, D.C., with an ensemble featuring Edward James Olmos and Ruby Dee. Sargent's version of *Crime and Punishment* used David Stevens's adaptation and a cast led by Patrick Dempsey, Ben Kingsley, and Julie Delpy. *Bojangles* starred Gregory Hines in perhaps his finest hours as Bill "Bojangles" Robinson, the dancer/actor of early films. Hines was nominated for both Emmy and Screen Actors Guild Awards for his remarkable performance.

For Love or Country: The Arturo Sandoval Story, an excellent biopic about the Cuban trumpet player, won the Emmy Award for best music by using a captivating medley of the subject's greatest sounds. Andy Garcia stood in for Sandoval in the movie, delivering a compelling performance. The movie, Garcia, and cinematographer Donald M. Morgan also received Emmy nominations. The picture and Garcia received Golden Globe nominations, Sargent garnered a DGA nomination, and Timothy J. Sexton received a Writers Guild of America nomination for his script. This depiction of Havana and Sandoval's tribulations, loyalties, and loves also starred Charles S. Dutton, Gloria Estefan, Mia Maestro, David Paymer, Tomas Milian, Steven Bauer, Fionnula Flanagan, Miriam Colon, and Sandoval himself as Funcionario.

Seventeenth-century Massachusetts was the setting for Sargent's bracing and fact-based interpretation of the famous *Salem Witch Trials*. Maria Nation wrote the script, which Sargent grounded in a realistically styled presentation. Kirstie Alley top-lined a cast including Shirley MacLaine, Peter Ustinov, Alan Bates, Rebecca DeMornay, Henry Czerny, Gloria Reuben, and Jay O. Sanders. Sargent returned to a story of the Holocaust for *Out of the Ashes*, which was based by novelist Giselle Perl on her own experiences as a physician working secretly on behalf of the women inmates in the Nazi-run Auschwitz concentration camp in Poland during World War II. Christine Lahti starred in one of her most challenging roles as Perl, who came to the United States after the war and lived the remainder of her life in Israel. Bruce Davison, Beau Bridges, and Richard Crenna co-starred. Anne Meredith's screenplay won a Writers Guild of America Award and Donald M. Morgan's photography won an Emmy and was nominated for an American Society of Cinematographers Award.

The story of actual heart surgeons who worked to combat congenital heart disease in the 1940s is told in *Something the Lord Made*. They broke the rules of acceptable conduct at Johns Hopkins University in Baltimore, Maryland, to make important medical discoveries to combat cyanosis, responsible for "blue baby" syndrome. This strong film starred Alan Rickman as Dr. Alfred Blalock, Mos Def as Dr. Vivian Thomas, and Mary Stuart Masterson as Dr. Helen Taussig. Thomas, an African American, had to brave Southern racism to complete the valuable experiments. The film won Emmy Awards for outstanding movie, Morgan's cinematography, and Brown's editing. The film's nine total nominations included those for Def, Rickman, and writers Peter Silverman and Robert Caswell. This pair won a WGA Award and Sargent won a DGA Award. The movie and Mos Def were nominated for Golden Globes. The film was bestowed with Christopher Award and Peabody Awards. Sargent's superb cast included Kyra Sedgwick, Charles S. Dutton, and Gabrielle Union.

Franklin Delano Roosevelt's fight with polio, which was diagnosed in 1921 when he was 39, is dramatized in *Warm Springs*, named for the then-obscure Georgia retreat where he sought treatment. Kenneth Branagh starred as the prepresidency FDR with Cynthia Nixon as Eleanor. Some of the same incidents are portrayed by Ralph Bellamy in Vincent J. Donehue's feature, *Sunrise at Campobello* (1960), and by Edward Herrmann in Daniel Petrie's Emmy Award–winning *Eleanor and Franklin* (1976). Margaret Nagle wrote Sargent's film, which was produced in and around Atlanta. This superbly made biopic won 5 of the 16 Emmys for which it was nominated. It won for outstanding movie, Jane Alexander's performance as Sara Delano Roosevelt, Bruce Broughton's score, the art direction, and an incidence of sound mixing. Receiving nominations were Sargent, Nagle, Branagh, Nixon, cinematographer Robbie Greenberg, and Kathy Bates as Helena Mahoney. Sargent won the DGA Award, and Nagle won the WGA Award. The film and Branagh and Nixon received Golden Globe nominations. Greenberg's cinematography won the ASC Award. This outstanding production also featured David Paymer, Tim Blake Nelson, and Matt Malloy.

Sargent then remade Petrie's *Sybil*, about the famous multiple-personalities case, with Jessica Lange and Tammy Blanchard starring. In fact, Sargent's career has some reflection in Petrie's great TV legacy. Both are among the greatest creative forces of the medium across half a century. Both flirted with features, but both found their greatest success in TV.

MARINA SARGENTI

Movies: *Child of Darkness, Child of Light* (1991), *Lying Eyes* (1996)

Sargenti directed the horror feature *Mirror, Mirror* (1990) with Karen Black, and episodes of *Models, Inc.*, *Xena: Warrior Princess*, and *Malibu Shores*.

A pair of immaculate conceptions by virgins in *Child of Darkness, Child of Light* are investigated by a Catholic priest (Anthony John Denison), who recognizes that Earth is in store for the second comings of the sons of both God and Satan. Brad Davis, Sela Ward, Eric Christmas, Viveca Lindfors, and Sydney Penny are involved in the epic frights. In *Lying Eyes*, Cassidy Rae is a high school cheerleader courted by a 33-year-old dude (Vincent Irizarry), played out as a parental red-flag concoction, as obvious as the TV-movie realm has seen.

VIC SARIN
b. 1945, Kashmir, India

Movies: *Passengers* (1980), *The Other Kingdom* (1984), *Trial at Fortitude Bay* (1994), *Spenser: Pale Kings and Princes* (1994), *Wounded Heart* (1995), *Hearts Adrift* (1996), *In His Father's Shoes* (1997), *The Waiting Game* (1998), *Hard to Forget* (1998), *Sea People* (1999), *Recipe for Murder* (2001)

Sarin directed episodes of *Spenser: For Hire*, *Alfred Hitchcock Presents*, *Neon Rider*, and other series. As a cinematographer, Sarin has shot many Canadian productions, including his own movies as well as Richard J. Lewis's *Whale Music* (1994), Mort Ransen's *Margaret's Museum* (1995) with Helena Bonham Carter, and Stuart Margolin's *Salt Water Moose* (1996). Sarin's features include *Deluxe Combo Platter* (2004) and *Partition* (1996).

Lolita Davidovitch defends a Pauloosie boy on trial in an Arctic Circle town in *Trial at Fortitude Bay*. In *Wounded Heart* Paula Devicq plays a cutthroat businesswoman who returns to her small Texas town after her father (Stuart Whitman) suffers a stroke, hoping to collect the inheritance without any lingering sorrows. Sydney Penny may find true love in *Hearts Adrift*, while Louis Gossett Jr. top-lined *In His Father's Shoes*, and Paula Abdul goes romantic in *The Waiting Game*. Hume Cronyn provided a presence in *Sea People*, another romance turning on speculation about the mermaid legend. *Recipe for Murder* used a Joe Wiesenfeld script about a medical examiner (Larissa Laskin) investigating her friend's car-crash death.

WILLIAM SAROYAN
b. August 31, 1908, Fresno, California; d. May 18, 1981, Fresno, California

Play of the Week (New York)**:** *Two by Saroyan* (1960).

Adaptations of Saroyan's literature have generally been welcomed by audiences and critics, including the novel *The Human Comedy* for Clarence Brown's 1943 feature starring Mickey Rooney, and Robert Mulligan's 1957 installment of *The DuPont Show of the Month*. Saroyan's play *The Time of Your Life* was directed on film by H. C. Potter in 1948, by Tom Donovan in 1958 for *Playhouse 90*, and by Jack O'Brien and Kirk Browning in 1976 for *Theatre in America*.

In apparently Saroyan's sole screen-directing effort, Walter Matthau starred in both of the *Two by Saroyan*, which were *Once Around the Block* featuring Orson Bean, Nina Wilcox, and Larry Hagman, and *My Heart's in the Highlands* with Myron McCormick, Eddie Hodges, and Kevin Coughlin.

PETER SASDY
b. May 27, 1935, Budapest, Hungary

Wednesday Play**:** *Why Aren't You Famous?* (1966)
Hammer House of Mystery & Suspense**:** *Last Video and Testament* (1984), *The Late Nancy Irving* (1986), *The Sweet Scent of Death* (1986)
Movies/Miniseries: *Story Parade: The Caves of Steel* (1964), *Wuthering Heights* (1967, mini), *The Tenant of Wildfell Hall* (1968), *The Spoils of Poynton* (1971, mini), *The Stone Tape* (1972), *Murder at the Wedding* (1979, mini), *The Two Faces of Evil* (1980, co-directed with Tom Clegg, Alan Gibson), *Imaginary Friends* (1987, mini), *Ending Up* (1989), *Witchcraft* (1992), *Sherlock Holmes and the Leading Lady* (1992)

Sasdy directed episodes of *Ghost Squad*, *King of the River*, *Sherlock Holmes*, *Out of the Unknown*, *The Jazz Age*, *Callan*, *Return of the Saint*, *Minder*, *Hammer House of Horror*, and other series. Among Sasdy's features are *Taste the Blood of Dracula* (1970), *Hands of the Ripper* (1971), *Doomwatch* (1972), *Welcome to Blood City* (1977) with Jack Palance, and the singularly infamous *The Lonely Lady* (1983) featuring prefab starlet Pia Zadora in a Harold Robbins rubble.

Caves of Steel was a futuristic New York City police investigation involving a robot and Peter Cushing. *Why Aren't You Famous?* starred Fionnula Flanagan, and *Wuthering Heights* used a Hugh Leonard adaptation of the Bronte classic starring Ian McShane and Angela Scoular. Sasdy stayed in the Bronte family for Christopher Fry's adaptation of Anne Bronte's *The Tenant of Wildfell Hall* with Janet Munro. *The Spoils of Poynton* was an adaptation of Henry James. *The Stone Tape* was an old-dark-house bit of creepiness about an invention that identifies ghosts, written by Nigel Kneale and starring Michael Bryant and Jane Asher. *The Two Faces of Evil* starred Anna Calder-Marshall in a creepy thriller that cautions against picking up hitchhikers; why the presentation required three directors isn't explained.

Ending Up isn't the usual Christmas cup of good cheer. Based on a Kingsley Amis novel, it presents a yuletide British manor house full of senior citizens, a practical joke gone wrong, and the season destroyed. Completely ready for this dastardly tale is a great cast: Wendy Hiller, John Mills, Googie Withers, Michael Hordern, and Lionel Jeffries. *Witchcraft* is a bit sick as well, as a movie director (Peter McEnery) endangers his cast and crew during the making of a picture. For Sasdy's final dance with Sherlock Holmes, Christopher Lee and Patrick Macnee were Holmes and Watson, with Morgan Fairchild as Irene Adler, Englebert Humperdinck as Bohm, Alan Bennett as Sigmund Freud, and Tom Lahm as Eliot Ness, perhaps having wandered onto the wrong set.

RON SATLOF

Movies: *Benny and Barney: Las Vegas Undercover* (1977, aka *Benny and Barney: The Aristocrats*), *Spiderman Strikes Back* (1978, aka *Spiderman: The Deadly Dust*), *Waikiki* (1980), *The Murder That Wouldn't Die* (1980), *Bush Doctor* (1982), *Hunter* (1984), *J.O.E. and the Colonel* (1985, aka *Humanoid Defender*), *Perry Mason Returns* (1985, aka *The Defense Never Rests*), *Perry Mason: The Case of the Notorious Nun* (1986), *Perry Mason: The Case of the Shooting Star* (1986), *Perry Mason: The Case of the Lost Love* (1987), *Jake and the Fat Man* (1987), *Perry Mason: The Case of the Murdered Madam* (1987), *Perry Mason: The Case of the Lady in the Lake* (1988), *Original Sin* (1989), *The Love Boat: A Valentine Voyage* (1990, aka *The Love Boat: A Summer Cruise*), *Perry Mason: The Case of the Silenced Singer* (1990), *Perry Mason: The Case of the Maligned Mobster* (1991)

Satloff's series work includes *Hawaii Five-O*, *Barnaby Jones*, *Magnum P.I.*, *The A Team*, *Riptide*, *Silk Stalkings*, and others. He directed the pilot films for the series *Hunter* and *Jake and the Fat Man*, and kept resuscitating Raymond Burr's Perry Mason in a series of TV movies. *Benny and Barney* and *Waikiki* were both resort-city police investigations with dual detectives. *The Murder That Wouldn't Die* was another William Conrad detective pilot, this time in Hawaii. *J.O.E. and the Colonel* was about another robotic crime-stopper.

Satlof's most ambitious TV efforts were *Best of Friends* (1987), a 45-minute adaptation of Ernest Hemingway's story *The Three Day Blow*, featuring Peter Graves as Nick Adams as well as Carol Lynley, and *Original Sin*, a Mafia kidnapping drama starring Charlton Heston as the Phoenix kingpin. The latter was unusual for Heston's late-career turn as an ultimately vulnerable patriarch as well as the Italian American touches the icon added to this poor man's *Godfather*.

DOMINIC SAVAGE
b. 1962, Margate, Kent, England

Movies: *Nice Girl* (2000), *When I Was 12* (2001), *Out of Control* (2002), *Born Equal* (2006)

Savage won British Academy of Film and TV Arts Awards for best new director for *Nice Girl* and best single drama for *When I Was 12*. Savage directed the feature *Love + Hate* (2005). *Nice Girl* was the kitchen sink story of a soldier (Steve Meo), his teen girlfriend (Joanna Griffiths), and the pregnancy that leads them into a premature marriage. *When I Was 12* was a bracing story of two preteens (Holly Scourfield, Jody Latham) escaping their oppressive conditions and fractured families to search for new lives in a distant town.

PHILIP SAVILLE
b. October 28, 1930, London, England

Wednesday Play*: *In Camera (1964)
Play for Today*: *The Long Distance Piano Player (1970), *The Rainbirds* (1971), *The Foxtrot* (1971), *O Fat White Woman* (1971), *In the Beautiful Caribbean* (1972), *Access to the Children* (1973), *Gangsters* (1975), *Moss* (1975)
Play of the Month*: *Design for Living (1979)
Screen One*: *Wall of Silence (1993)
Movies/Miniseries: *Hamlet* (1964, aka *Hamlet at Elsinore*), *The Mark Two Wife* (1969), *The Warrior's Return* (1977), *Count Dracula* (1977), *The Ghost Sonata* (1980), *The Boys from the Blackstuff* (1982, mini), *Those Glory Glory Days* (1984), *The Life and Loves of a She-Devil* (1986, mini), *Mandela* (1987), *First Born* (1988, mini), *Fellow Traveller* (1989), *Max and Helen* (1990), *Crash: The Mystery of Flight 1501* (1990, aka *Aftermath*, aka *Aftermath: The Fate of Flight 1501*), *The Cloning of Joanna May* (1992), *Family Pictures* (1993), *The Buccaneers* (1995, mini), *Deacon Brodie* (1997), *Little White Lies* (1998), *Hans Christian Andersen: My Life as a Fairy Tale* (1999), *The Biographer* (2002), *Uncle Siles* (2003, mini)

Saville won British Academy of Film and TV Arts Awards for best drama series for *Boys from the Blackstuff* and *The Life and Loves of a She-Devil*, and a CableACE for best directing for *Mandela*. Saville directed episodes of *Armchair Theatre*, *Thirty-Minute Theatre*, and *Shades of Greene*.

As an actor, Saville had roles in 15 British B movies between World War II and 1960, including *Contraband Spain* (1955) starring Richard Greene and Anouk Aimee. Saville's features as a director include *Stop the World: I Want to Get Off* (1966), *Oedipus the King* (1969) with Christopher Plummer and Orson Welles, *The Best House in London* (1969), *Secrets* (1971) with Jacqueline Bisset, *Shadey* (1985), *The Fruit Machine* (1988), and *Metroland* (1997) with Emily Watson.

The distinction of Saville's *Hamlet* for the BBC is that it's one of two versions of the often filmed Shakespearean play that was actually shot on location at Elsinore, Denmark (the other is a 1910 silent). Christopher Plummer played the brooding Dane with Robert Shaw as Claudius, Alec Clunes as Polonius, Michael Caine as Horatio, Jo Maxwell Muller as Ophelia, Roy Kinnear as the gravedigger, and Donald Sutherland as Fortinbras, Prince of Norway.

In Camera was Saville's adaptation of a Stuart Gilbert translation of a Jean-Paul Sartre play, starring playwright Harold Pinter. *The Mark Two Wife* co-featured Joanna Lumley and Gwen Ffrangcon-Davies. Louis Jourdan was Saville's *Count Dracula*, with Frank Finlay as Van Helsing in a version that purports to be closer in nature to the Bram Stoker novel than other versions that have purported to be faithful to the novel. Co-starring Susan Penhaligon, Bosco Hogan, and Judi Bowker, the atmospheric *Count Dracula*, filmed by cameraman Peter Hall at Alnwick Castle at Alnwick, Northumberland, England, aired in America on PBS's *Great Performances*. *Design for Living* was another version of the Noël Coward play, with Dandy Nichols as Miss Hodge. *Wall of Silence* starred Bill Paterson looking into the mutilation murder of a Hasidic Jewish rabbi, whose eyes had been stabbed.

Boys from Blackstuff was a look at hardscrabble life among a group of workers and their families in Liverpool in the 1980s. This five-part dramatization received three BAFTA Awards, including for best serial, from eight nominations, including for actors Julie Walters and Bernard Hill. *Those Glory Glory Days* featured one ex-groupie of a 1961 championship soccer team tracking down the ex-players to make a documentary about the legendary club. Charles Dance succeeds in creating a human/gorilla hybrid in *First Born*, leading to the usual angst and destruction for messing with the primal forces of nature. Gabrielle Anwar co-starred with Jamie Foster as the tragic crossbreed, Gor.

Fellow Traveller was an HBO/BBC collaboration, with Ron Silver as a blacklisted Hollywood writer who goes to England to write children's shows, where he discovers that his best friend's death is deemed suicide. Imogen Stubbs, Daniel J. Travanti, and Hart Bochner co-starred. Martin Landau received a CableACE nomination for *Max and Helen* portraying Nazi-hunter Simon Weisenthal investigating a fact-based 1962 case of a Polish factory owner who had been a concentration camp commandant. Treat Williams starred as Max Rosenberg, whose testimony helped to convict the factory owner. *Crash* was a Cheryl Ladd vehicle.

Family Pictures was an engaging piece about how a family photo album can stir up memories of the past in vivid detail. Anjelica Huston received a Golden Globe nomination playing one of three daughters of a divorced couple whose memories of growing up with her autistic brother are dramatized. Saville's heartfelt production received Emmy nominations for outstanding miniseries and for Jennifer Miller's script. Sam Neill and Kyra Sedgwick co-starred.

The Bucanneers is based on Edith Wharton's final novel, which was completed by others based on her notes, about four American girls (Mira Sorvino, Alison Elliott among them) who travel to England to find eligible men. The Hans Christian Andersen movie mixes fantasy with biographical details of the life of the great fairy tale writer. *The Biographer* recounted the life of Princess Diana. *Little White Lies* was a showcase for Tara Fitzgerald playing a gardener whose life becomes chaotic when her beau dies in a car crash. *Uncle Silas* was the dramatization of stories by H. E. Bates starring Albert Finney in the title role.

GEOFFREY SAX

Movies/Miniseries: *The Disputation* (1986), *Sleepers* (1991, mini), *Framed* (1992, mini), *Circle of Deceit* (1993), *Broken Trust* (1995), *Doctor Who: The Movie* (1996), *Ruby Jean and Joe* (1996), *Killer Net* (1998, mini), *Othello* (2001), *Widows* (2002, mini), *Tipping the Velvet* (2002), *Margery and Gladys* (2003)

Sax directed episodes of *Bergerac*, *Lovejoy*, *Clocking Off*, and other series. His features include *White Noise* (2005) with Michael Keaton, and *Stormbreaker* (2006) with Alicia Silverstone.

The Disputation starred Christopher Lee as the King of Aragon, overseeing a Jewish community dispute. Nigel Havers and Warren Clarke were the title *Sleepers*, KGB agents who were sent under deep cover into the U.K. in 1965, and are trying to remain under the radar as British citizens amid Glasnost—despite the fact that a Soviet agent (Joanna Kanska) has been sent to find them. *Framed* featured Timothy Dalton as a mysterious ex-con in the protective custody of police, over which he has some brand of blackmail knowledge.

Broken Trust was an absorbing criminal story, about a federal judge who is asked by the Drug Enforcement Agency to participate in a sting operation to nab a colleague, who is suspected of handing down light sentences to traffickers in exchange for payoffs. Tom Selleck starred as the judge who is drafted into the scheme, leading a cast including Elizabeth McGovern, Charles Haid, and William Atherton. *Ruby Jean and Joe* was another Selleck collaboration, a road movie about an aging rodeo performer who picks up a plucky hitchhiker (Rebeka Johnson).

Doctor Who tapped into the audience for the legendary British series, with Paul McGann topping a cast including Eric Roberts and Daphne Ashbrook. *Killer Net* asked whether or not a violent Internet game had any connection to a string of similarly committed murders. Sax's *Othello* is police Commissioner John Othello (Eamon Walker), whose troubles extend to his assistant Ben Jago (Christopher Eccleston). The film reaped six British

Academy of Film and Television Arts Award nominations, including for Sax for best single drama.

Sax directed three strong shows about women pushing the envelope, with social and moral rules thrown out the window. *Widows*, based on a script by one of Sax's favorite writers, Lynda La Plante, starred Brooke Shields, Mercedes Reuhl, and Rosie Perez as the widows of three guys who were killed trying to heist a famous painting. The women want to avenge their husbands' deaths and finish the job. *Tipping the Velvet* detailed the lesbian affair between music hall male impersonator Kitty Butler (Keeley Hawes) and Nan Ashley (Rachel Stirling), with Sax providing an evocative 1890s backdrop. *Margery and Gladys* combined long-time British TV stars Penelope Keith and June Brown in a crime piece based on fact, about two middle-aged ladies who pulled a string of robberies in England and became known in the tabloids as "Hell's Grannies," a news concept spun from a Monty Python skit.

JUSTIN SBRESNI

Movie: *Christmas at the Riviera* (2007, co-directed with Mark Bussell)

Sbresni and Russell both wrote and directed this film about winter at a seaside resort.

STEFAN SCAINI

Movies: *Under the Piano* (1995), *Prisoner of Zenda, Inc.* (1996, aka *Double Play*), *Lyddie* (1996), *Happy Christmas, Miss King* (1998, aka *An Avonlea Christmas*), *Anne of Green Gables: The Continuing Story* (2000, aka *Anne 3*), *A Wind at My Back Christmas* (2001), *Burn: The Robert Wraight Story* (2003), *Spirit Bear: The Simon Jackson Story* (2005)

Scaini directed episodes of *Street Legal*, *Ready or Not*, *TekWar*, *Road to Avonlea*, *In a Heartbeat*, *Wind at My Back*, *MythQuest*, *Wild Card*, *Degrassi: The Next Generation*, *The Latest Buzz*, and other series. His features include *I'll Never Get to Heaven* (1992) and *Sleeping Dogs Lie* (1998), both featuring Wendy Crewson, and *Double Frame* (2000) with Daniel Baldwin. Scaini received Gemini Award nominations for *Under the Piano* and *Happy Christmas, Miss King*.

Two daughters, one an autistic teen, the other with the use of only one arm, learn to depend on each as they daily face a stifling mother in *Under the Piano*. Megan Follows and Amanda Plummer played the daughters. Teresa Stratas, who portrayed the bitter parent, who sabotaged her own opera career, won the Gemini for best supporting actress, and the film itself was nominated along with Scaini. *Burn: The Robert Wraight Story* received Gemini nominations for best TV movie and Jonathan Scarfe's performance in the title role. *Spirit Bear: The Simon Jackson Story* was a well-told family film about a family fighting to save a bear from loggers in British Columbia. Mark Rendall, Graham Greene, and Ed Begley Jr. co-starred.

JOSEPH L. SCANLAN

Movies: *Our Man Flint: Dead on Target* (1976, aka *Dead on Target*), *Nightstick* (1987, aka *Calhoun*), *The Return of Ben Casey* (1988), *The World's Oldest Living Bridesmaid* (1990), *I Still Dream of Jeannie* (1991), *Spenser: The Judas Goat* (1994), *Spenser: A Savage Place* (1995), *Picture Perfect* (1995), *Stand Against Fear* (1996, aka *Moment of Truth: Stand Against Fear*, aka *Unlikely Suspects*), *Dead Man's Gun* (1997, co-directed with David Winning, Neill Fearnley, Brad Turner), *Race Against Fear: A Moment of Truth Movie* (1998, aka *Broken Silence*, aka *Race Against Fear*, aka *Sin of Silence*)

Scanlan directed on the soaps *Secret Storm* and *Another World* in the early 1970s. He directed episodes of *Land of the Lost*, *The Littlest Hobo*, *Knots Landing*, *Falcon Crest*, *Quantum Leap*, *Spenser: For Hire*, *North of 60*, *Due South*, *The Outer Limits*, *La Femme Nikita*, and others

Scanlan and ABC tried to revive the exploits of James Bond–styled agent Derek Flint in *Our Man Flint*, a character made popular in two 1960s features by James Coburn. Scanlon's star was Ray Danton. Reviving TV series became Scanlan's specialty in a succession of reunion TV movies (see titles).

Then in *Nightstick*, a New York City policeman (Bruce Fairbairn) tries to prevent a nitroglycerin bombing. *The World's Oldest Living Bridesmaid* was a youthful looking Donna Mills. In *Picture Perfect*, the scam is that neighboring single-parent families act like one to win a soda company contest. *Stand Against Fear* starred Sarah Chalke as a sexually harassed cheerleader. *Race Against Fear* took the school situation a huge step further as Ariana Richards played a track athlete who is raped by her coach, and only her mother (Susan Blakely) believes her.

DON SCARDINO
b. February 17, 1949, New York City

American Playhouse*: *Women & Wallace (1990)

Scardino directed daytime soaps in the 1960s and a variety of series in the 1980s and 1990s including *Days*

and Nights of Molly Dodd, *Cosby*, *Homicide: Life on the Street*, *Law & Order*, and *The West Wing*. Scardino was nominated for Emmy Awards in 1994 and 1998 for directing Tracey Ullmann specials. He directed *Chestnut Hill* (2001), a pilot that failed to go series starring Tom Skerritt.

Women & Wallace was a PBS production of Jonathan Marc Sherman's play about a male every-teen's interior ideas about the women and girls in his life. Josh Hamilton, Joanna Going, and Cynthia Nixon starred. Scardino's fine work with actors was greatly evident in the hour-long adaptation of Tennessee Williams's *27 Wagons Full of Cotton* (1990) on A&E's *American Playwrights' Theatre* as Lesley Ann Warren delivers a marvelously juicy performance as Baby Doll, perhaps the best work of her career, between the rival antics of Peter Boyle and Ray Sharkey.

STEVEN SCHACHTER

Movies: *Journey's End* (1983, co-directed with Kent Gibson), *Getting Up and Going Home* (1992), *The Water Engine* (1992), *Lady Killer* (1995), *Above Suspicion* (1995, aka *The Rhinehart Theory*), *Legacy of Sin: The William Coit Story* (1995), *Every Woman's Dreams* (1996), *To Face Her Past* (1996), *The Con* (1998), *To Live Again* (1998), *A Slight Case of Murder* (1999, aka *A Travesty*), *For All Time* (2000), *Door to Door* (2002), *Just a Walk in the Park* (2002), *It Must Be Love* (2004), *The Wool Cap* (2004), *The Engagement Ring* (2005), *The Mermaid Chair* (2006), *The Deal* (2008), *The Family Man* (2008)

Schachter's friendship with William H. Macy has facilitated the actor's deepening reputation as one of America's most versatile and accomplished performers. A character actor in features whose profile was heightened by his association with David Mamet, Macy gradually became a supremely trusted actor with accelerated frequency on both the big and small screens. Schachter directed him in six TV movies, including *Door to Door*, for which Macy won the Emmy Award for outstanding actor in a lead role, as well as *A Slight Case of Murder* and *The Wool Cap*, for which the actor was nominated. Schachter won Emmys for directing *Door to Door* and writing it with Macy. The two also shared Writers Guild of America nominations for that film and *The Wool Cap*, based on a Jackie Gleason story.

Getting Up and Going Home relied on Tom Skerritt's performance in an adaptation of playwright Robert Anderson's novel about the complications of adultery. *The Water Engine* was a tough-talking Mamet period piece with Macy as a feckless inventor and Joe Mantegna mauling the scenery with his uncommonly concise diction. *Lady Killer* was a mediocre thriller starring Judith Light as a neglected and available tycoon's wife.

Schachter exploited Bonnie Bedelia's capacity for portraying familial brutality in both *Legacy of Sin* and *To Live Again* as, respectively, a husband killer and a mother who imprisons her daughter at home. *Every Woman's Dreams* was naturally too ironic a label for Jeff Fahey as a two-faced stinker. *To Face Her Past* starred Patty Duke as a woman who needs to go back and settle the ghosts of her life when consequences require her to find a bone-marrow donor. *For All Time* was a time travel romance with Mark Harmon and Mary McDonnell based on a Rod Serling idea, and *Just a Walk in the Park* was an undistinguished dog-walker romance. *It Must Be Love* was a Ted Dansen/Mary Steenburgen divorce comedy.

Above Suspicion was Schachter and Macy's first produced collaboration, written with Jerry Lazarus. The show reeked of below-the-surface nastiness as Christopher Reeve played a wheelchair-bound detective who uses the sympathy expressed for his physical limitations to plan the elimination of his wife and her lover. Schachter executes very effectively the film noir undertow themes with a very game cast, including Mantegna, Kim Cattrall, and Macy as a prosecuting attorney.

The Schachter/Macy script for *The Con* cast the actor as a Mississippi gas station attendant who falls for Rebecca DeMornay's scheming femme fatale. For *A Slight Case of Murder*, the same scenarists adapted a Donald E. Westlake novel about a film critic whose duplicitous life is turned upside-down when one of his consorts is accidentally killed, and an equally unethical private detective finds out.

Having by this time mucked around deeply in noir's variants, Schachter and Macy left the worlds of deceit and gloom for the actual story of Bill Porter, a man with cerebral palsy whose dream is to become a salesman. *Door to Door* won six Emmy Awards and was nominated for six more as Macy, wearing prosthetic-enlarged ears and portraying Porter across 40 years of salesmanship for the Watkins Company in Portland, Oregon, plumbed a wide range of human emotions to present a remarkably resilient day-to-day hero. Helen Mirren, Kathy Baker, and Kyra Sedgwick were all superb in support. *The Wool Cap*, in which Macy played a mute tenement superintendent who reluctantly takes in an abandoned little girl with a seemingly irrepressible spirit, followed the blueprint of Jackie Gleason's speechless turn in Gene Kelly's *Gigot* (1962) but with a more realistic and distinctly American sensibility.

GEORGE SCHAEFER
b. December 16, 1920, Wallingford, Connecticut; d. September 10, 1997, Los Angeles

***Hallmark Hall of Fame*:** *King Richard II* (1954), *Macbeth* (1954), *Alice in Wonderland* (1955), *The Devil's Disciple* (1955), *Dream Girl* (1955), *The Corn Is Green* (1956), *The Good Fairy* (1956), *The Taming of the Shrew* (1956), *The Cradle Song* (1956), *Born Yesterday* (1956, credited to Garson Kanin and Hal Gerson), *Man & Superman* (1956), *The Little Foxes* (1956), *The Lark* (1957), *There Shall Be No Night* (1957), *Yeoman of the Guard* (1957), *The Green Pastures* (1957), *On Borrowed Time* (1957), *Little Moon of Alban* (1958), *Dial M for Murder* (1958), *Johnny Belinda* (1958), *Kiss Me, Kate* (1958), *Berkeley Square* (1959), *The Green Pastures* (1959, restaged), *Winterset* (1959), *A Doll's House* (1959), *The Tempest* (1960), *Captain Brassbound's Conversion* (1960), *Shangri-La* (1960), *Macbeth* (1960), *Time Remembered* (1961), *Give Us Barabbas* (1961), *The Joke & the Valley* (1961), *Macbeth* (1961, restaged), *Victoria Regina* (1961), *Arsenic and Old Lace* (1962), *The Teahouse of the August Moon* (1962), *Cyrano de Bergerac* (1962), *Pygmalion* (1963), *The Invincible Mr. Disraeli* (1963), *The Patriots* (1963), *A Cry of Angels* (1963), *Abe Lincoln in Illinois* (1964), *Little Moon of Alban* (1964, restaged), *The Magnificent Yankee* (1965), *Holy Terror* (1965), *Eagle in a Cage* (1965), *Inherit the Wind* (1965), *Lamp at Midnight* (1966), *Barefoot in Athens* (1966), *Blithe Spirit* (1966), *Anastasia* (1967), *Soldier in Love* (1967), *Saint Joan* (1967), *Elizabeth the Queen* (1968), *The Admirable Crichton* (1968), *The File on Devlin* (1969), *Gideon* (1971), *Truman at Potsdam* (1976)

***Hallmark Spectacular*:** *One Touch of Venus* (1955)

***The DuPont Show of the Month*:** *Harvey* (1958)

***CBS Playhouse*:** *Do Not Go Gentle into That Good Night* (1967), *My Father and My Mother* (1968)

***Hollywood Television Theatre*:** *U.S.A.* (1971, *John Dos Passos's USA*)

Movies/Miniseries: *A War of Children* (1972), *A Time for Love* (1973, aka *A New Kind of Love*, co-directed with Stirling Silliphant), *Lincoln* (1974, mini, aka *Sandburg's Lincoln*), *F. Scott Fitzgerald and the Last of the Belles* (1974), *In This House of Brede* (1975), *Amelia Earhart* (1976), *The Girl Called Hatter Fox* (1977, aka *Lost Legacy*), *First, You Cry* (1978), *Who'll Save Our Children?* (1978), *Blind Ambition* (1978, mini, aka *The John Dean Story*), *Mayflower: The Pilgrims' Adventure* (1979), *The Bunker* (1981), *The People vs. Jean Harris* (1981), *Deadly Game* (1982), *A Piano for Mrs. Cimino* (1982), *Right of Way* (1983), *Children in the Crossfire* (1983), *Stone Pillow* (1985), *Mrs. Delafield Wants to Marry* (1986), *Laura Lansing Slept Here* (1988), *The Man Upstairs* (1992)

Specials: *Gift of the Magi* (1958), *Meet Me in St. Louis* (1959), *The Last of Mrs. Lincoln* (1976), *Our Town* (1977), *The Booth* (1985), *Harvey* (1998)

The impetus to call Schaefer the greatest director in TV history begins with sheer numbers. He directed 60 specials under the *Hallmark Hall of Fame* banner, creating many well-remembered shows in medium history. Schaefer directed more than 90 feature-length TV pieces. He received 21 Emmy Award nominations for directing and/or producing, and won for directing *Little Moon of Alban* (1958), *Macbeth* (1960), *Elizabeth the Queen*, and *A War of Children*, and for producing *The Magnificent Yankee*. Schaefer won Directors Guild of America Awards for *Macbeth* (1960), *Pygmalion*, *Do Not Go Gentle into That Good Night*, and *My Father and My Mother*, and was nominated for *Mrs. Delafield Wants to Marry*.

Schaefer's shows won 35 Emmys and received more than 125 nominations. Schaefer's shows that won Emmys for outstanding program, drama, or special/movie in their respective years were *Little Moon of Alban* (1958), *Macbeth* (1960), *Victoria Regina*, *The Magnificent Yankee*, *Elizabeth the Queen*, and *A War of Children*. Twelve other Schaefer presentations were nominated for similar best-of-year honors. Schaefer was nominated for best director 10 times, and as producer of a best program/drama/movie nominee on nine occasions.

Fifteen actors won Emmys under Schaefer's direction: Judith Anderson twice, Julie Harris twice, Maurice Evans, Pamela Brown, Trevor Howard, Ruth White, Alfred Lunt, Lynne Fontanne, James Daly, Peter Ustinov, Melvyn Douglas, Hal Holbrook, and Anthony Hopkins. Nearly 50 actors were nominated for Emmys in Schaefer's shows, including Christopher Plummer, Jason Robards, Ed Begley, Diane Baker, Genevieve Bujold, Susan Clark, Sada Thompson, Katharine Hepburn, Diana Rigg, Ellen Burstyn, Piper Laurie, and Mary Tyler Moore.

Schaefer won the 1954 Tony Award for producing with Maurice Evans *Teahouse of the August Moon*, which the director staged for TV in 1962 with John Forsythe and Miyoshi Umeki. Schaefer was president of the DGA from 1979 to 1981, and dean of the UCLA School of Theatre, Film and Television from 1985 to 1991. Schaefer was appointed by President Ronald Reagan to the governing board of the National Council on the Arts in 1982 and served until 1988. Schaefer directed five features: *Pendulum* (1969) starring George Peppard, *Generation* (1969) with David Janssen, *Doctors' Wives* (1971) with Gene Hackman, *Once Upon a Scoundrel* (1974) with Zero Mostel, and *An Enemy of the People* (1978) starring Steve McQueen.

Most of Schaefer's Hallmark output is comprised of standards: Shakespeare, Shaw, historical pageants, classic American plays. The ability to take two and three months to carefully craft a piece using the luxury of Hallmark's production schedule allowed Schaefer to secure the best performers, solve writing problems, and ensure production values in a medium that otherwise hurried through its early success. Schaefer was almost always his own producer, which helped his control immensely. His close relationship with Hallmark Cards helped, too, as did symbiotic professional ties with art director Warren Clymer, associate director Adrienne Luraschi, writers Robert Hartung and James Prideaux, cameraman O. Tamburri, composer Bernard Green, and such outstanding multitime collaborators as Julie Harris, Maurice Evans, Christopher Plummer, Hal Holbrook, and Melvyn Douglas.

Schaefer's Shakespearean success was shared by his producing partner, Maurice Evans, and the great Judith Anderson. This pair played the Macbeths in both the director's 1954 and 1960 versions of the play about the self-tortured Scottish warlord and his crafty and murderous wife. Anderson won Emmy Awards both times as Lady Macbeth and Evans won his Emmy for the 1960 version, which also featured Ian Bannen as Macduff, Jeremy Brett as Malcolm, Michael Hordern as Banquo, and Felix Aylmer as the Doctor. Evans had played Richard II in Schaefer's first full-length interpretation of the Bard in 1954, which was also his first long-form program "special" as a director under the Hallmark banner. Previously, Schaefer received a credit of "production supervised by" for the 1953 Hallmark adaptation of *Hamlet* starring Evans and Ruth Chatterton, which was directed by Albert McCleery.

Evans was joined by Lilli Palmer in Schaefer's *The Taming of the Shrew* in 1956, and also played Prospero in Schaefer's *The Tempest* several years later, joined by Richard Burton as Caliban, Lee Remick as Miranda, Roddy McDowall as Ariel, and Liam Redmond as Gonzalo. The effort by Schaefer, Evans, and Hallmark to present Shakespeare to a network audience found industry-wide acceptance in an era when TV was an upstart still defining itself. With rare exceptions, the Bard on American TV was later ensconced on NET/PBS and cable.

In the realm of American TV drama, the greatest director/actress pairing, bar none, was Schaefer and Julie Harris. While the director would return to such great actresses as Anderson, Katharine Hepburn, and Eva LaGallienne, and occasionally showcase a talented beauty, such as Remick or Diana Rigg, he truly found his on-air muse in Harris. She ascended to TV royalty through his presentations of her, starring for him in the Hallmark productions of *The Good Fairy*, *The Lark*, both versions of *Little Moon of Alban*, as well as *Johnny Belinda*, *A Doll's House*, *Victoria Regina*, *Pygmalion*, *The Holy Terror*, and *Anastasia*, and as Mary Todd Lincoln in the PBS piece, *The Last of Mrs. Lincoln*. Schaefer also directed Harris and Maximilian Schell in an hour-long *Sunday Showcase* presentation of Alfred Bester's *Turn the Key Defty* (1960). Both of Harris's Emmy Awards for acting were for Schaefer shows, *Little Moon of Alban* (1958) and *Victoria Regina*, and half of her 10 acting nominations were bestowed for his productions.

As the theatre usherette trying to maintain an elaborate ruse in *The Good Fairy*, and in a moving triumph as Joan of Arc in Jean Anouilh's *The Lark*, Harris showed both the comic and tragic sides of her mighty talent. Particularly as the inquisition closed in on her Joan in *The Lark*, her capacity for a brimming yet restrained emotional pitch for a just society wore down even the imposing officialdom of Eli Wallach, Boris Karloff, Jack Warden, Basil Rathbone, and Denholm Elliott.

The center of the Schaefer/Harris/Hallmark alliance, of Schaefer's reputation in general in the medium, spans the years that bridged live TV performance to a taped and/or filmed medium, from 1958 through 1961, including, of course, *Macbeth*. But Shakespeare's accessibility being what it is, the Schaefer piece that captured the audience the way few of his productions before or after ever did, was *Little Moon of Alban*, which became legendary in TV lore. Relying almost entirely on Harris's moving portrayal for its meaning and resonance, it marked the first time a full-length teleplay was written especially for Hallmark, by James Costigan. It told a Dublin-set story of 1919, about a nurse who has lost her husband, father, and brother to "the troubles," casualties of the despised British Army. This daughter of Ireland finds it difficult to regain her faith after the ravaging of her family, especially the taking of her husband, and so joins a Catholic convent. Christopher Plummer and George Peppard co-starred. The show won Emmys for best single dramatic program, direction, writing, and Harris's performance, and was nominated for program of the year and Plummer. Schaefer's 1964 remake with Harris cast Dirk Bogarde and Stephen Brooks as the principal men, and Ruth White, who won the Emmy Award for best supporting actress.

Johnny Belinda showcased Harris as the deaf-mute rape victim in Elmer Harris's stage melodrama, which Schaefer directed to an Emmy nomination as best dramatic program of the year. As Nora in Henrik Ibsen's *A Doll's House*, Harris invested the piece's famous stumping for women's rights with passion and power, supported by Jason Robards Jr., Hume Cronyn, Christopher Plummer, Mildred Treras, and Eileen Heckert. *Victoria Regina* focuses on the relationship of Queen Victoria and

her husband Albert, as adapted by Robert Hartung from Laurence Housman's play. There was the sense with this piece, even more so than with Schaefer's Shakespeare work, that the Americans were not only doing right by the British on TV, but surpassing the Anglos' ability at turning out pageants of their own royal heritage. The show, Harris, and Pamela Brown as the Duchess of Kent won Emmys, and nominations went to Schaefer, James Donald as Albert, and Barry Jones as the Dean. *Victoria Regina* further solidified Schaefer's industry notoriety as TV's premier director.

Harris made for an Eliza Doolittle who seemed much more thoroughly steeped in the crafty ways of Old London's cobblestone streets than either legend who played the part also successfully, Julie Andrews on the stage or Audrey Hepburn on the big screen. Harris's partner in this show, James Donald, wasn't as imperious or as forceful as Rex Harrison's Professor Henry Higgins. But Schaefer's *Pygmalion* stood on its own merits as an entertaining comedy. Schaefer won the DGA Award for his efforts and his cast included Gladys Cooper and John Williams. *The Holy Terror* was a portrait of iconic nurse Florence Nightingale and her crusade to upgrade the medical practices in the British Army. James Lee wrote the script and the cast included Denholm Elliott, Leueen McGrath, Kate Reid, and Brian Bedford. Warren Clymer won the Emmy Award for art direction for recreating nineteenth-century hospitals, and Harris received a nomination for her impassioned performance.

Anastasia paired Harris, playing the title role, with Lynn Fontanne as Grand Duchess Maria. Harris's Anastasia goes to great efforts to convince the older woman that she is, in her presentation of "facts," the last survivor of the Czarist Romanov family. John Edward Friend adapted Guy Bolton's stage play into this showcase for the two actresses, who both received Emmy nominations, Fontanne for her first role in 40 years played without her husband, Alfred Lunt. Schaefer also was nominated for his final Hallmark show with Harris.

Schaefer's achievements with Shakespeare and Harris in the latter 1950s would alone have ranked him among the top TV directors of the decade. But from 1955 through 1959, Schaefer directed 17 other feature-length Hallmark shows that weren't Shakespearean, and excluded Harris. On the basis of those, he would undoubtedly be rated among TV's very best directors, despite the achievements of others on such forums as *Playhouse 90*, *DuPont Show of the Month*, and others.

In 1955, Schaefer directed *Alice in Wonderland* from the play by Florida Friebus and Eva Le Gallienne. Gillian Barber played Alice with Le Gallienne as the White Queen, Elsa Lanchester as the Red Queen, Reginald Gardiner, Bobby Clark, J. Pat O'Malley, Tom Bosley, John Payne, and Hiram Sherman. This live, color, and stagy production pioneered the use of color video inset.

The Devil's Disciple was the first of four Shavian classics that Schaefer directed for Hallmark. Evans starred with Ralph Bellamy, Dennis King, and Teresa Wright in Shaw's Revolutionary War piece that poked fun at the high ideals of the rebelling colonies. Vivian Blaine and Hal March starred in *Dream Girl*, the adaptation of Elmer Rice's play about a daydreaming girl whose fantasies were enacted for Schaefer's cameras; the director referred to it as a "lightweight" affair. Even lighter in substance was *One Touch of Venus*, which starred Janet Blair as a statue come to life to beguile a barber, played by Russell Nype. Broadcast live from the Texas State Fair in Dallas, this production was given the umbrella title of *Hallmark Spectacular*. Emlyn Williams's enduring *The Corn Is Green* starred Le Gallienne and John Kerr, while *The Cradle Song*, about a plucky girl living in a Spanish convent, top-lined Judith Anderson, Siobhan McKenna, and Anthony Franciosa.

Schaefer shared the directing chores with *Born Yesterday* playwright Garson Kanin and assistant director Hal Gerson, but only took a producer's credit on the 1956 show. Mary Martin played the prostitute made famous on stage and screen by Judy Holliday, and Schaefer has said that the *Peter Pan* icon was miscast. Paul Douglas played the junk dealer and Arthur Hill was the tutor. Evans and Joan Greenwood starred in Shaw's *Man and Superman*, with him as the moral hero and her as the conniving woman out to corrupt his idealism. Greer Garson, cast against type as another scheming woman, Regina in Lillian Hellman's *The Little Foxes*, was the highlight of a production that co-starred Franchot Tone and E. G. Marshall.

The Emmy Awards noticed the Hallmark specials in a new light in 1957, nominating the series for best dramatic anthology and *Green Pastures* as the best single program of the year. That musical also received nominations for best direction and writing (Marc Connelly) while *On Borrowed Time* received a best actor nomination for Ed Wynn. Despite the accolades for *Green Pastures*, Connelly was dissatisfied with the production and Schaefer restaged it in 1959 for Hallmark with most of the same cast—William Warfield, Eddie Anderson, Frederick O'Neal, Terry Carter, et al. The 1957 edition had aired on NBC against a rating's-grabbing presentation on CBS celebrating director Michael Anderson's new film, *Around the World in 80 Days*. That was the main reason the musical was restaged two years later.

Wynn played the eccentric grandfather of an orphaned boy due to inherit the old's man's wealth in Paul Osborn's *On Borrowed Time*, trying to stave off the grim reaper so the youngster can come of age and gain his inheritance.

Beulah Bondi, Claude Rains, Margaret Hamilton, and Dennis Kohler co-starred. Schaefer and adapter Morton Wishengrad updated Robert E. Sherwood's play *There Shall Be No Night* from the Soviet invasion of Finland in 1940 to the Hungarian revolt against the Soviets in 1956. This topical reassignment was abetted by one of Katherine Cornell's few appearances before the cameras, co-starring with Charles Boyer, Ray Walston, Bradford Dillman, Theodore Bikel, and Phyllis Love.

Yeoman of the Guard was the Gilbert and Sullivan operatta starring Alfred Drake, Barbara Cook, and Celeste Holm. Sam and Bella Spewak's *Kiss Me Kate*, with its Cole Porter score, made for another rousing musical under Schaefer's direction, starring Alfred Drake, Patricia Morison, Julie Wilson, and Harvey Lembeck. Schaefer's version of *Dial M for Murder* aired four years after Alfred Hitchcock's famous feature version was released. Frederick Knott's spousal murder plot that goes awry when the hit man is killed by the wife starred Evans as the conspiring husband, Rosemary Harris as the intended victim, and John Williams as the inspector. John Balderston's *Berkeley Square* starred John Kerr as the time traveler. Maxwell Anderson's *Winterset* was enlivened by George C. Scott's performance as the killer, and also starred Don Murray, Piper Laurie, Martin Balsam, and Charles Bickford.

Schaefer directed three feature-length presentations in the 1950s that weren't Hallmark productions. *Harvey* was the debut presentation for the second season of *The DuPont Show of the Month*. The Mary Chase classic about the boozer who insists that he's accompanied everywhere by the large white rabbit of the title starred Art Carney as Elwood P. Dowd with Marion Lorne, Loring Smith, Elizabeth Montgomery, Fred Gwynn, Larry Blyden, and Ruth White. Schaefer's musical version of O. Henry's yuletide chestnut *The Gift of the Magi* starred Sally Ann Howes, Gordon MacRae, and Beatrice Arthur. *Meet Me in St. Louis* was a lively musical adapted from the Sally Benson novel starring Jeanne Crain, Jane Powell, Myrna Loy, Walter Pidgeon, Lois Nettleton, Patty Duke, and Tab Hunter.

Schaefer and Hallmark reprised both *Macbeth* and *Cradle Song* in 1960, adding Helen Hayes to the cast of the latter. They also presented *Twelfth Night* and *Captain Brassbound's Conversion* with Greer Garson, Christopher Plummer, and Robert Redford. Schaefer also directed the musical, *Shangri-La*, which Harry Warren adapted from the Jerome Lawrence and Robert E. Lee play derived from James Hilton's novel, *Lost Horizon*. Richard Basehart and Marisa Pavan starred with Claude Rains, Gene Nelson, and Alice Ghostley. In 1961, Schaefer directed Jean Anouilh's *Time Remembered* with Plummer and Edith Evans, *Give Us Barabbas!* with James Daly and Kim Hunter, and *The Joke and the Valley* with Dean Stockwell.

For *Arsenic and Old Lace*, Schaefer cast Dorothy Stickney and Mildred Natwick as the two murderous old ladies, with Tony Randell and Boris Karloff. John Patrick's service comedy set on postwar Okinawa, *Teahouse of the August Moon*, which Schaefer and Evans produced on Broadway, used the three principals from that stage show: John Forsyth, Paul Ford, and David Wayne, as well as Miyoshi Umeki. Ford received an Emmy nomination for his performance. Plummer played Rostand's *Cyrano de Bergerac* with Hope Lange as Roxanne.

The calendar year of 1963 was one of Schaefer's best, during which he directed *Pygmalion*, *The Invincible Mr. Disreali* starring Trevor Howard in one of his greatest performances as the title nineteenth-century British statesman and writer, Sidney Kingsley's *The Patriots* starring Charlton Heston, and *A Cry of Angels*, which showcased Walter Slezak as G. F. Handel, with Maureen O'Hara.

One of Schaefer's favorite writers, James Lee, intertwined vignettes of Benjamin Disraeli's distinguished career with his interpersonal relationships, all played to perfection by Howard as the witty "Dizzy." The prime minister had been portrayed many times on screen, including by George Arliss in his Academy Award-winning part in Alfred E. Green's *Disraeli* (1929) and by John Gielgud in Thorold Dickinson's *The Prime Misister* (1941), but by all accounts, Howard surpassed them. Greer Garson co-starred as Mrs. Disraeli with Kate Reid as Queen Victoria, Eric Berry as Sir Robert Peel, Denholm Elliott, Hurd Hatfield, Robinson Stone, and Geoffrey Keen. Howard won a deserved Emmy Award for his performance, and Hatfield and Reid were nominated along with Schaefer and Lee. The show also won an Emmy for outstanding achievement in electronic camerawork.

The Patriots brought Heston back to the small screen at the height of his larger-than-life, big-screen popularity. He played Thomas Jefferson debating Alexander Hamilton (John Fraser), through Robert Hartung's adaptation of Kingsley's play, on the loftier points of having the people run the country in a democracy. Howard St. John co-starred as George Washington, and the cast included Peggy Ann Garner, Robinson Stone, Dana Elcar, Frederick O'Neal, and Michael Higgins. Schaefer received the lone Emmy nomination for this show.

Hartung again fit a play of historical biography into the Hallmark mold when he adapted Robert E. Sherwood's Pulitzer Prize–winning play, *Abe Lincoln in Illinois*, for which Schaefer cast Jason Robards, Jr. Lincoln's rise in politics from a businessman and lawyer's beginnings was dramatized along with his romance with Ann Rutledge

and marriage to the former Mary Todd. These women were played, respectively, by Schaefer favorites Mildred Trares and Kate Reid. Jack Bittner played Stephen Douglas, Hiram Sherman was Judge Bowling Green, and James Broderick and future TV director Burt Brinckerhoff co-starred. Robards received an Emmy nomination for his outstanding performance, and Schaefer received a DGA nomination.

Schaefer returned to musicals with *The Fantasticks* in 1964, using Herbert Ross to direct the numbers. The young lovers were played by Susan Watson and John Davidson, with support from Ricardo Montalban, Bert Lahr, and Stanley Holloway. Schaefer was nominated for an Emmy as the producer of the 1964–1965 *Hallmark Hall of Fame* season, in which his productions were this musical, *The Holy Terror*, and his most well-received dramatization of the life of an historical figure: Hartung's Emmy-nominated adaptation of Emmet Lavery's *The Magnificent Yankee*.

Concentrating on the career and life of Justice Oliver Wendell Holmes, particularly his marriage to Fanny Dixwell Holmes, *The Magnificent Yankee* soared on the wing of Schaefer's astute and inspired casting. Alfred Lunt and Lynn Fontanne co-starred as the Holmses in their finest screen hours, providing character performing at the sublime level. The wit and wisdom of Holmes, the "great dissenter," was preserved in this splendid production, which won Emmy Awards for outstanding program, for both stars, Noel Taylor's costumes, Robert O'Bradovich's makeup, and Phil Hymes's lighting. James Daly played Owen Wister, Eduard Franz was Justice Brandeis, and William Griffis impersonated Teddy Roosevelt.

Schaefer turned to the versatile Trevor Howard to portray the aging Napoleon Bonaparte's exile on the island of St. Helena in *Eagle in a Cage*. Written for Hallmark by Millard Lampell, this drama was remade as a feature in 1972 by Fielder Cook, who cast Kenneth Haigh as Napoleon. Howard's performance for Schaefer caught both the egomaniacal aspects of Napoleon along with his sardonic wit. *Eagle in a Cage* won Emmys for Lampell and James Daly, playing Dr. O'Meara, and was nominated for outstanding dramatic program, Schaefer's direction, and the performances of Howard and Pamela Franklin. George Rose co-starred.

Schaefer staged the first TV version of *Inherit the Wind* and judged it much better than Stanley Kramer's 1960 feature. Ed Begley repeated his Broadway role of the facsimile of William Jennings Bryan, and Melvyn Douglas again inhabited the character based on Clarence Darrow after playing it on the road prior to the New York opening (where Begley and Paul Muni starred). This courtroom classic concerned the literal interpretation of the Bible vs. human evolution, argued by the two actual, illustrious lawyers at the famous Scopes "Monkey Trial" in 1925 Dayton, Tennessee. Schaefer's show is legendary in TV annals. "It was one of those performances in which everything worked," Schaefer wrote, "and I never made a more completely realized translation of a play to TV." The show received Emmy nominations for outstanding dramatic program, and the performances of Begley, Douglas, and Diane Baker as Rachel Brown. O. Tamburri won an Emmy for technical direction. The cast included Brinckerhoff, Murray Hamilton, John Randolph, and Roy Poole.

The philosophical debates continued for Hallmark as Schaefer stepped back a few centuries for *Lamp at Midnight* and *Barefoot in Athens*. The former starred Melvyn Douglas as Galileo in the seventeenth century trying to rectify his scientific discoveries and theories with the doctrines of the Roman Catholic Church. Barrie Stavis's play was adapted by Hartung for a cast that included Michael Hordern, Hurd Hatfield, Kim Hunter, a young Roy Scheider, and Schaefer favorite David Wayne.

Barefoot in Athens starred Peter Ustinov in one of his signature roles as Greek philosopher Socrates, whose erudition and ideas about man's comfort and joy in life dovetailed in the late 1960s to the growing youth movement in America and abroad. Hartung adapted the source Maxwell Anderson play, which concerns the philosopher's trial following the Trojan War. The excellent cast included Geraldine Page as the shrewish Xanthippe, Socrates's wife, as well as Anthony Quayle, Salome Jens, Lloyd Bochner, Shepperd Strudwick, Eric Berry, and a young Christopher Walken. Ustinov won the Emmy Award for best actor.

Noël Coward's *Blithe Spirit* received a dusting off as Schaefer cast Dirk Bogarde, Rachel Roberts, Rosemary Harris, and Ruth Gordon. *Soldier in Love* was a drama of seventeenth-century England about the Duke and Duchess of Marlborough (Keith Michell, Jean Simmons), ancestors of Winston Churchill, who were perceived as running the country in lieu of the alcoholism afflicting Queen Anne (Claire Bloom). Basil Rathbone and Frances Sternhagen co-starred for Schaefer, who was enamored of illustrious historical pageants: Two bigger productions followed.

Schaefer cast a then virtually unknown French Canadian actress, Genevieve Bujold, in Shaw's *Saint Joan*, dramatizing the life of Joan of Arc. The actress's performance of innocence and unstudied charm anchored this poshly produced version, co-starring many of Schaefer's unofficial stock company: Daly, Evans, Donald, Bikel, Rose, Elcar, and Roddy McDowall, Raymond Massey, Leo Genn, and Bill Hickey. Bujold was nominated for an Emmy for her terrific work.

Elizabeth the Queen was Schaefer's last great masterstroke for Hallmark, delineating the affair between

Lord Essex and Queen Elizabeth, who was 33 years his senior. Another of Schaefer's presentations of Maxwell Anderson plays, *Elizabeth the Queen* starred Judith Anderson and Charlton Heston portraying lusts both sexual and for power that each character shared. The show won the Emmy Award for outstanding dramatic program, and Anderson also was nominated.

Schaefer had already begun to direct presentations for other networks and anthologies, particularly for CBS, by the late 1960s. His final programs for Hallmark were *The Admirable Chrichton*, the J. M. Barrie play starring Bill Travers and Virginia McKenna; *The File on Devlin*, about a missing writer and sometime espionage agent, starring Judith Anderson, Elizabeth Ashley, and David McCallum; *Gideon*, starring Ustinov in Paddy Chayefsky's dramatization of the biblical story about the poor farmer chosen to lead the Israelites against the Midianites, and *Truman at Potsdam*, about the historic meeting of President Harry Truman (Ed Flanders), Josef Stalin (Jose Ferrer), and Winston Churchill (John Houseman) in Germany to decide the fate of that nation as World War II was winding down.

The collective achievement of Schaefer and Hallmark is the single most successful alliance of director and sponsor, and director and anthology show, in the realm of TV drama. It's also one of the greatest and longest lasting collaborations in twentieth-century performing arts.

Schaefer's two productions for *CBS Playhouse* are among the most effective and distinguished shows of the 1960s. He won Directors Guild of America Awards for both of them. *Do Not Go Gentle into That Good Night* is perhaps the finest achievement in Melvyn Douglas's long career, and is particularly central to his latter identity as an icon of patriarchal aging, notoriety that envelops his performance in Gilbert Cates's feature *I Never Sang for My Father* (1970). Douglas and Shirley Booth portray a couple trying to maintain their dignity as they advance through the mental and physical declines of old age in the singularly heartbreaking *Do Not Go Gentle into That Good Night*. Loring Mandel wrote the emotion-packed script and Schaefer handled the actors beautifully. The cast included Claudia McNeil, Warren Stevens, Lawrence Dobkin, Lois Smith, Martine Bartlett, and Val Avery. Douglas and Mandel won Emmy Awards for their work and Dobkin was nominated.

The other *CBS Playhouse* piece was *My Father and My Mother*, the portrait of the two households in the life of a New York City–based writer named Gene. The one in the present includes his wife and daughters, who are distressed after he has placed his young autistic son in a group home. Gene's conscience gnaws at him as he also considers the New England small town of his own rearing, and the intractable tenets of his God-fearing father and his weak-willed mother. Gene has conversations with them at the old house, which are dramatizations of his thoughts, discussions with them about how to handle the issues and guilt arising from the institutionalization of the boy. The portrait that emerges through Robert Crean's script of brimming ideas and Schaefer's amazing direction of a live telecast is one of a good-hearted man who wants to do the right thing but is impacted by the ghosts of the past and the pressures of the present—the very picture of the modern family man in crisis. As Gene, Gene Hackman is in nearly every scene. Without getting into the logistics of the time travel shifts into the interior conversations with his parents during a live telecast, Hackman delivers one of the greatest and infinitely unsung performances in medium history. *My Father and My Mother* co-starred Ralph Bellamy and Jane Wyatt as Gene's parents, Inga Swenson as his wife, and Bonnie Bedelia and Diane Quinn as the girls. Jason Robards introduced the play, which is believed to be the first consideration of autism on network TV.

A War of Children was another James Costigan teleplay about Irish troubles, profiling neighboring Belfast families, one Catholic and one Protestant. The friendships forged between the families become strained by the rising sectarian violence. They become embittered, and their children begin practicing the inherited hate. The cast included Jenny Agutter, Anthony Andrews, Vivian Merchant, and Danny Figgis. Subtle this was not, but it packed a wallop for a lot of viewers, particularly Emmy voters. *A War of Children* won the Emmy Award for outstanding single program, and Schaefer's direction was nominated. The film was nominated for the Golden Globe for best movie. It was filmed on location in Ireland.

Costigan's fascination with Catholic themes led to his adaptation of Rumer Godden's novel, *In This House of Brede*, starring Diana Rigg as a successful London businesswoman who gives up her work and husband to become a cloistered Benedictine nun. Rigg's performance is certainly one of her best, earning her an Emmy nomination for best actress. Schaefer's supporting cast included Pamela Brown, Nicholas Clay, and Judi Bowker. *A Time for Love* joined two separate love stories with an ensemble including Bonnie Bedelia and Christopher Mitchum. *F. Scott Fitzgerald and the Last of the Belles* starred Richard Chamberlain as the writer meeting his wife in Alabama. Blythe Danner and Susan Sarandon co-starred.

Sandburg's Lincoln was an ambitious undertaking, telling the great president's life story in six episodes adapted from Carl Sandburg's biography. Hal Holbrook has enjoyed quite a few shining moments in the medium, but his performance as Abe is certainly one of his very best. He won the Emmy Award for best actor, and

was abetted by Sada Thompson, who was nominated for an Emmy, along with Michael Cristofer, Catherine Burns, David Huddleston, Paul Fix, Anne Seymour, and Michael-James Wixted. Among the adapters were Loring Mandel, Philip Reisman Jr., and James Prideaux. Schaefer, who worked with David L. Wolper Productions, which aired the six-part show on NBC, was nominated for both an Emmy (specifically for the episode, *Crossing Fox River*) and a DGA Award. Howard Schwartz received an Emmy nomination for his cinematography. Schaefer and playwright Prideaux furthered their investigations of Lincoln with *The Last of Mrs. Lincoln*, which reunited the director with Julie Harris, portraying Mary Todd Lincoln in her final years. A PBS special, this rumination on life with and without Abe co-starred Robby Benson, Patrick Duffy, Ford Rainey, Denver Pyle, and Linda Kelsey. Harris and art director Roy Christopher received Emmy nominations.

Schaefer's biopic, *Amelia Earhart*, followed the celebrated flyer's short, accomplished life, her marriage to publisher G. P. Putnam, and her disappearance in 1937 at the height of her fame. Carol Sobieski wrote the script, and Susan Clark delivered a strong performance as the aviatrix. Ted Voightlander provided the fine cinematography and the movie received Emmy nominations for the performances of Clark and Susan Oliver as Neta Snooks and the art direction. The movie itself received a Golden Globe nomination. John Forsythe portrayed Putnam, and the cast included Stephen Macht as legendary stunt pilot Paul Mantz, Jane Wyatt, Catherine Burns, Charles Aidman, Lance Kerwin, Robert Ridgely, and Colleen Camp.

The timeless qualities of Thornton Wilder's *Our Town* were introduced to a 1970s audience by Schaefer's NBC special. Robby Benson and Glynnis O'Connor starred as the young lovers, and Holbrook was quite at ease as the Stage Manager. Criss-crossing the production were such character players as Ned Beatty, Ronny Cox, Barbara Bel Geddes, Sada Thompson, Don Beddoe, John Houseman, Ford Rainey, David Cryer, and Charlotte Rae. Eight Emmy nominations piled up, including for outstanding special, Schaefer's direction, Holbrook, Thompson, the art direction, and the camera work by technical director O. Tamburri's crew.

Mary Tyler Moore starred in *First You Cry*, the story of actual NBC News correspondent Betty Rollin's battle with breast cancer. Carmen Culver adapted the book for Schaefer, whose cast included Richard Crenna, Don Johnson, Anthony Perkins, Jennifer Warren, Florence Eldridge, and Richard Dysart. The show illuminated the heartbreak, dedication, and courage experienced by breast cancer survivors. The show received Emmy nominations for outstanding special, Moore's performance, Peter Matz's score, and James Galloway's film editing. The show also received a Golden Globe nomination for best TV movie.

Ronny Cox plays a physician who intercedes in the case of a Native American with acculturation issues sent to a state reform institute as an incorrigible in *The Girl Called Hatter Fox*. Joannelle Nadine Romero starred in the title role. In *Who'll Save Our Children?* Shirley Jones and Len Cariou play a couple who take in orphans, but face a legal battle when the biological parents block the adoptions.

Blind Ambition recreated the Watergate scandal using John Dean's career as a through line. The special counsel to President Richard M. Nixon was privy to the events of the hotel break-in and the cover-up, which eventually led to Nixon's resignation. Stanley R. Greenberg derived his script from two autobiographies, *Blind Ambition*, which John Dean wrote with Taylor Branch, and *Mo*, by Dean's wife, Maureen. Schaefer's concentration on details and the personalities of the burglars through this eight-hour miniseries helped define the events for many Americans. The miniseries works as a companion piece to Alan J. Pakula's more famous *All the President's Men* (1976). Martin Sheen and Theresa Russell starred as the Deans. The show received Emmy nominations for outstanding limited series and the art direction. Sheen received a Golden Globe nomination for his performance. Rip Torn played Nixon and the cast included Michael Callan (Charles Colson), William Daniels (G. Gordon Liddy), Graham Jarvis (John Ehrlichman), James Greene (E. Howard Hunt), Christopher Guest (Jeb Stuart Magruder), Lawrence Pressman (H. R. Haldeman), John Randolph (John Mitchell), Logan Ramsey (J. Edgar Hoover), William Windom (Richard Kleindeinst), James Sloyan (Ronald Ziegler), and Kip Niven (Egil Krogh).

Mayflower: The Pilgrims' Adventure recreated the voyage of the Pilgrims, who were persecuted for their religious beliefs by the British Crown and so disembarked for the New World, landing at Plymouth Rock and starting the Massachusetts Bay Colony. The characters who later traveled a long way in cultural literature through Henry Wadsworth Longfellow's 1858 poem, *The Courtship of Miles Standish*, are represented en route: the love triangle of Standish (David Dukes), John Alden (Michael Beck), and Priscilla Mullins (Jenny Agutter). Captain Jones received a lion's share of the focus in James Lee Barrett's script, and Anthony Hopkins played him forcefully. Trish Van Devere and Richad Crenna co-starred in Schaefer's seafaring period epic.

One of the seminal portrayals of Adolf Hitler was delivered by Hopkins in *The Bunker*, based by scenarist John Gay on James P. O'Donnell's book about the

fuhrer's final days in a below-ground hideout in 1945, as the Allies advanced on bombed-out Berlin. The whole enterprise was shepherded well enough by Schaefer, but it is Hopkins who rises to greatness here, offering a smorgasbord of emotions and psychoses as the obscene and brilliant Hitler at his bitter end. Hopkins deservedly won the Emmy Award for this masterpiece. Piper Laurie was nominated for her performance as Magda Goebbels. James Naughton played O'Donnell, who bribed a Soviet sentry to gather information at the bunker. The cast included Richard Jordan (Albert Speer), Cliff Gorman (Goebbels), Michael Lonsdale (Martin Bormann), Susan Blakely (Eva Braun), Michael Kitchen, Martin Jarvis, and Edward Hardwicke.

The People vs. Jean Harris provided Ellen Burstyn with one of her biggest challenges and she delivered one of her finest performances. Screenwriter George Lefferts hustled the script out of court transcripts and the movie aired three months after Harris's 1980 conviction for murdering Dr. Herman Tarnower, her ex-lover and the author of *The Scarsdale Diet*. Schaefer's presentation put the audience in the position of the jury, sifting through the facts as they were presented on NBC. Martin Balsam portrayed her attorney, Joel Aurnou, and the cast included Peter Coyote, Milton Seltzer, Priscilla Morrill, Richad Dysart, and Alan Manson. The show received Emmy nominations for the technical camerawork and Burstyn's performance, which also received a Golden Globe nomination.

In a cerebral game of guilt, derived by James Yaffe from Friedrich Durrenmatt's novel, *Deadly Game*, an American traveler in the Alps is seized by a band of aging judges and lawyers and then prosected, defended, and judged by them in turn, digging into their own guilt and mining into the Yankee's as well. George Segal plays the victim, and Trevor Howard, working with Schaefer for the final time, plays the master inquisitor, Kummer. On hand are Robert Morley, Emlyn Williams, Alan Webb, Connie Booth, Brian Croucher, and Lesley Dunlop. Both Segal and Howard received CableACE nominations for their performances.

Schaefer directed *Children in the Crossfire*, about orphans of the "troubles" in Northern Ireland transplanted to American homes, and a remake of *Harvey* starring Harry Anderson. But after putting the oldsters through their paces in *Deadly Game*, the renowned director mostly became in charge of great stars navigating their twilight projects. He directed three movies starring Katharine Hepburn, two with Bette Davis, and one with Lucille Ball.

Mrs. Delafield Wants to Marry starred Hepburn as a widow who falls in love with her Jewish physician. Their pending nuptials don't have the family blessing. James Prideaux's script swings wide to include the neighborhood objections. Schaefer's masterly shepherding earned him a DGA nomination and an Emmy nomination as a producer of one of the nominees for outstanding special. Hepburn and Harold Gould also received Emmy nominations as the pending spouses. The fine cast included Denholm Elliott, Bibi Besch, Brenda Forbes, Kathryn Walker, and David Ogden Stiers. *Laura Lansing Slept Here* and *The Man Upstairs* were also collaborations of Schaefer, Hepburn, and Prideaux, relying on the star's pluck and panache. She received a Golden Globe nomination for the latter film.

Schaefer provided Davis with the capstones of *A Piano for Mrs. Cimino* and *Right of Way*. The former is one of the enduring home-viewing anthems for senior citizens whose heirs decide to take over affairs and begin thinking of nursing-home alternatives. Rita Roland won the Eddie from the American Cinema Editors and was nominated for an Emmy for her work on this. *Right of Way* was both a controversial and compelling drama about a married couple who prepare for their joint suicide when she is diagnosed with a terminal disease. Davis co-starred with James Stewart, and both stars received CableACE nominations for their performances. *Stone Pillow* was a change-up for Ball's fans as she played a bag lady on the streets of New York City.

Schaefer is without question the greatest director in TV history—in terms of every category. His tapping of great literature and nurturing of scripts, his astute casting and care for performance, his premium brand of crew collaborations, and his concurrent producing skills consistently created the best shows in the medium for four decades. The results speak for themselves.

FRANKLIN J. SCHAFFNER
b. May 30, 1920, Tokyo, Japan;
d. July 2, 1989, Santa Monica, California

***Ford Star Jubilee*:** *The Caine Mutiny Court-Martial* (1955), *High Tor* (1956, co-directed with James Neilson)
***Producers' Showcase*:** *The Great Sebastians* (1957)
***Playhouse 90*:** *The Playroom* (1957), *The Clouded Image* (1957), *Panic Button* (1957), *For I Have Loved Strangers* (1957), *The 80-Yard Run* (1958), *Point of No Return* (1958), *The Right Hand Man* (1958), *Nightmare at Ground Zero* (1958), *The Innocent Sleep* (1958), *The Great Gatsby* (1958), *Word from a Sealed-Off Box* (1958), *Seven Against the Wall* (1958), *The Velvet Alley* (1959, co-directed with Alex Segal), *The Raider* (1959), *In Lonely Expectation* (1959), *Dark December* (1959), *The Rank and File* (1959), *The Silver Whistle* (1959), *The Cruel Day* (1960)

DuPont Show of the Week*: *The World's Greatest Robbery (1962, two parts)
Special: *Cry Vengeance!* (1961)

Schaffner won an Academy Award and a Directors Guild of America Award for directing the Oscar-winning best picture *Patton* (1970), starring George C. Scott in his Oscar-winning performance as the U.S. Army general. Schaffner's features include *The Stripper* (1963), *The Best Man* (1964), *The War Lord* (1965), *Planet of the Apes* (1968), *Nicholas and Alexandra* (1971), *Papillon* (1973), *Islands in the Stream* (1977), *The Boys from Brazil* (1978), *Lionheart* (1987), and *Welcome Home* (1989). Schaffner was president of the DGA from 1987 to 1989.

TV's great courtroom-drama specialist, Schaffner won three Emmy Awards for jurisprudence classics. He won back-to-back Emmys for directing in 1955 and 1956. The first one was for the maiden voyage of the great courtroom drama *Twelve Angry Men* on *Studio One*, written by Reginald Rose and starring Robert Cummings, Franchot Tone, Edward Arnold, and Joseph Sweeney in the forerunner to Sidney Lumet's 1957 film fronted by Henry Fonda. The consciences of the jurors are tested between the most bellicose of the 12, who wants to stamp a guilty verdict on the case of a possibly innocent minority teenager just to hurry it out the door, and the thoughtfulness of his opposite, who sees no concrete evidence to convict the youth.

Schaffner's second and third Emmys were for directing and producing (with Paul Gregory) *The Caine Mutiny Court-Martial*, which starred Lloyd Nolan as Captain Queeg with Frank Lovejoy, Barry Sullivan, and Russell Hicks. Schaffner's version this time was made after the celebrated 1954 Edward Dmytryk film starring Humphrey Bogart, which expanded the play. Schaffner's production stayed indoors and intensified the courtroom drama in the then customary TV manner of a stage piece. Schaffner picked up a third Emmy for directing in 1962 for various episodes of the influential courtroom series, *The Defenders*, starring E. G. Marshall.

Schaffner was associated with all of the prestigious Ford-sponsored shows of the 1950s: *Ford Theatre Hour*, *Ford Television Theatre*, and *Ford Startime*. He also directed episodes of *Person to Person*, *Tales of Tomorrow*, *Kaiser Alumnium Hour*, and *The Best of Broadway*. On this last show he directed an hour-long version of George Abbott's *Broadway* (1955) starring Joseph Cotten and Piper Laurie. Schaffner's condensations of classics included, on *Studio One*, *The Scarlet Letter* (1950) with Mary Sinclair, and *Macbeth* (1951) with Charlton Heston and Judith Evelyn, as well as *Antigone* on *Kaiser Aluminum Hour* with Marisa Pavan and Claude Rains. For Kaiser, Schaffner also directed *The Army Game* and *The Rag Jungle*, both starring Paul Newman in 1956. Among Schaffner's more well-received shows was *The Wicked Scheme of Jebal Deeks* (1959) on *Ford Startime*, starring Alec Guinness in an Emmy-nominated performance for his American TV debut.

Schaffner guided Alfred Lunt and Lynne Fontanne through their TV debut in their stage hit, *The Great Sebastians*, in which the renowned married couple of the American stage enacted a second-rate mind-reading act, which becomes an international juggernaut when the duo is asked to perform for a Communist Party gathering in Prague. The Howard Lindsay-Russel Crouse play had its minor appeals as both a comedy and melodrama, but was anachronistic by the time Schaffner put it on TV. Anne Francis and Akim Tamiroff co-starred.

Schaffner directed more *Playhouse 90* episodes, 19, than anyone except John Frankenheimer. This is also more feature-length productions in four years than Schaffner made feature films the rest of his life. In 1957, *Playhouse 90* won the Emmy Award as best anthology show, and in 1958–1959, it won for outstanding dramatic show. Schaffner's four 1957 presentations upheld the standard: Tad Mosel's *The Playroom* with Tony Randall, *The Clouded Image* with Judith Anderson and Farley Granger, Rod Serling's *Panic Button* with Lee J. Cobb and Vera Miles, and *For I Have Loved Strangers*, written by its star, Don Murray.

Schaffner's first full calendar year, 1958, on *Playhouse 90* included directing Paul Newman and Joanne Woodward starring in *The 80-Yard Run*, based on Irwin Shaw's story about an ex-athlete still self-absorbed with his playing-field laurels as he enters middle age. *Point of No Return* was even more pointedly about male middle-aged disillusionment, as Charlton Heston starred in Paul Osborn's play about a corporate vice president candidate who calls his life's course into question. Ennui on a grand literary scale was the mood for Schaffner's most ambitious *Playhouse 90* undertaking, David Shaw's adaptation of F. Scott Fitzgerald's *The Great Gatsby*, starring Robert Ryan as Jay Gatsby with Jeanne Crain and Rod Taylor. Rod Serling's drama of labor unions, *The Rank and File*, starred Van Heflin and Charles Bronson.

The Cruel Day had both guts and topicality in the aftermath of the French colonial failure at Dien Bien Phu. Heflin played a French Army captain who is appalled at the murder and torture of civilians after arriving in Algeria to assume a command near the rebel front, where humanity and compassion are absent. Written by Reginald Rose, *The Cruel Day* was as pragmatic on CBS about the terror and murder of colonial policing as the dour 1950s war features had become. The cast included Cliff Robertson, Phyllis Thaxter, Bronson, Peter Lorre, Raymond Massey, and Nehemiah Persoff as the father of a boy about to be executed in the field.

Among Schaffner's final TV productions were a pair of well-staged, documentary-style recreations of infamous crimes. His *Seven Against the Wall* recounted the notorious Chicago rackets slaughter from Howard Browne's book, *The St. Valentine's Day Massacre*. This dirty work with virtually no names—Tige Andrews and Paul Lambert—arrived on the air five months prior to Phil Karlson's more spectacularly successful *The Untouchables* (1959), which debuted on *Desilu Playhouse*, ushering in a newly violent era of cops and robbers.

The World's Greatest Robbery, based on a Loring Mandel script, concerned the actual 1950 Brinks heist in Boston, in which 11 men got away with the largest cash haul of all time, $2.7 million. The FBI eventually solved the case through an informer in 1956, who was cheated out of his share. Schaffner's docudrama explained the robbery and aftermath probe in detail, again using a largely no-name cast, led by Milton Seltzer, Lambert, and future filmmaker Paul Mazursky.

Among Schaffner's other dramas was *Cry Vengeance!*, a story of peasants driven to crime in Mafia-controlled Sicily, starring Ben Gazzara, Peter Falk, Sal Mineo, and Cal Bellini. The director's final anthology offering was on *ABC Stage 67*, the hour-long adaptation of a T. E. B. Clarke story called *The Wide Open Door* (1967), starring Honor Blackman as sexy twins bent on robbing a jewelry store.

JERRY SCHATZBERG
b. June 26, 1927, New York City

Movie: *Clinton and Nadine* (1988, aka *Blood Money: The Story of Clinton and Nadine*)

Schatzberg was a magazine photographer whose films include *Scarecrow* (1973) and *Misunderstood* (1985), both with Gene Hackman, *Honeysuckle Rose* (1980) with Willie Nelson, and *Street Smart* (1987), which earned Morgan Freeman his first Academy Award nomination.

Clinton and Nadine was a lowdown little cable film noir with the protean pairing of Andy Garcia, trying to find his brother's murderer in Florida, with Ellen Barkin as a hooker who joins him in an impromptu gun-running scheme. The film was nominated for CableACE Awards for the performances of Barkin and Freeman. John C. McGinley and Brad Sullivan co-starred.

ROBERT SCHEERER
b. December 28, 1929, Santa Barbara, California

Movies: *Poor Devil* (1973), *Target Risk* (1975), *It Happened at Lakewood Manor* (1977, aka *Panic at Lakewood Manor*, aka *Ants*), *Happily Ever After* (1978, aka *Tonight's the Night*), *Glitter* (1984, mini, co-directed with Gabrielle Beaumont, Kim Friedman, Alan Rafkin), *The Absent-Minded Professor* (1988)
Specials: *Arsenic and Old Lace* (1969), *Hans Brinker* (1969), *Adam at 6 a.m.* (1970)

A juvenile actor billed as Bobby Scheerer in low-budget pictures of the 1940s, including *Moonlight in Vermont* (1943) and *An Angel Comes to Brooklyn* (1945), Scheerer acted in films directed by Henry King, Erle C. Kenton, Charles Lamont, and others. Scheerer's directing dates to TV's 1949 infancy and includes *The Andy Williams Show*, *Hawaii Five-O*, *Police Story*, *The Blue Knight*, *Dynasty*, *Falcon Crest*, *Matlock*, and the various incarnations of *Star Trek*. He either directed or produced several memorable specials, including *Frank Sinatra: The Man and His Music* (1967), *Shirley MacLaine: If They Could See Me Now* (1974), and *The American Film Institute Salute to Bette Davis* (1977). Scheerer was nominated for six Emmy Awards, three of them for directing episodes of *Fame*.

Arsenic and Old Lace updated the Joseph Kesselring comedy about two euthanasia-minded old ladies who bury bodies in the basement. ABC's casting coup was to star Helen Hayes with Lillian Gish as the perpetrators at the center of the eccentric Brewster family, with the sidelines inhabited by Bob Crane, Sue Lyon, Fred Gwynn, David Wayne, Jack Gilford, et al. *Hans Brinker* is a musical version of the Mary Mapes Dodge novel, *Hans Brinker and the Silver Skates*, which had been directed on the *Hallmark Hall of Fame* in 1958 by Sidney Lumet. Scheerer's yuletide special used songs written for the occasion and featured Robin Askwith in the title role supported by Richard Basehart, Eleanor Parker, Cyril Ritchard, and John Gregson. *Adam at 6 a.m.* was one of the better early 1970s films about disaffected youth, sending young professor Michael Douglas to Missouri to bond with common folk in a manual-labor job and fall in love with a local girl (Lee Purcell). Scheerer emphasized the down-home authenticity in the script by Elinor and Steven Karpf without a reliance on the clichés or banalities that often infiltrate such pieces.

The very idea of Sammy Davis Jr. as Lucifer's most inept assistant was funnier than the result, *Poor Devil*, a pilot film that never flew. The very idea of poisonous ants released by excavation at a construction job onto a resort in *It Happened at Lakewood Manor* was a bad idea that was imaginatively photographed, just not imaginatively enough to quell the laughs. Bernie Abrahamson was the cinematographer; George Folsey Jr., the film editor; and Suzanne Somers, Myrna Loy, and Robert Foxworth were on the premises. The link with Somers led to Scheerer's other film with her, *Happily Ever After*. *The*

Absent-Minded Professor was another pilot attempt, with Harry Anderson substituting for Fred MacMurray, and a woebegone film substituting for Robert Stevenson's 1961 half-baked one for Disney.

MAXIMILIAN SCHELL
b. December 8, 1930, Vienna, Austria

Movie: *Candles in the Dark* (1993)

Schell won an Academy Award for his performance in *Judgment at Nuremburg* (1961) and was nominated for *The Man in the Glass Booth* (1975) and *Julia* (1977). Schell was nominated for Emmy Awards for his performances in *Miss Rose White* (1992) and *Stalin* (1992). As a director, Schell's films include *The Pedestrian* (1973) starring himself, and the documentaries *Marlene* (1984), about Marlene Dietrich, and *My Sister Maria* (2002) about the penury and dementia that faced Maria Schell in old age on the family's Austrian estate.

In *Candles in the Dark*, Alyssa Milano starred as a wayward American girl who's sent to live with her aunt in Estonia, and finds that her family is deeply involved in the anti-Soviet underground. Chad Lowe and Schell co-starred.

HENNING SCHELLERUP

Movies/Miniseries: *The Time Machine* (1978), *The Legend of Sleepy Hollow* (1980), *The Adventures of Nellie Bly* (1981), *Ancient Secrets of the Bible* (1992, mini)

Primarily a cinematographer, Schellerup shot more than 20 low-budget films and TV movies, including John Hayes's *Mama's Dirty Girls* (1974), Chris Munger's *Kiss of the Tarantula* (1976), and James L. Conway's *The Lincoln Conspiracy* (1977). He was either director or cinematographer on multiple episodes of *The Life and Times of Grizzly Adams*. His low-budget features as a director include *Orville and Wilbur: The First to Fly* (1973) starring Stacy and James Keach as the Wright brothers, *Sweet Jesus Preacher Man* (1973) with Roger E. Mosley, and *In Search of Historic Jesus* (1979) with John Rubenstein.

All of Schellerup's TV movies were period pieces produced by James L. Conway. H. G. Welles's *The Time Machine* and Washington Irving's *The Legend of Sleepy Hollow* have received much more elaborate big-screen renditions, but Schellerup's two stand on their own. The Irving piece is oddly appealing as it features an introspective Jeff Goldblum as Ichabod Crane vying with former football star Dick Butkus for the hand of Meg Foster's Katrina. *The Adventures of Nellie Bly* starred Linda Purl as the crusading nineteenth-century journalist who exposes terrible working conditions in New York City and the corruption that allowed them.

CARL SCHENKEL, aka Carlo Ombra
b. May 8, 1948, Bern, Switzerland;
d. December 1, 2003, Los Angeles

Hallmark Hall of Fame*: *Missing Pieces (2000)
Movies: *Bay Coven* (1987), *The Edge* (1989, co-directed with Nicholas Kazan, Luis Mandoki), *Silhouette* (1990), *Beyond Betrayal* (1994), *In the Lake of the Woods* (1996), *Murder on the Orient Express* (2001)

Schenkel alternated between English- and German-language films as well as feature and TV work. His features include *The Mighty Quinn* (1989) with Denzel Washington, *Silence Like Glass* (1989) with George Peppard, and *Tarzan and the Lost City* (1998) with Casper van Diem.

Silhouette starred Faye Dunaway as a witness to a Texas murder. Abused wife Susan Dey meets a stalked husband in *Beyond Betrayal*. *In the Lake in the Woods* cast Peter Strauss as a political candidate whose chances may be damaged by accusations that he ordered and participated in a civilian massacre in the Vietnam War. Strauss was also aboard for Schenkel's remake of *Murder on the Orient Express* with Alfred Molina as Hercule Poirot and the international assemblage including Leslie Caron and Meredith Baxter. *Missing Pieces* was given its weight by James Coburn in one of his last roles as Atticus Cody, the father of a suicide in Mexico who travels there to find that death might have been murder.

RICHARD SCHENKMAN
b. March 6, 1968, New York City

Movie: *A Diva's Christmas Carol* (2000)

Schenkman directed for MTV and Playboy and made commercials, then wrote and directed the independent films *October 22* (1998) and *Went to Coney Island on a Mission from God . . . Be Back by Five* (1998), starring Jon Cryer. Vanessa L. Williams starred in *A Diva's Christmas Carol* as a pop star named Ebony Scrooge who meets three spirits who might curb her innate nastiness.

SHAWN SCHEPPS

Movie: *Encino Woman* (1996)

Schepps is an actress, writer, and occasional director/producr. She wrote and directed the feature *Lip Service*

(2001) with Jami Gertz. In *Encino Woman*, a prehistoric woman (Katherine Kousi) is thawed out and becomes a marketing spokesmodel based on her earthy personality. Jay Thomas co-starred.

JEFFREY NOYES SCHER
b. December 24, 1954, Bridgeport, Connecticut

American Playhouse*: *Prisoners of Inertia (1990)

Noyes made experimental and animated films as well as *Grand Central* (1999), a documentary about people moving through New York City's Grand Central Station. *Prisoners of Inertia* follows a pair of newlyweds (Amanda Plummer, Christopher Rich) and their sometimes comic adventures and nonadventures during a languid Sunday in New York City.

LAWRENCE SCHILLER
b. December 28, 1936, New York City

Movies/Miniseries: *Hey, I'm Alive!* (1975), *Marilyn: The Untold Story* (1980, co-directed with Jack Arnold, John Flynn), *The Executioner's Song* (1982), *Peter the Great* (1986, mini), *Margaret Bourke-White* (1989), *The Plot to Kill Hitler* (1990), *Double Jeopardy* (1992), *Perfect Murder, Perfect Town: Jon Benet and the City of Boulder* (2000), *American Tragedy* (2000), *Master Spy: The Robert Hanssen Story* (2002)

A producer and director who has occasionally written his material, Schiller directed several documentaries, including *American Dreamer* (1971), about Dennis Hopper editing his film *The Last Movie* (1971), and *The Man Who Skied Down Everest* (1975). *Marilyn: The Untold Story* starred Catherine Hicks as Monroe and was based on Norman Mailer's novel.

Mailer and Schiller collaborated again rather famously on *The Executioner's Song*, in which the director also has an on-screen presence as the character of Hollywood filmmaker Larry Samuels, played by Steven Keats. Schiller was drawn to the case of convicted killer Gary Gilmore, whose brief death-row stay in a Utah penitentiary was hurried by his own insistence that he be executed after he senselessly murdered two men during different armed robberies. As the first man to be executed in the United States after the death penalty was reinstated in 1976, Gilmore's predicament fascinated the media, and brought Mailer and Schiller to Utah for the death watch, which culminated in January 1977 via a firing squad. Mailer's fictionalized account of Gilmore's exploits, *The Executioner's Song*, won the 1980 Pulitzer Prize for fiction. Mailer adapted the book for Schiller's NBC movie, which starred Tommy Lee Jones in his most famous early role, and Rosanna Arquette as the girl who gloms onto the devil-may-care criminal. Jones won the Emmy Award for best actor, and Arquette and Mailer received nominations. Christine Lahti and Eli Wallach co-starred.

Peter the Great was an epic portraying the life of Russian Tsar Peter I, who ruled for more than four decades, beginning in 1682, and brought Russian culture out of the Dark Ages with military, intellectual, and technological advances. Maximilian Schell starred in one of his finest roles, with Vanessa Redgrave as his tempestuous sister, Sophia, and Laurence Olivier as King William III of Orange. Edward Anhalt adapted Robert K. Massie's history into this huge production, filmed in the former USSR and Austria. Schiller was fired as the director in midstream, and Marvin J. Chomsky completed the filming. The international cast included Trevor Howard as Sir Isaac Newton, Hannah Schygulla as Catherine, Omar Sharif, Elke Sommer, Helmet Griem, Ursula Andress, Renee Soutendijk, Mel Ferrer, Lilli Palmer, and Jeremy Kemp. Despite the logistics, director switch in midstream, and other travails, *Peter the Great* won the Emmy Award for outstanding miniseries, with statuettes going to both Chomsky and Schiller. It received seven nominations in all, including for Redgrave and cinematographer Vittorio Storaro.

Margaret Bourke-White, about the aviation pioneer, became a Farrah Fawcett vehicle. *The Plot to Kill Hitler* was a straightforward interpretation of the attempt on the Fuhrer's life, with Brad Davis carrying the explosive satchel. Rachel Ward vamped to reinforce her femme fatale reputation in *Double Jeopardy*. Schiller's movie about the JonBenet Ramsey case was a throwback to the Gary Gilmore media-circus days, with Boulder, Colorado, the focus of the film's scrutiny. Schiller wrote the source book, which Tom Topor used as the basis of his teleplay.

After that, the Schiller/Mailer alliance went after the granddaddy media circus of them all, the O. J. Simpson trial. *American Tragedy* was derived from Mailer's teleplay based on Schiller's book written with James Willwerth. It starred Ving Rhames as Johnnie Cochran, Ron Silver as Robert Shapiro, Bruno Kirby as Barry Scheck, Diana LaMar as Marcia Clark, and Christopher Plummer in a Golden Globe–nominated interpretation of F. Lee Bailey. The actors helped condense this legal morass into an absorbing whole.

Next up for Schiller and Mailer was the Robert P. Hanssen case, about the FBI agent stationed in Moscow who became a spy for the former Soviet Union—the same story portrayed in Billy Ray's feature film *Breach* (2007). William Hurt portrayed Hanssen, who represented the most damaging security breach known in U.S.

history. In Schiller's film, he is an intellectual surrounded by smaller minds. Ron Silver co-starred as his superior, and the cast included Mary-Louise Parker, Peter Boyle, David Starthairn, and Wayne Knight.

THOMAS SCHLAMME
b. May 22, 1950, Houston, Texas

Movies: *Crazy from the Heart* (1991), *Kingfish: A Story of Huey P. Long* (1995)

Schlamme's features include *Spalding Gray: Terrors of Pleasure* (1988), *Miss Firecracker* (1989), *So I Married an Axe Murderer* (1993), and *You So Crazy* (1994). His TV directing includes shows such as *Sledge Hammer!*, *The Wonder Years*, and *The Larry Sanders Show*. He became one of the medium's most in-demand directors with *Mad About You*, *Chicago Hope*, *ER*, *Spin City*, *Ally McBeal*, *The West Wing*, and others. Schlamme directed *What's Alan Watching?* (1989), an hour-long pilot that never went series about a couch potato who treats his family as if they're TV characters. Schlamme married actress Christine Lahti in 1983.

Crazy from the Heart was about a romance between a white woman (Lahti) and a Latino man (Ruben Blades) in a small Texas town. *Kingfish* starred John Goodman in an Emmy-nominated performance as former Louisiana Governor Huey P. Long. Paul Monash wrote the flavorful script that redressed the usual notion that Long had been assassinated; actually, his bodyguard accidentally shot him while maniacally pumping 60 rounds into Seymour Weiss's lifeless body after Weiss clobbered Long with his fist inside the Baton Rouge capitol building. Schlamme caught an evocative look for Depression Era New Orleans while film editor Paul Dixon won an Eddie from the American Society of Film Editors. Matt Craven played Weiss and the cast included Bob Gunton (as FDR), Anne Heche, Bill Cobbs, Hoyt Axton, and Richard Bradford.

JOHN SCHLESINGER
b. February 16, 1926, London, England;
d. July 25, 2003, Palm Springs, California

***Wednesday Play*:** *Days in the Trees* (1967, co-directed with Waris Hussein)
***HBO Theatre*:** *Separate Tables* (1983)
Movies: *An Englishman Abroad* (1983), *A Question of Attribution* (1992), *The Tale of Sweeney Todd* (1998)

Schlesinger directed 20 feature films, including the Academy Award–winning best picture *Midnight Cowboy* (1969). Among them are *Billy Liar* (1963), *Darling* (1965), *Sunday, Bloody Sunday* (1971), *The Day of the Locust* (1975), *Marathon Man* (1976), *Yanks* (1979), and *Cold Comfort Farm* (1995). The director won his Oscar for *Midnight Cowboy* and was nominated on two other occasions. The British Academy of Film and Television Arts bestowed him with five directing awards, two for the TV productions of *An Englishman Abroad* and *A Question of Attribution*, and nominated him a total of seven times.

Days in the Trees starred Peggy Ashcroft in Waris Hussein's adaptation of a Marguerite Duras story set in a nightclub; Schlesinger's contribution was as a helping hand for Hussein. *Separate Tables* was unnecessary but distinguished; Schlesinger's old friends, Julie Christie and Alan Bates, both played dual roles. The director resisted any impulses to "open up" the play and left it in two acts and exactly as Terence Rattigan wrote it, with its once shocking allusions to homosexuality. The piece still resonates as one of the stage's archetypal depictions of loneliness.

In *An Englishman Abroad*, actress Coral Browne played herself in the true story of a trip she took to Moscow, where she struck up a friendship with infamous Cold War spy Guy Burgess, impeccably played by Bates. Alan Bennett's sharp and funny dialogue and the rude twinkle in the eye of Schlesinger's controlled madness made this meeting of two famous British minds a great pleasure.

A Question of Attribution is based on a Bennett play about another noted British espionage agent, Anthony Blunt, who became a counterspy for the Soviets and is here played by the undervalued James Fox. Blunt is questioned and watched, yet knighted and given the run of Buckingham Palace, where he has a conversation with the queen, played by Prunella Scales. Schlesinger leaves in quite a few question marks, presumably to give the audience that feeling of not knowing, the way that would affect Blunt himself in a life of double dealing and concocted labyrinths.

The Tale of Sweeney Todd was invested with Ben Kingsley's usual conviction, but the overheated telling of the story of the demon barber of Fleet Street must be placed at Schlesinger's feet.

VOLKER SCHLONDORF
b. March 31, 1939, Wiesbaden, Hessen, Germany

Special: *Death of a Salesman* (1985)
Movie: *A Gathering of Old Men* (1987)

Schlondorf's German films include *The Lost Honor of Katharina Blum* (1975) and *The Tin Drum* (1979), which won the Academy Award for Best Foreign Language Film. He also directed *Swann in Love* (1984), *The*

Handmaid's Tale (1990), *Voyager* (1992), and *Palmetto* (1998).

The director's *Death of a Salesman* was engulfed by the fact that Dustin Hoffman starred, however brilliantly. But the distance from the times in which Arthur Miller set the play afforded the director the luxury of a period piece, which both strengthens the stagy action into a semblance of reality out of time, and gives the themes resonance as enduring lessons in the sagas of twentieth-century fathers and sons, and in the extreme unsentimentality of the American corporate world.

A Gathering of Old Men is an outsider's take on the South, and feels like it. That's not necessarily a bad thing. Schlondorf directed Louis Gossett Jr. to an Emmy Award–nominated performance as one of a group of rural Louisiana black men who decide to come forward and take responsibility for the killing of a white racist. Holly Hunter and Richard Widmark co-starred with Woody Strode, Will Patton, Julius Harris, Joe Seneca, and Papa John Creach.

ALAN SCHNEIDER
b. December 12, 1917, Kharkov, Russia (now The Ukraine); d. May 3, 1984, London, England

***Omnibus*:** *The Life of Samuel Johnson* (1958, co-directed with Seymour Robbie)
Play of the Week (New York)**:** *Waiting for Godot* (1961)
***Theatre in America*:** *Zalman or the Madness of God* (1974, co-directed with Peter Levin)
Special: *The Skin of Our Teeth* (1955, co-directed with Vincent J. Donehue)

Schneider was primarily a stage director whose *Film* (1964) was a 20-minute, experimental silent based on Samuel Beckett's ideas; it starred Buster Keaton attempting to escape the omnipresent monitoring of a large eyeball. Schneider also directed Beckett's 33-minute play, *Eh, Joe?* (1966), featuring Rosemary Harris and George Rose, on *New York Television Theatre*. Schneider's version of Beckett's *Waiting for Godot* starred Zero Mostel, Burgess Meredith, and Milo O'Shea. In an improbably absurd yet tragic finale to this collaboration, Schneider was killed by a motorcyclist as he crossed a London street to post a letter to Beckett.

The Skin of Our Teeth was an NBC event fronted by the Broadway revival cast headed by Helen Hayes, Mary Martin, and George Abbott as members of Thornton Wilder's singular Antrobus family, whose narrow escapes point up the playwright's comic notions about the dauntlessness of human endurance. Schneider's contribution to Donehue's show remains unclear. *The Life of Samuel Johnson* was also co-directed, but relied on Peter Ustinov to carry the day in his much celebrated and Emmy Award–winning portrayal as Johnson, with Kenneth Haigh as James Boswell, on whose classic work the play was based.

Zalman or the Madness of God might be the most theologically talky presentation of its time. Elie Wiesel's play is set at a Russian synagogue, where, in a rather improbable conversation, the caretaker urges the rabbi to begin questioning the precepts of his religion and the nature of God. Schneider's static direction doesn't help advance any of the often fascinating ideas.

JOHN SCHNEIDER
b. April 8, 1954, Mount Kisco, New York

Movie: *Mary Christmas* (2002)

As an actor, Schneider was a regular on *The Dukes of Hazzard*, *Dr. Quinn*, *Medicine Woman*, and *Smallville*. Schneider also directed episodes of *Dukes of Hazzard* and *Smallville*. In *Mary Christmas*, Schneider starred as a widower whose daughter writes to Santa Claus wanting a new mom, a circumstance that Cynthia Gibb's plucky news reporter, Mary, goes to cover, and the figuring out takes little from there.

PAUL SCHNEIDER

***WonderWorks*:** *Daniel and the Towers* (1987)
Movies: *The Leftovers* (1986), *14 Going on 30* (1988), *Dance 'Til Dawn* (1988), *Babycakes* (1989), *My Boyfriend's Back* (1989), *How to Murder a Millionaire* (1990), *Guess Who's Coming for Christmas?* (1990), *The Entertainers* (1991), *Maid for Each Other* (1992), *Highway Heartbreaker* (1992), *A House of Secrets and Lies* (1992), *Empty Cradle* (1993), *Honor Thy Father and Mother: The True Story of the Menendez Murders* (1994), *For the Love of Nancy* (1994), *Roseanne: An Unauthorized Biography* (1994), *With Hostile Intent* (1995), *Have You Seen My Son?* (1996), *Murder on the Iditarod Trail* (1986, aka *The Cold Heart of a Killer*), *Sudden Terror: The Hijacking of School Bus #17* (1996), *The Bachelor's Baby* (1996), *When the Cradle Falls* (1997), *You Lucky Dog* (1998), *When He Didn't Come Home* (1998), *Can of Worms* (1999), *Lethal Vows* (1999), *The Retrievers* (2001), *Big Spender* (2003), *Seventeen & Missing* (2006), *Love Thy Neighbor* (2006), *Roller Palace* (2006), *Cries in the Dark* (2006), *Behind the Wall* (2008)

Schneider's features include *Sweetwater* (1983) and *Willy/Milly* (1983), and episodes of the series *L.A. Law*, *Once a Hero*, *Beverly Hills 90210*, *Baywatch*, *JAG*,

MythQuest, and others. While many of his contemporaries have gone over to drama serials or reality-based fare, Schneider has remained one of the steadiest suppliers of quickly biodegradable TV movies into the twenty-first century.

The Leftovers concerned an orphanage manager (John Denver) and the kids left in his charge. *Daniel and the Towers* was a biopic of Simon "Sam" Rodia and his relationship to his neighborhood's children. Rodia constructed the Watts Towers in South Central Los Angeles. *14 Going on 30* is a teen fantasy about a kid taking a growth potion to get older to satisfy his puppy love for his teacher; it's a same-year, downscale version of Rob Reiner's *Big* (1988) with Tom Hanks. *Dance 'Til Dawn* was a prom movie with Alyssa Milano, Christina Applegate, Tempest Bledsoe, and Tracey Gold. Ricki Lake is a chubby girl in love in *Babycakes*.

My Boyfriend's Back at least placed an adult-age cast with Schneider. It's about a 1960s girl-group reunion with Jill Eikenberry, Sandy Dancan, and Judith Light. Morgan Fairchild top-lined *How to Murder a Millionaire*. Richard Mulligan's house is the destination for *Guess Who's Coming for Christmas?* And the mystery guest is Beau Bridges, avowing that he's an alien. Schneider guided a Bob Newhart vehicle, one with Rob Schneider as a slick conman, another with Connie Sellecca as a newswoman whose hubby cheats, and a movie with Lori Loughlin as a mom whose baby is stolen. Tracey Gold portrays an anorexic woman in *For the Love of Nancy*, Melissa Gilbert and Mel Harris are harassed policewomen in *With Hostile Intent*, and Lisa Hartman's child is kidnapped in *Have You Seen My Son?*

Honor Thy Father and Mother: The True Story of the Menendez Murders was one of two 1994 TV movies about the Menendez brothers trial, along with Larry Elikann's *Menendez: A Killing in Beverly Hills* on CBS. Schneider's Fox-made movie starred Billy Warlock and David Beron as the emotionally charged brothers who stood trial for the murders of their wealthy parents. Jill Clayburgh and James Farentino played the parents, with Susan Blakely as lawyer Leslie Abrahmson and Erin Gray as Los Angeles Deputy District Attorney Pamela Bozanich. Roseanne Barr was portrayed by Denny Arnold in *Roseanne: An Unauthorizd Biography*.

The fresh material in *Murder on the Iditarod Trail* is the snow; Kate Jackson is stalked or, in this case, mushed-after. *Sudden Terror: The Hijacking of School Bus #17* starred Maria Conchita Alonso. Scott Bakula is faced with sudden fatherhood in *The Bachelor's Baby*. A pooch is left a fortune in *You Lucky Dog*. Patty Duke delivers a strong performance in *When He Didn't Come Home*, about a woman whose son has disappeared in Chicago. *Lethal Vows* stars Marg Helgenberger trying to prove that ex-husband John Ritter is a murderer. Other genre trifles starred Robert Hays, Casper van Dien, Alexandra Paul, and Deedee Pfieffer.

JOHN SCHOLZ-CONWAY

Thriller*: *Once the Killing Starts (1974), *The Killer with Two Faces* (1974), *Mirror of Discipline* (1975, aka *Good Salary—Prospects—Free Coffin*), *Melody of Hate* (1976, aka *Nightmare for a Nightingale*)

Sholtz-Conway directed episodes of *Crossroads*, *Girls About Town*, *A Little Bit of Wisdom*, and other series. The director's work on Brian Clemens's *Thriller* enterprise started with Patrick O'Neal as a professor trying to fit in a torrid affair with one of his students under his wife's nose in *Once the Killing Starts*. In the other three *Thriller* entries, respectively, the American actresses involved in the otherwise British intrigues are Donna Mills, Kim Darby, and Susan Flannery.

PAUL SCHRADER
b. July 22, 1946, Grand Rapids, Michigan

Movie: *Witch Hunt* (1994)

Schrader wrote the Martin Scorsese pictures *Taxi Driver* (1976), *Raging Bull* (1980), *The Last Temptation of Christ* (1988), and *Bringing Out the Dead* (1999) as well as films directed by Sydney Pollack, Brian De Palma, and others. Schrader's films as a director include *American Gigolo* (1980), *Mishima: A Life in Four Chapters* (1985), *Light Sleeper* (1992), *Affliction* (1997), for which James Coburn won the Academy Award for best supporting actor, and others.

In *Witch Hunt*, Dennis Hopper played H. P. Lovecraft investigating a murder in an odd version of the 1950s, in which everyone but him performs magic. This was the disappointing sequel to Martin Campbell's *Cast a Deadly Spell* (1991), in which Fred Ward played Lovecraft.

CARL SCHULTZ
b. September 19, 1939, Budapest, Hungary

Movies/Miniseries: *A Place in the World* (1979, mini, co-directed with Michael Carson, Eric Taylor, Chris Thomson), *The Dismissal* (1983, mini, co-directed with George Miller, Phillip Noyce, George Ogilvie, John Power), *Bodyline* (1984, mini, co-directed with Denny Lawrence, Lex Marinos, George Ogilvie), *Winners: Top Kid* (1985), *Cassidy* (1989, mini), *Which Way Home*

(1991, mini), *Curacao* (1993, aka *Deadly Currents*), *Love in Ambush* (1994, aka *Angkor*)

Schultz won an Australian Film Institute Award for directing *Careful, He Might Hear You* (1983). His other features include *Bullseye* (1987), *Travelling North* (1987), *The Seventh Sign* (1988) with Demi Moore, and *To Walk with Lions* (1999) starring Richard Harris. Schultz directed episodes of *The Seven Ages of Man*, *Ben Hall*, *The Young Indiana Jones Chronicles*, *Winners*, and others. The director's participation in multi-director miniseries early in his career in Australia, streamlining the product to conform to an overall form, prepared him for Hollywood but better offerings than *The Seventh Sign*.

Cassidy was an espionage story set against the backdrop of Sydney as a dutiful daughter (Caroline Goodall) returns from England to set her deceased father's affairs in order. A former premier of New South Wales, he (Bill Hunter) leaves her a video of him relating all of his transgressions with racketeers as he points out the secret bank accounts where the ill-gotten loot is accruing interest. Government agents get wind of all of this, and give chase.

Which Way Home is a drama about Cambodian orphans escaping the Khmer Rouge's "killing fields" with a social worker (Cybill Shepherd), braving wilderness as they make their way to Thailand, then pirates and the like, as a smuggler (John Waters) reluctantly decides to take them toward Australia. *Love in Ambush* was another Cambodian-set mystery, the search by a woman for her brother, who was supposed to have disappeared during the Khmer Rouge takeover.

Curacao is potboiler set on the title Caribbean isle, featuring an international cast who might have been more attentive to James D. Buchanan's script than the dandy vacation off the Venezuelan coast that this appears generally to be. Involved are George C. Scott as a bar owner, William L. Petersen as a demoted CIA agent, and Trish Van Devere, Julie Carmen, Philip Anglim, and Alexei Sayle.

MICHAEL SCHULTZ
b. November 10, 1938, Milwaukee, Wisconsin

***NET Playhouse*:** *To Be Young, Gifted, and Black* (1972)
***ABC Theatre*:** *Ceremonies in Dark Old Men* (1975, co-directed with Kirk Browning)
***American Playhouse*:** *For Us the Living: The Medgar Evers Story* (1983, aka *For Us, the Living*)
Movies: *Benny's Place* (1982), *The Jerk, Too* (1984), *Timestalkers* (1987), *The Spirit* (1987), *Rock 'n' Roll Mom* (1988), *Tarzan in Manhattan* (1989), *Jury Duty: The Comedy* (1990, aka *The Great American Sex Scandal*), *Day-O* (1992), *Young Indiana Jones and the Hollywood Follies* (1994), *Shock Treatment* (1995), *Young Indiana Jones: Travels with Father* (1996), *Killers in the House* (1998), *My Last Love* (1999), *L.A. Law: The Movie* (2002)

Schultz gained attention with *To Be Young, Gifted, and Black*, an honorarium to the influence of playwright Lorraine Hansberry, played by Ruby Dee, and including appearances by Claudia McNeil, Blythe Danner, and others. This show received airings under several later PBS umbrella forums, such as *Theatre in America*. Schultz forged a career in features, series TV, and TV movies and specials that embraced the black experience and also swung wide to include overt comedies, rock musicals, and concert films. His series work includes episodes of *Picket Fences*, *L.A. Law*, *The Rockford Files*, *Chicago Hope*, *City of Angels*, *Boston Public*, *Wasteland*, *Felicity*, *That's Life*, *Cold Case*, *The Practice*, *Charmed*, *Philly*, *Ally McBeal*, *JAG*, *Everwood*, *Pepper Dennis*, *Gilmore Girls*, *The OC*, *October Road*, and others. Schultz's features include *Together for Days* (1972), *Honeybaby, Honeybaby* (1973), *Cooley High* (1975), *Car Wash* (1976), *Greased Lightning* (1977), *Which Way Is Up?* (1977), *Sgt. Pepper's Lonely Hearts Club Band* (1978), *Bustin' Loose* (1981, credited solely to Oz Scott), *Carbon Copy* (1981), *The Last Dragon* (1985), *Krush Groove* (1985), *Disorderlies* (1987), *Livin' Large* (1991), and *Woman Thou Art Loosed* (2004). Schultz also directed the hour-long pilot for a "blaxploitation" send-up series that didn't fly called *Hammer, Slammer & Slade* (1990), written by Keenan Ivory Wayans and starring Isaac Hayes, Jim Brown, Bernie Casey, Ron O'Neal, and Martin Lawrence.

Ceremonies in Dark Old Men, Lonnie Elder III's adaptation of his own play, written in the 1960s under the auspices of the Negro Ensemble Company, aired on ABC when that network still took an interest in socially conscious drama. Douglas Turner Ward delivered a superb performance as an aging barber who never tires of regaling the family with stories of his early days as a tap dancer. Glynn Turman, Robert Hooks, Rosalind Cash, and Godfrey Cambridge co-starred.

Medgar Evers's exploits as a high-profile civil rights leader and eventually the National Association for the Advancement of Colored People's first field secretary in Mississippi ended in 1963 when the Ku Klux Klan assassinated him outside his home in Jackson. Schultz's film captures the essence of this driven martyr through Ossie Davis and Ken Rotkop's excellent adaptation of *For Us the Living*, the book by Evers's wife, Myrlie Evers (written with William Peters), and the performance of Howard E. Rollins Jr. in the title role. Davis and Rotkop won a Writers Guild of America Award for the teleplay. Schultz's cast included Irene Cara as Myrlie, Roscoe Lee Browne, Margaret Avery, Laurence Fishburne, Paul Winfield, Dick Anthony Williams, Janet MacLachlan,

and Thalmus Rasulala. As a footnote, Evers's assassin was still at large when Schultz's movie was made, 20 years after the murder, and another decade passed before Klansman Byron de la Beckwith was convicted of the crime, incidents portrayed in Rob Reiner's feature, *Ghosts of Mississippi* (1994).

The Jerk, Too was the sequel to Carl Reiner's *The Jerk* (1979). Mark Blankfield stood in for Steve Martin, and the cast included Ray Walston as Diesel and William Smith as Mr. Suicide. *Timestalkers* starred William Devane as a history professor whose fascination for an old photograph gets him involved with a pair of time travelers from the future—one seeking to stop the other from altering history. With the inbuilt storytelling latitude, no wonder it's a film in which to find both Klaus Kinski and Forrest Tucker. In *The Spirit*, a Steven E. de Souza adaptation of a comic book, a policeman (Sam J. Jones) who has been declared legally dead decides to become a masked superhero. In *Rock 'n' Roll Mom*, Dyan Cannon struts her stuff. *Tarzan in Manhattan* apes Richard Thorpe's *Tarzan's New York Adventure* (1942), with Joe Lara standing in for Johnny Weismuller, and appearances by Tony Curtis and Jan-Michael Vincent.

Jury Duty: The Comedy showcases Bronson Pinchot in four roles, and Heather Locklear and Tracy Scoggins as overtly sexual characters, and ostensibly has a plot about an embezzlement trial that also features Lynn Redgrave, Madchen Amick, Stephen Baldwin, Alan Thicke, and Barbara Bosson. *Day-O* features Elijah Wood as a guardian angel figure looking out for Delta Burke. A couple (Holly R. Pete, Mario van Peebles) gets trapped in a big Victorian home by bank robbers in the suspense exercise, *Killers in the House*. In *My Last Love*, Nancy Travis plays a cancer patient and mother whose perceived last fling causes family problems.

Young Indiana Jones and the Hollywood Follies was the first (but, chronologically, the last) of four Indy Jones movies debuting on the Family Channel. Sean Patrick Flanery starred as the intrepid hero in his salad days in Tinseltown. The time period is the 1920s and encounters include those with Irving Thalberg (Bill Cusack), George Gershwin (Tom Beckett), Carl Laemmle (David Margulies), Wyatt Earp (Leo Gordon), and Erich von Stroheim (Dana Gladstone). Laurence Rosenthal's stirring scores for both this installment and Schultz's *Young Indiana Jones: Travels with Father*, both won Emmy Awards.

BOB SCHULZ

Movie: *Falcon's Gold* (1982)

Schulz was a technical director on game shows who also was an associate producer on Mel Gibson's *The Man without a Face* (1993). Schulz's one TV movie concerned an expedition in Mexican rainforests looking for meteor particles and headed up by John Marley, Simon MacCorkindale, and a couple of starlets. *Falcon's Gold*, which includes scenes of outdoors sex, is characterized as the first Canadian-made film intended for the cable market.

JOEL SCHUMACHER
b. August 29, 1939, New York City

Movies: *The Virginia Hill Story* (1974), *Amateur Night at the Dixie Bar & Grill* (1979)

Schumacher became a hit-monger in the 1990s with Julia Roberts vehicles (*Flatliners*, 1990, and *Dying Young*, 1991), John Grisham adaptations (*The Client*, 1994, and *A Time to Kill*, 1996), and the Batman franchise (*Batman Forever*, 1995, and *Batman & Robin*, 1997). Despite these huge successes, Schumacher has tried a wide variety of projects, including *Flawless* (1999) and *Tigerland* (2000). He started out in the wardrobe department on Woody Allen films.

Schumacher's first two feature-length projects as a director were TV movies that he also wrote. *The Virginia Hill Story* starred Dyan Cannon as the Los Angeles hooker who became romantically linked to racketeer Bugsy Siegel (Harvey Keitel). A crisply moving show dressed to the nines, the film was an efficient paean to molls of days gone by with a solid Cannon performance.

Amateur Night at the Dixie Bar & Grill deftly alternates between the stories of the patrons at a Los Angeles country-and-western bar with regular amateur contests. Contending in the mix are Dennis Quaid, Don Johnson, Tanya Tucker, Candy Clark, Sheree North, Louise Latham, Roz Kelly, Jamie Farr, Ed Begley Jr., Henry Gibson, Pat Ast, Victor French, et al.

ARTHUR SCHWARTZ
b. November 25, 1900, Brooklyn, New York; d. September 3, 1984, Pennsylvania

Ford Star Jubilee*: *Twentieth Century (1956)

Schwartz was primarily a composer of Broadway musicals and film scores, including for *The Band Wagon* (1953). He produced two films: Charles Vidor's *Cover Girl* (1944) and Michael Curtiz's *Night and Day* (1946), in which Cary Grant plays the liberally fabricated life of Cole Porter.

Ben Hecht and Charles MacArthur's classic byplay between formerly romantically linked collaborators—impresario and leading actress—set aboard the posh

title train, *Twentieth Century*, was interpreted by Orson Welles and Ginger Rogers, with help from Ray Collins and Keenan Wynn.

DOUGLAS SCHWARTZ

Movie: *Baywatch: Hawaiian Wedding* (2003)

Primarily a writer who also directed and produced, Schwartz wrote Paul Wendkos's *The Ordeal of Dr. Mudd* (1980), starring Dennis Weaver, and other TV movies directed by Alan J. Levi, John Korty, Jon Cassar, and Tommy Lee Wallace. Schwartz mostly wrote in tandem with partner Michael Berk. Schwartz apparently loved producing near the water, connected as he was with all phases of the series *Baywatch* and *Thunder in Paradise*.

Hawaiian Wedding was the first *Baywatch* reunion movie; the series ran from 1989 to 2001. Showing up were David Hasselhoff, Pamela Anderson, Yasmine Bleeth, Carmen Electra, Nicole Eggert, Alexandra Paul, Stacy Kamano, et al.

STEPHEN SCHWARTZ
b. March 6, 1948, New York City

American Playhouse*: *Working (1982, co-directed with Kirk Browning)

As a composer, Schwartz wrote *Godspell* and *Pippin*, and songs for *Fosse* and other Broadway musicals. *Working* was a musical based on Studs Terkel's book about toiling in America, and Schwartz has called it a low point in his career. Terkel introduced the show. The cast included Barbara Hershey, Scatman Crothers, Charles Haid, Barbara Barrie, Eileen Brennan, and Barry Bostwick.

ARNOLD SCHWARZENEGGER
b. July 30, 1947, Thal, Styria, Austria

Movie: *Christmas in Connecticut* (1992)

Schwarzenegger's many hit features include *The Terminator* (1984), *Predator* (1987), *True Lies* (1994), and *Batman & Robin* (1997). In a many-faceted career, Schwarzenegger is also the most famous and awarded bodybuilder in history, served as the twenty-first century's first governor of California, and is married to Maria Shriver. The cast rounded up for the yuletide movie chestnut that Schwarzenegger directed included Dyan Cannon, Kris Kristofferson, Tony Curtis, and Richard Roundtree. Schwarzenegger also directed an episode of *Tales from the Crypt*.

CAMPBELL SCOTT
b. July 19, 1961, New York City

Movie: *Hamlet* (2000, co-directed with Eric Simonson)

Scott co-directed with Stanley Tucci the independent hit *Big Night* (1996) as well as *Final* (2001) and *Off the Map* (2003). Scott, the son of George C. Scott and Colleen Dewhurst, played the brooding Dane in *Hamlet* and cast Blair Brown as Gertrude, Roscoe Lee Browne as Polonius, Lisa Gay Hamilton as Ophelia, Jamey Sheridan, Michael Imperioli, and Sam Robards.

GEORGE C. SCOTT
b. October 18, 1927, Wise, Virginia; d. September 22, 1999, Westlake Village, California

Hollywood Television Theatre*: *The Andersonville Trial (1970)

Scott won the Academy Award for best actor for Franklin J. Schaffner's *Patton* (1970) and was nominated for Oscars for his performances in Otto Preminger's *Anatomy of Murder* (1959), Robert Rossen's *The Hustler* (1961), and Arthur Hiller's *The Hospital* (1971). Scott won Emmy Awards for his performances in Fielder Cook's *The Price* (1971) and William Friedkin's *12 Angry Men* (1997), and was nominated for *Ben Casey* (1961), *East Side/West Side* (1963), Alex Segal's *The Crucible* (1967), Delbert Mann's *Jane Eyre* (1970), Fielder Cook's *Beauty and the Beast* (1976), and Clive Donner's *A Christmas Carol* (1984). Scott directed three times; the features were *Rage* (1972) and *The Savage Is Loose* (1974).

The Andersonville Trial was a high-water mark for TV for several reasons, the least of which was Scott's first time behind the camera. It won four Emmy Awards including for Outstanding Single Program of the Year, establishing the relatively new PBS, formerly National Educational Television (NET), as a significant force in not only TV but the arts in general. Here, it bested the three commercial networks with a brilliant play adaptation. *The Andersonville Trial* was one of TV's great courtroom dramas, an adaptation of Saul Levitt's play, which was derived from Mackinlay Kantor's 1956 Pulitzer Prize–winning novel, *Andersonville*. It concerned the post–Civil War trial of a Confederate captain who ran the actual prisoner-of-war camp at Andersonville, Georgia, where 14,000 Union soldiers died from malnutrition, wounds, and disease. Scott's cast was uniformly brilliant, including Richard Basehart as the captain on trial, Jack Cassidy, William Shatner, Martin Sheen, Albert Salmi, Buddy Ebsen, Cameron Mitchell, Michael Burns, and John Anderson. The director's dexterity with the cameras in manifestly the one setting, the courtroom, subtly facilitated the actors with

Levitt's engrossing battery of testimonies and cross-examinations, poring once again over the issue of whether the chain-of-command orders should have been usurped by both common sense and human decency. Scott's one TV program as a director remains one of the medium's most distinguished presentations.

HAROLD SCOTT
b. September 6, 1935, Morristown, New Jersey; d. July 16, 2006, Newark, New Jersey

***Theatre in America*:** *Monkey, Monkey, Bottle of Beer, How Many Monkeys Have We Here?* (1974, co-directed with Peter Levin)

Rosemary DeAngelis, Marc Jefferson, and Jean De Baer starred in the adaptation of Marsha Sheiness's play about race relations.

MICHAEL M. SCOTT

Movies: *Ladykiller* (1992), *Escape from Terror: The Teresa Stamper Story* (1994, aka *Crimes of Passion: Escape from Terror: The Teresa Stamper Story*), *Dangerous Heart* (1995), *Sharon's Secret* (1995), *All She Ever Wanted* (1996), *Her Desperate Choice* (1996, aka *Desperate Justice*), *Before He Wakes* (1998), *Like Father, Like Santa* (1998, aka *The Christmas Takeover*), *Murder at 75 Birch* (1999), *The Soul Collector* (1999), *Deadly Visions* (2004), *Fatal Lessons: The Good Teacher* (2004), *Personal Effects* (2005), *Best Friends* (2005), *Murder on Pleasant Drive* (2006)

Scott's documentaries include *One Man's Fight for Life* (1985) and *Portrait of America: West Virginia* (1988). He provided the 1990s TV-movie grist mill with serial killers, stalkers, and murderers in the family.

In *Ladykiller*, Mimi Rogers played a burned-out police detective investigating a serial killer who could be the married man she's dating. Maria Patillo played Teresa Stamper, a victim of spousal abuse. In *Dangerous Heart* drug dealer Timothy Daly falls in love with a crooked cop's widow, whom he sought because he thought she might know the whereabouts of lost drug-deal loot.

In *Sharon's Secret*, Mel Harris plays a psychiatrist trying to decipher a crazed teen girl whose parents were butchered in their mansion. Marcia Cross plays a bipolar woman who goes off her drugs to fulfill her wish to get pregnant, then finds that her depressions worsen as she brings the baby closer to term in *All She Ever Wanted*. *Before He Wakes* and *Murder at 75 Birch* were about murderers discovered by family members. Nicholette Sheridan gets an eye transplant in *Deadly Vision*, and realizes that the poor donor's eyeball is haunted and the person met a quick end, unlike this movie. *Fatal Lessons* are doled out by manipulative teacher Erika Eleniak. Penelope Ann Miller connects the dots on a stalking case in *Personal Effects*.

OZ SCOTT
b. September 16, 1949, Hampton, Virginia

***Theatre in America*:** *For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf* (1982)
Movies: *Mr. Boogedy* (1986), *Bride of Boogedy* (1987), *Crash Course* (1988, aka *Driving Academy*), *Tears and Laughter: The Joan and Melissa Rivers Story* (1994), *Play'd: A Hip Hop Story* (2002)

Scott directed episodes of *The Jeffersons*, *Hill Street Blues*, *The Mississippi*, *He's the Mayor*, *Scarecrow and Mrs. King*, *The Cosby Show*, *Picket Fences*, *L.A. Law*, *Northern Exposure*, *The Practice*, *Family Law*, *Ed*, *Boston Legal*, *Pepper Dennis*, *Numb3rs*, *Medium*, and others. He directed the feature *Bustin' Loose* (1981) starring Richard Pryor.

For Colored Girls . . . is called a "choreopoem" by playwright Ntozake Shange as seven African American women express themselves in poetry, dance, and song. Playwright Shange starred with Alfre Woodward, Lynn Whitfield, Carol Maillard, and Laurie Carlos. The *Boogedy* movies were haunted-house exercises. The Rivers family laundry is better left alone, or, rather, should have been left alone. Outside of *For Colored Girls . . .* the hip-hop movie is Scott's best long-form effort, the story of a turf war among rap artists and drug users.

NELL SCOVELL

Movies: *Hayley Wagner, Star* (1999), *Betrayals* (2007)

Scovell is primarily a writer who provided material for *Late Night with David Letterman* and then began writing and/or producing primetime episodes for *Murphy Brown*, *Newhart*, *Charmed*, *Sabrina, the Teenage Witch*, *Monk*, and others. *Hayley Wagner, Star* with Bethany Richards was about a child actress who may quit the business and settle into a "normal" life.

PAUL SEED
b. September 18, 1947, Bideford, Devon, England

***Play for Today*:** *Too Late to Talk to Billy* (1982), *A Matter of Choice for Billy* (1984), *A Coming to Terms for Billy* (1984)

Movies/Miniseries: *The Man from Moscow* (1985, mini, aka *Wynne and Penkovsky*), *Fighting Back* (1986), *Inappropriate Behavior* (1987), *House of Cards* (1990), *Ex* (1991), *Dead Ahead: The Exxon Valdez Disaster* (1992, aka *Disaster at Valdez*), *To Play the King* (1993), *The Affair* (1995), *Have Your Cake and Eat It* (1997, mini), *Heat of the Sun* (1998, mini, co-directed with Diarmuid Lawrence, Adrian Shergold), *Playing the Field* (1998), *A Rather English Marriage* (1998), *Every Woman Knows a Secret* (1999, mini), *Murder Rooms* (2000, aka *Murder Rooms: The Dark Origins of Sherlock Holmes*), *Dirty Tricks* (2000), *My Beautiful Son* (2001), *Ready When You Are, Mr. McGill* (2003), *Across the W*ater (2003), *The Booze Cruise* (2003, aka *Cheers and Tears*), *Christmas Lights* (2004), *Roman Road* (2004), *The Booze Cruise II: The Treasure Hunt* (2005), *The Booze Cruise III* (2006), *Perfect Day: The Funeral* (2006, mini)

As an actor, Seed had a recurring role on four episodes of *Doctor Who* in 1978, and also performed in installments of *Z Cars*, *Survivors*, *Secret Army*, *Coronation Street*, *Crown Court*, *Tales of the Unexpected*, and others. Seed has directed episodes of *Capital City*, *A Touch of Frost*, *Playing the Field*, *Auf Wiedersehen, Pet*, and *New Tricks*. Seed won a British Academy of Film and TV Arts Award for best single drama for *A Rather English Marriage*, sharing the honor with producer Joanna Willett and writer Andrew Davies. Seed also was nominated for BAFTAs for best single drama for *My Beautiful Son*, and for best drama serial/series for *House of Cards*, *Playing the Field*, and *Auf Wiedersehen, Pet*.

Seed and writer Graham Reid created in the *Billy* trilogy on *Play for Today* one of the better remembered dramas of life in Belfast during the "troubles," concentrating on the human and family levels and not the overarching politics and social divisiveness. Both the director and writer provided two more appearances of Billy Martin's personal troubles, deepening his story into an unwitting miniseries over three years, and providing stepping stones for Kenneth Branagh's ascendance to prominence as the title character. In the first show, Billy, an alcoholic's child, watches the ways of his boozy father as his mother fades away, then reacts to the warning of insult if he doesn't accept a drink by promptly cracking the bottle over the donor's head. The Billy trilogy presents inherited violence as a way of life in Belfast.

The Man from Moscow, which aired in America as *Wynne and Penkovsky* on PBS's *Great Performances*, is a Cold War espionage drama. *Fighting Back* featured Hazel O'Connor as a single mother returning to her hometown to raise her children in a better atmosphere than she had experienced. *Every Breath You Take* starred Connie Booth facing the future with a suddenly diabetic son.

House of Cards was the Andrew Davies adaptation of a Michael Dobbs novel about corruption in the British Parliament stemming from the secret scheming of the chief whip, played by Ian Richardson. An intrepid newspaper reporter (Susannah Harker) is on to his sneaky games. The direction is darkly foreboding and involving. This BBC drama was seen in America on PBS. Richardson won the BAFTA Award for best actor and the show was nominated for seven BAFTAs in all, including for best drama series, actress (Harker), cameraman (Ian Punter), and score (Jim Parker). Davis won the Emmy Award for his screenplay full of literary references, particularly to Shakespeare. The show was cited in the Peabody Award for *Masterpiece Theatre*. Co-starring were James Villiers, Miles Anderson, and Nicholas Selby.

Seed, Davies, and Richardson came back for another round with *To Play the King*, in which the actor's power monger, Urquart, talks of his schemes directly to the screen. Richardson once more is superb, explaining in asides the politicos he crushed and swept aside in his quest to be prime minister. This sequel miniseries received four BAFTA nominations, and won for Parker's score. Both Richardson and Michael Kitchen as the king were nominated. This, too, was cited in the Peabody Award to *Masterpiece Theatre*. Colin Jeavons and Nicholas Farrell co-starred.

Ex is a bittersweet comedy about a TV soap opera writer who channels all of the frustrations and foibles of being a divorced father into his characters. Griff Rhys Jones starred with Geraldine James as his ex. *Dead Ahead: The Exxon Valdez Disaster* is explained by the title, detailing the events leading to the 1989 oil tanker spill off the Alaskan coast, with a cast including John Heard, Bob Gunton, David Morse, Michael Murphy, and Christopher Lloyd, and magnificent cinematography by multitime Seed collaborator Ian Punter.

The Affair was a provocative love story of World War II England, in which a black American soldier has an affair with a British woman whose husband is off in mainland Europe fighting the Nazis. Courtney B. Vance, who received a CableACE nomination for his performance, and Kerry Fox played the trysters. Ciaran Hinds, Bill Nunn, and Ned Beatty co-starred. *Have Your Cake and Eat It* was another extramarital saga with a middle-aged amusement park executive (Miles Anderson) falling for a young woman (Ally Aird). In *Every Woman Knows a Secret*, a treatise on the unpredictability of love and its sources, a woman (Siobhan Redmond) whose son was killed by a drunk driver receives the most comfort from that driver while her daughter is having an affair with a man twice her age.

A Rather English Marriage reunited Albert Finney and Tom Courtenay from Peter Yates's feature, *The Dresser* (1983). The former plays a former fighter squadron leader, and Courtenay is a retired milkman. Both their spouses die on the same day and they find it convenient to

live in the same home. After getting used to each other, a mystery woman (Joanna Lumley) threatens the everyday peace. Nominated for seven BAFTA Awards, this show won four, for best single drama, actor (Courtenay), score (Dave King), and music (Seed favorite Parker). Also nominated were Finney, Lumley, and the sound technicians. The show was bestowed with a Peabody Award. The cast included Joanna Scanlon and John Light.

Murder Rooms: The Dark Beginnings of Sherlock Holmes related Sir Arthur Conan Doyle's eventual creation of Sherlock Holmes and Dr. Watson back to an actual episode in Conan Doyle's past, merging fact and fiction into a crackjack Holmes-like mystery. Ian Richardson, who played Holmes several times, starred as Dr. Joseph Bell. Robin Laing played Conan Doyle himself, functioning as the Watson-like sidekick, relating the story of their investigation into a murder mystery in Victorian Era England. Charles Dance and Dolly Wells co-starred.

My Beautiful Son starred Paul Reiser in a mostly British drama. He plays a 39-year-old New York psychiatrist who discovers he's dying of leukemia, and seeks out his mother in a desperate search for a bone marrow donor, and finds that he was adopted. He begins the search for his birth mother in Liverpool, England. Written by Tim Kazurinsky, this drama co-starred Julie Walters, Olympia Dukakis, and George Wendt. Walters won the BAFTA for best actress, and the team of Seed, Kazurinsky, and prioducer Jeff Pope shared in the nomination for best single drama. Kazurinsky was also nominated for a Writers Guild of America Award.

Martin Clunes stars as a language teacher who is the worst sort of secret manipulator in *Dirty Tricks*, suspected of murder and actively involved in extramarital seduction. *Ready When You Are Mr. McGill* is a comedy about the film business. Bill Nighy plays a TV show director being squeezed by his producer to get on with a production when the whole show is ground to a halt because he finally gives a longtime extra, Joe McGill (Tom Courtenay), a line, and the guy keeps muffing it over and over. Amanda Holden and Philip Davis are featured. *Christmas Lights* was a yuletide exercise with Robson Green, and *Roman Road* is a road movie with Alan Davies and John Gordon Sinclair being pursued across the British countyside. *The Booze Cruise* comedies starred Neil Pearson and Mark Benton, with Martin Clunes in the first one and Seed favorite Ian Richardson in the sequels.

ALEX SEGAL
b. July 1, 1915, New York City; d. August 22, 1977

***Producers' Showcase*:** *Dodsworth* (1956), *Bloomer Girl* (1956), *Happy Birthday* (1956)
***Playhouse 90*:** *A Quiet Game of Cards* (1959), *The Velvet Alley* (1959, co-directed with Franklin J. Schaffner), *A Marriage of Strangers* (1959)
***The DuPont Show of the Month*:** *The Winslow Boy* (1958), *Arrowsmith* (1960), *Ethan Frome* (1960), *Years Ago* (1960), *Heaven Can Wait* (1960), *The Prisoner of Zenda* (1961), *The Lincoln Murder Case* (1961)
***Prudential's On Stage*:** *Certain Honorable Men* (1968), *To Confuse the Angel* (1970)
***CBS Playhouse 90*:** *The Lie* (1973)
Specials: *Hedda Gabler* (1963), *Death of a Salesman* (1966), *The Diary of Anne Frank* (1967), *The Crucible* (1967), *Decisions! Decisions!* (1972)
Movie/Miniseries: *My Father's House* (1975), *The Story of David* (1976, mini, co-directed with David Lowell Rich)

Segal's series work began in 1949 on *Actor's Studio*, and continued with *Starring Boris Karloff*, *Pulitzer Prize Playhouse*, and *Celanese Theatre*, for which he directed sometimes severely pared-down versions of famous plays, including *Susan and God* (1951), *No Time for Comedy* (1951), *Ah, Wilderness!* (1951), *They Knew What They Wanted* (1952), *Anna Christie* (1952), *Street Scene* (1952), *The Petrified Forest* (1952), and *Reunion in Vienna* (1952).

Segal's pioneering of TV techniques influenced succeeding directors in the medium. John Frankenheimer said, "Someone who has to be there, in any discussion of the best early television directors, is Alex Segal." Segal won both an Emmy Award and a Directors Guild of America Award for *Death of a Salesman*. He also was nominated for Emmys for directing *The United States Steel Hour* in 1955 and 1956, specifically for *No Time for Sergeants* in the latter year, for *People Need People* starring Lee Marvin and Arthur Kennedy in the inaugural installment of *Alcoa Premiere* in 1961, and for *The Crucible*. Segal's features are *Ransom!* (1956), *All the Way Home* (1963), *Joy in the Morning* (1965), and *Harlow* (1965), the Carol Lynley version of two features that year portraying film actress Jean Harlow.

In 1952, for the premiere installment of the time-honored *Omnibus*, Segal directed Rex Harrison and Lilli Palmer in a segment entitled *The Trial of Anne Boleyn*. Segal directed three *Our American Heritage* installments of the hour-long *NBC Sunday Showcase*, including *Shadow of a Soldier* (1960) with James Whitmore as Ulysses S. Grant, and *Not without Honor* (1961) with Arthur Kennedy as Alexander Hamilton and Roddy McDowall in an Emmy Award–winning performance (for supporting actor) as Philip Hamilton. Segal directed the inaugural episode of *Bob Hope Presents the Chrysler Theatre*, which was Rod Serling's *A Killing at Sundial* (1963), starring Melvyn Douglas and Angie Dickinson. One of the director's final hour-long

anthology programs was *The Confession* (1966) with Arthur Kennedy and Katharine Houghton, produced for *ABC's Stage 67*.

The director's first long-form show was a prestige event, starring Fredric March in David Shaw's adaptation of Sidney Howard's *Dodsworth*, which was based on Sinclair Lewis's novel about an illicit shipboard romance between an industrialist and a young lady under the warily watchful eye of his wife. Segal's show was unusual for 1950s TV in that it allowed the flirtation to overtake the marriage in the end. Claire Trevor, who won an Emmy Award as Mrs. Dodsworth, and Geraldine Fitzgerald co-starred. March was nominated for the Emmy for best actor. Segal then directed the adaptation of Anita Loos's play *Happy Birthday*, creating a showcase for Betty Field, playing a librarian finding love in a Newark bar.

On *Playhouse 90*, Segal co-directed with Franklin J. Schaffner perhaps the most autobiographical of Rod Serling's teleplays, *The Velvet Alley*, about a TV writer who, in a matter of weeks, leaps from having his typewriter nearly repossessed to receiving a $175,000 Hollywood contract. Art Carney starred as Ernie Pandish, Serling's facsimile, with a truly eclectic mix: Jack Klugman, Burt Reynolds, Dyan Cannon, Leslie Neilsen, Mickey Dolenz, Alexander Scourby, and David White.

Reginald Rose wrote one of his most controversial pieces with *A Quiet Game of Cards*, in which several businessmen gather for their regular poker game and gradually plot the murder of an innocent. CBS received a great amount of protest mail over the portrayal of so casual an impromptu execution plan. Segal's direction heightened the conversation as the schemers sat mostly on a static set. The cast included William Bendix, E. G. Marshall, Gary Merrill, Barry Sullivan, and Franchot Tone. Rose also penned Segal's other *Playhouse 90* installment, *A Marriage of Strangers*, starring Red Buttons and Joan Blondell.

Segal's stature as a premiere TV director came into focus through his association with *The DuPont Show of the Month*, which for a few seasons was CBS's literary-minded answer to NBC's *Hallmark Hall of Fame*. He cast Fredric March and Florence Eldridge in *The Winslow Boy* for DuPont in 1958, and returned two years later to become the primary director of this series of specials, until it was discontinued that spring (after which DuPont retooled its network presence into an hour-long weekly format with *The DuPont Show of the Week*). Segal's extended tour with DuPont began with *Arrowsmith* starring Farley Granger and Diane Baker.

The centerpiece of the DuPont/Segal alliance was *Ethan Frome*, starring Sterling Hayden, Julie Harris, and Clarice Blackburn in one of American literature's seminal love triangles. Edith Wharton's bitter 1911 novel about the unhappy yet faithful marriage of a poor Massachusetts farmer and his invalid wife is drastically altered in winter by her cousin's arrival to be housekeeper, igniting passions all around. The piece was adapted by Jacqueline Babbin and Audrey Geller, and received Emmy nominations for outstanding drama of the year and actress (Harris).

Ruth Gordon's autobiographical play, *Years Ago*, closed out the third season of the DuPont series, with the irrepressible Robert Preston as the father and Sandra Church as the theatrically minded Gordon facsimile. Babbin and Geller adapted Harry Segall's play, *Heaven Can Wait*, featuring Anthony Franciosa, Robert Morley, Joey Bishop, Elizabeth Ashley, Wally Cox, and Frank McHugh. Segal tried the swashbuckler *The Prisoner of Zenda* with Christopher Plummer, Farley Granger, and Inger Stevens. The director's final *DuPont Show of the Month* was *The Lincoln Murder Case*, which was adapted from Theodore Roscoe's *The Web of Conspiracy* by Dale Wasserman, and featured Luther Adler and Andrew Prine.

Segal's *Hedda Gabler* was one of the first international co-productions for TV, forged by intrepid producer David Susskind for CBS and the BBC, and aired on both networks. Ingrid Bergman starred as Henrik Ibsen's title heroine surrounded by three luminaries of the British acting tradition: Ralph Richardson as Brack, Trevor Howard as Lovborg, and Michael Redgrave as Tesman.

Segal's greatest triumph was *Death of a Salesman*, and his shrewdest decision for this Susskind/CBS special was to cast the original leads from the legendary 1949 Broadway production, Lee J. Cobb and Mildred Dunnock as Willy and Linda Loman. Segal emphasized the enduring and universal resonance of Arthur Miller's quintessential twentieth-century American play, about Willy's sudden realization that his inflated idea of his professional position and his high opinions of his mediocre sons were based more on wishful thinking than reality—the idea that the American dream in this case was pretty much only that, hope and presumption. The piece won Emmy Awards for outstanding drama, Segal, and Miller. Cobb and Dunnock were nominated. Playing the sons Biff and Happy were James Farentino and George Segal. Also in the cast were Gene Wilder, Albert Dekker, Karen Steele, Margo Redmond, and Edward Andrews. Jack Gould, writing in *The New York Times*, called the show "a veritable landmark in studio drama . . . there is no earlier parallel to cite."

Segal's relationship with Susskind was a fruitful one, continuing through *The Diary of Anne Frank* and another of Miller's plays, *The Crucible*. James Lee adapted the Frances Goodrich/Albert Hackett play about the Jewish

Frank family hiding from the Nazis in World War II–era Amsterdam. Diana Davila played the title role with Max von Sydow, Lilli Palmer, Viveca Lindfors, and Theodore Bikel. *The Crucible*, Miller's drama based on the Salem Witch Trials, received a fierce interpretation through Segal's handling of George C. Scott, Colleen Dewhurst, Melvyn Douglas, Tuesday Weld, Fritz Weaver, Will Geer, and Catherine Burns. Segal's direction, Scott, and Dewhurst all received Emmy nominations.

Certain Honorable Men was a fresh start as well as a throwback. It was the first production under NBC's umbrella series sponsored by the insurance company, *Prudential's On Stage*. It was also a Rod Serling political drama, featuring Peter Fonda as the young protégé of a powerful U.S. senator, Champ Donohue, played by Van Heflin. Also for *On Stage*, Segal directed Cobb, Blythe Danner, and Beah Richards in *To Confuse the Angel*, about an aging physician.

Segal's experimental comedy/drama *Decisions! Decisions!* was aired by NBC on a Sunday afternoon. The adventures of Bob Newhart's salesman and Jean Simmons's sex researcher are supplemented by sidetracks decided by the sorting of a studio audience's punch cards by a 1972-vintage IBM computer after filming was over. Jill St. John co-starred with Royal Dano, John Carradine, Nancy Walker, Lou Jacobi, Totie Fields, Estelle Winwood, and Charles Nelson Reilly.

The Lie created a minor ripple because it was written by exalted Swedish filmmaker Ingmar Bergman. So, Segal received the brunt of the pans for this drama, which was nonetheless a compelling story of infidelity. Shirley Knight played a wife who admits to her husband of having a long affair after he decides, in a moment of candor, to reveal to her that he had had a recent one-night stand. George Segal played the husband, Robert Culp the longtime lover, and the cast included Dean Jagger, William Daniels, Victor Buono, Elizabeth Wilson, Louise Lasser, and Mary Ann Mobley. Lewis Freedman produced, and CBS brought the *Playhouse 90* banner out of mothballs for what was deemed a prestige occasion. Receiving Emmy Awards for this unusual production were William M. Klages for lighting direction and Jan Scott for art direction. This one remains one of TV's singular long-forgotten items.

Around this time, Segal left the *Hollywood Television Theatre* production of Clifford Odets's *Awake and Sing!* (1972), starring Walter Matthau, and producer Norman Lloyd and Robert Hopkins replaced him with two weeks to go before airing. Reminiscent of Segal's feature *All the Way Home*—on down to the casting of Robert Preston as the father in flashback sequences—*My Father's House* relied on Cliff Robertson's performance as a heart attack victim remembering the happy days of his childhood. *The Story of David* used Timothy Bottoms and then Keith Michell to portray the life of King David, with Anthony Quayle as King Saul, Jane Seymour as Bathsheba, and Susan Hampshire as Michal.

Segal's career is often overlooked, because his productions were usually drama specials or aired under anthology banners rather than being TV movies. But his work was outstanding in the 1950s and 1960s, bringing classic theatre and strong adaptations to the small screen.

ARTHUR ALLAN SEIDELMAN
b. New York City

NET Playhouse: *The Ceremony of Innocence* (1970)
***Hallmark Hall of Fame*:** *Harvest of Fire* (1996), *The Summer of Ben Tyler* (1996), *Grace & Glorie* (1998), *The Runaway* (2000)
Movies: *Sin of Innocence* (1986, aka *Two Young People*), *Kate's Secret* (1986), *Glory Years* (1987), *Poker Alice* (1987), *The Caller* (1987), *Strange Voices* (1987), *Addicted to His Love* (1988, aka *Sisterhood*), *A Friendship in Vienna* (1988), *The People Across the Lake* (1988), *False Witness* (1989, aka *Double Exposure*), *The Kid Who Loved Christmas* (1990), *Body Language* (1992), *The Secrets of Lake Success*, 1993, mini, co-directed with Peter Ellis, Jonathan Sanger), *Dying to Remember* (1993), *Deep Family Secrets* (1997), *Miracle in the Woods* (1997), *By Dawn's Early Light* (2000), *Sex & Mrs. X* (2000), *Like Mother, Like Son: The Strange Story of Sante and Kenny Kimes* (2001, aka *A Most Deadly Family*), *A Christmas Carol: The Musical* (2004), *Black Friday* (2007)

Seidelman's series work included *Magnum, P.I.*, *Murder, She Wrote*, *Paper Chase*, and *Bay City Blues*. He was nominated for Emmy Awards for writing the 1982 variety special *I Love Liberty* with Rita Mae Brown, Norman Lear, and others, and in 1984 for directing *Hill Street Blues*. His early work included after-school dramas starring Jennifer Jason Leigh, Rob Lowe, and others. Seidelman's features include *Hercules in New York* (1970, aka *Hercules Goes Bananas*) starring Arnold Schwarzenegger, *Children of Rage* (1975), *Macbeth* (1981) with Jeremy Brett, *Echoes* (1983), *The Caller* (1987), *Rescue Me* (1993), *Trapped in Space* (1994), *Walking Across Egypt* (1999), *Puerto Vallarta Squeeze* (2004), *The Sisters* (2005), *Two Spirits, One Journey* (2007), etc. Seidelman's hour-long shows included *Bridges to Cross* (1985) with Suzanne Pleshette and Eva Gabor; the Christopher Award–winning *A Place at the Table* (1987) with Danny Glover, Lukas Haas, Susan Dey, and Jean Smart, and a PBS dramatization of the last days of Mary Todd Lincoln entitled *Look Away* (1987), starring Ellen Burstyn as the President's wife with Madge Sinclair in support.

The Ceremony of Innocence, which aired several times in the 1970s under various PBS umbrella titles, was Ronald Ribman's play about King Ethelred the Unready, who ruled England in the tenth and eleventh centuries, and preferred to buy off potential invading armies rather than see his countrymen perish in battle. Collected for this pageant were Richard Kiley as Ethelred, Larry Gates, James Broderick, Jessie Royce Landis, William Hickey, and David Gwillim.

Half Nelson starred Joe Pesci in an unsuccessful pilot as a New York police detective who sells his story to Hollywood, then goes there to become an actor. *Sin of Innocence* finds the son (Dermot Mulroney) of a divorced man falling in love with the daughter (Megan Follows) of a divorced woman; the caveat is that they meet because their parents (Bill Bixby, Dee Wallace Stone) marry. Meredith Baxter portrayed a bulimic in *Kate's Secret*. Old high school pals (Tim Thomerson, George Dzundza, et al.) descend on Las Vegas for a reunion in *Glory Years*.

Poker Alice was a saucy vehicle for Elizabeth Taylor, who is disowned by her proper family and heads west, gambling with the best of them. The men thrown into the pot include Tom Skerritt, George Hamilton, and Richard Mulligan. Nancy McKeon suffers from schizophrenia in *Strange Voices*. Barry Bostwick seduces middle-aged women, meeting them through newspaper personals ads, and steals their money until several of the victims band together to bring him down in *Addicted to His Love*. Seidelman collected a bright cast for this comeuppance, including Linda Purl, Polly Bergen, Dee Wallace (Stone), Colleen Camp, Peggy Lipton, Erin Gray, Rosemary Forsyth, and Hector Elizondo.

A Friendship in Vienna concerned the Jewish community in 1938, or prior to the Nazi pogrom there, when Jewish and non-Jewish families disregarded the threat of deportation to the concentration camps. Richard Alfieri based his script on Doris Orgel's autobiography for the Disney Channel. Jenny Lewis and Kamie Harper played girlhood best friends who become split by the Nazi sweep. Jane Alexander and Edward Asner earned CableACE supporting nominations for their performances, costumer Maria Horanyi received an Emmy Award nomination, and Alfieri received a Writers Guild of America Award nomination. The cast included Rosemary Forsyth and Stephen Macht, and Jean Simmons narrated.

The Kid Who Loved Christmas assembled a terrific cast: Cicely Tyson, Michael Warren, Sammy Davis Jr., Della Reese, Esther Rolle, Ben Vereen, Vanessa Williams, et al. Seidelman presided over thrillers with Phylicia Rashad, Valerie Harper, and Melissa Gilbert, as well as an office cat-fight between boss Heather Locklear and scheming underling Linda Purl in *Body Language*.

Alfieri, paired with co-writer Susan Nanus, collaborated with Seidelman again for the *Hallmark Hall of Fame* presentation of *Harvest of Fire*, about an FBI investigation into arson blazes that destroyed several barns in an Amish farming community of Eastern Pennsylvania. Lolita Davidovich played the investigator, whose bond of trust with an Amish woman produces a trading of customs between them for better understandings of the other's world. Jan Scott's production design earned the show one of two Emmy nominations, and the script earned a WGA nomination. Patty Duke portrayed the friendly Amish woman, and the cast included Jean Louisa Kelly, James Read, J. A. Preston, Craig Wasson, Jennifer Garner, Millie Perkins, Wesley Addy, Madeleine Potter, and Tom Aldredge.

The Summer of Ben Tyler presents a Southern attorney's family, and atmosphere and plot points similar to Robert Mulligan's *To Kill a Mockingbird* (1962). But it's more inviting than derivative, and follows its own course. Robert Inman wrote the scrip and Seidelman and his crew provided the ambiance. James Woods, in an uncharacteristically gentle turn, stars with Elizabeth McGovern, Len Cariou, Clifton James, Millie Perkins, and Charles Mattocks as Ben. Judith Ivey narrated.

Deep Family Secrets become revealed when mom Angie Dickinson goes missing, and husband Richard Crenna and his distraught daughters face up to the past. In *Miracle in the Woods*, two middle-aged women (Patricia Heaton, Meredith Baxter) inherit a backwoods home when their mother dies, but discover an elderly woman (Della Reese) living there. *Grace & Glorie*, Grace McKeaney's adaptation of Tom Ziegler's play, covers a similar plot line as a young New York woman (Diane Lane) moves into the rural home of an elderly woman (Gena Rowlands) to be a hospice caregiver, and the two begin to share a bond. The film won a Christopher Award.

By Dawn's Early Light presented intergenerational cowboy bonding between a spoiled Los Angeles brat and his Colorado grandfather. The old man agrees to take the kid back home by saddling up a couple of horses and riding back to L.A. Crenna and Chris Olivero played the leads, with David Carradine and Stella Stevens along the way. Co-scripters Jacqueline Feather and David Seidler earned a WGA nomination for their picaresque script of male bonding.

Sex & Mrs. X concerned a divorcee, played by Linda Hamilton, who regains her confidence after her husband dumps her by being tutored through an awakening of her sexuality by a Parisian madame. Jacqueline Bisset co-starred. Two teens, one white and one black, in the 1950s join forces to solve a town mystery in *The Runaway*, based on the novel by Terry Kay. Cody Newton and Duane McLaughlin play the kids, with a cast includ-

ing Dean Cain as the sheriff, and Kathryn Erbe, Roxane Hart, Debbi Morgan, Cliff De Young, and poet Maya Angelou.

Like Mother Like Son: The Strange Story of Sante and Kenny Kimes presents the story of Sante Kimes, a career impersonator, embezzler, arsonist, and swindler. She co-opted her son, Kenny, into joining her in various scams, including murder. She assumed the identity of New York socialite Irene Silverman, who disappeared in 1998. Silverman's body was never found, but the Kimeses began living in her $7 million mansion thereafter. Kent Walker, Kenny's brother, later related the pair's nefarious exploits in the book, *Son of a Grifter*. Adrian Havill's book about the pair was adapted for this movie using its same, long title. Mary Tyler Moore delivers one of her best against-type performances as Sante, with Gabriel Olds as Kenny, Jean Stapleton as Irene Silverman, and Robert Forster as the alcoholic motel owner, Ken Kimes, who married Sante and spent his fortune on her.

Another musical version of *A Christmas Carol* was certainly a change of pace for Seidelman, who relied on Kelsey Grammar as Ebenezer Scrooge. Mike Ockrent and Lynn Ahrens wrote the musical, which received Emmy Award–winning musical direction from Michael Kosarin, and Emmy-nominated choreography by Dan Siretta. The supporting cast was spirited: Jennifer Love Hewitt, Jason Alexander, Jesse L. Martin, Brian Bedford, and Geraldine Chaplin.

SUSAN SEIDELMAN
b. December 11, 1952, Philadelphia, Pennsylvania

Movies: *The Barefoot Executive* (1995), *A Cooler Climate* (1999), *Power and Beauty* (2002)

Seidelman's features include *Smithereens* (1982), *Desperately Seeking Susan* (1985), *Making Mr. Right* (1987), *Cookie* (1987), *She-Devil* (1989), and *The Ranch* (2004). Seidelman directed the pilot episode of the popular *Sex and the City*. She received an Oscar nomination for best short film for *The Dutch Master* (1994), an art-world erotic fantasy with Mira Sorvino.

The Barefoot Executive is a remake of the Disney film about a chimpanzee that can pick hit TV shows, a theme that somehow never loses prescience. Jason London and Eddie Albert starred.

Marsha Norman wrote the script for *A Cooler Climate*, about a divorcee strapped for cash who becomes a housekeeper in upstate New York for an affluent couple who suddenly split up, allowing a friendship to grow between the women. Sally Field and Judy Davis paired up for this remarkably dexterous examination of two women's attitudes after their variable middle-aged life experiences. Both actresses received Emmy nominations for their excellent work.

Power and Beauty was a stab at the alleged long-term affair between Judith Campbell Exner and President John F. Kennedy. Exner was also seeing Chicago Cosa Nostra boss Sam Giancana during the affair, which has given rise to great speculation through the years about Exner's importance as a courier of state secrets and other information to and from the mob. Natasha Henstridge played Exner with Kevin Anderson as JFK, and Peter Friedman (Giancana), John Ralston (Frank Sinatra), and Katie Griffin (Jackie Kennedy).

SHANE SELEY

Movie: *Bad Blood: The Border War That Triggered the Civil War* (2007)

Bad Blood aired on PBS.

RALPH SENENSKY
b. May 1, 1923, Mason City, Iowa

Hollywood Television Theatre*: *Winesburg, Ohio (1973)
Movies: *A Dream for Christmas* (1973), *The Family Kovack* (1974), *Death Cruise* (1974), *The Family Nobody Wanted* (1975), *Harper Valley P.T.A.* (1978, credited solely to Richard C. Bennett), *The New Adventures of Heidi* (1978)

Senensky was a premium freelance director of action/adventure and drama series in the 1960s and 1970s, including *The Twilight Zone*, *Route 66*, *Twelve O'clock High*, *The Big Valley*, *The FBI*, *Star Trek*, *Hawk*, *Dan August*, *The Rookies*, *Barnaby Jones*, *Banyon*, *The Waltons*, *Family*, *Hart to Hart*, etc.

Winesburg, Ohio proceeds much like the Sherwood Anderson novel on which it was based: slow, deliberate, coalescing as a whole only after viewer faith in the material finally yields character motivation and depth of story. Senensky's ensemble included Jean Peters, Norman Foster, William Windom, Laurette Spang, Albert Salmi, Timothy Bottoms, Joe Bottoms, Curt Conway, and Dabbs Greer.

Hari Rhodes played a Southern reverend assigned a black California parish church scheduled for demolition in the 1950s in *A Dream for Christmas*. *The Family Kovack*, including Andy Robinson, rallies around a favorite son accused of bribery. *Death Cruise* was derived from the Agatha Christie group-jeopardy formula, with Eddie Albert, Kate Jackson, Celeste Holm, Polly Bergen, and others aboard. In *The Family That Nobody Wanted*,

James Olson played a cleric and Shirley Jones was his wife, gathering in orphans left and right until they have a dozen.

LORRAINE SENNA, aka Lorraine S. Ferrera

Movies: *Our Son, the Matchmaker* (1996), *Love in Another Town* (1997, aka *Barbara Taylor Bradford's Love in Another Town*), *Sweetwater* (1999, aka *Sweetwater: A True Rock Story*), *The Magicians* (2000), *One True Love* (2000), *Aftermath* (2001)

Senna has been an assistant director for Stanley Donen and John Flynn, then directed episodes of *Dynasty*, *Falcon Crest*, *Fame*, *Picket Fences*, *Northern Exposure*, *The Sopranos*, and others. *Our Son, the Matchmaker* starred Ann Jillian and *Love in Another Town* was a Victoria Principal romance. *Sweetwate*r was a band biopic about one of the groups at the 1969 Woodstock festival. *One True Love* starred David Hasselhoff as a fireman who rescues a woman (Terry Farrell) from a car crash, then falls in love with her. *Aftermath*, starring Robert Urich and Meredith Baxter, is a film with no easy answers about the sins of parents who had been sexually abused by their parents, and passing on the demons to their children.

NICHOLAS SGARRO

Movie: *The Man with the Power* (1977)

Sgarro was the script supervisor on a run of exceptional New York–based productions, including *Midnight Cowboy* (1969), *Love Story* (1970), *The French Connection* (1971), *The Exorcist* (1973), *Lenny* (1974), and *Marathon Man* (1976). As a series director his work includes *Kojak*, *Charlie's Angels*, *Starsky & Hutch*, *Flamingo Road*, *Falcon Crest*, *The A Team*, and others. Sgarro directed one feature, *The Happy Hooker* (1973) starring Lynn Redgrave as Xaviera Hollander. In *The Man with the Power*, Persis Khamabatta plays an Indian princess guarded on an international visit by a bodyguard (Bob Neill) with telekinetic powers.

PHILIP (J.) SGRICCIA

Movie: *Avalon: Beyond the Abyss* (1999)

A film editor who became a director-producer, Sgriccia cut projects directed by Robert Singer and Georg Stanford Brown. Sgriccia directed episodes of *The Cosby Mysteries*, *Xena: Warrior Princess*, *JAG*, *Lois & Clark: The New Adventures of Superman*, *Smallville*, *Hack*, *The Agency*, and others. In *Avalon*, Parker Stevenson heads up a team trying to stem inky contamination spreading from a detonated island.

TOM SHADYAC
b. December 11, 1958, Falls Church, Virginia

Movies: *Frankenstein: The College Years* (1991), *Platonically Incorrect* (2003)

A sometime writer and producer, Shadyac directed a succession of comic hit features, including the Jim Carrey films *Ace Ventura: Pet Detective* (1994), *Liar Liar* (1997), and *Bruce Almighty* (2003).

Shadyac's nutty Frankenstein riff comes alive after a recently deceased professor's secret lab is found by students, and the monster is revived, taken back to the dorm, put on the football team, etc. *Platonically Incorrect* was an agreeable romance written by Darlene Hunt and starring Tom Everett Scott and A. J. Langer.

KRISHNA SHAH
b. 1938, India

NET Playhouse*: *Sponono (1967)

Shah directed the features *The Rivals* (1972) with Scott Jacoby as a murder-minded teen, *The River Niger* (1976) with James Earl Jones, *Shalimar* (1978), *American Drive-In* (1985), and *Hard Rock Zombies* (1985).

Sponono was based on Alan Paton's stories in *Tales from a Troubled Land*, and videotaped at the Cort Theatre in New York City with Cocky Tihoialemaje and Ben Janney leading a mostly South African cast.

ANN ZANE SHANKS
b. Brooklyn, New York

Movie: *Friendships, Secrets & Lies* (1979, co-directed with Marlene Laid)

Initially a photographer, Shanks became a TV-movie producer after her one stint at directing. She produced *Drop-Out Father* (1982), *He's Fired, She's Hired* (1984), and *Drop-Out Mother* (1988).

Friendships, Secrets & Lies returned a bevy of sorority sisters back to their crumbling sorority house after the skeleton of a baby is discovered in the basement. This amounts to a poor woman's stab at an Agatha Christie assembly-line gabfest involving familiars Sally Struthers, Stella Stevens, Paula Prentiss, Loretta Swit, Sondra Locke, Shelley Fabares, and others.

ALAN SHAPIRO
b. 1957

Movies: *Tiger Town* (1983), *The Christmas Star* (1986)

A writer as well as director, Shapiro directed the features *The Crush* (1993) and *Flipper* (1996) and the pilot for *The Outsiders*.

In *Tiger Town*, Roy Scheider stars as Billy Young, an aging baseball player in a slump until he notices a young boy (Justin Henry) who seems to make impassioned silent pleas with his eyes closed to the sporting gods every time Young comes to bat. In this Disney movie, the hopefulness begins to work and the Detroit Tigers vault to first place. The film won the CableACE for best dramatic special. In Disney's *The Christmas Star*, Ed Asner is an escaped conman hiding out in a Santa Claus suit, using the identity to secure the allegiance of neighborhood kids.

MICHAEL SHAPIRO

Movie: *Max Q* (1998, aka *Max Q: Emergency Landing*)

Shapiro directed episodes of *CSI: Crime Scene Investigation*, *The Dead Zone*, and *Tremors*. He wrote, directed, and produced the short film, *Jihad* (2004), about two terrorists in the U.S. who try to change their names after winning the lottery. *Max Q* was a Jerry Bruckheimer production about a spaceship team that has to pool their resources—as in Ron Howard's *Apollo 13* (1995)—to maneuver an emergency landing.

PAUL SHAPIRO
b. 1955

WonderWorks*: *Hockey Night (1984)
Movies: *Clown White* (1980), *Miracle at Moreaux* (1986), *Heads* (1993), *Avalanche* (1994), *Choices of the Heart: The Margaret Sanger Story* (1995), *The Invaders* (1995), *Dead Husbands* (1998, aka *Last Man on the List*), *What We Did That Night* (1999, aka *Murder at Devil's Glen*), *The Price of a Broken Heart* (1999), *Black and Blue* (1999), *Jewel* (2001), *The Stranger Beside Me* (2003, aka *Ann Rule Presents: The Stranger Beside Me*), *Plain Truth* (2004), *Spring Break Shark Attack* (2005, aka *Dangerous Waters: Shark Attack*), *Beach Girls* (2005, mini, co-directed with Sandy Smolan, Jeff Woolnough)

Shapiro wrote four of his first five feature-length productions. He directed episodes of *Street Legal*, *Mom, P.I.*, *Road to Avonlea*, *The Comish*, *RoboCop*, *The Client*, *Millennium*, *The X Files*, *Dark Angel*, *Roswell*, *Las Vegas*, *Tru Calling*, *Supernatural*, *Smallville*, *Burn Notice*, *The Bionic Woman*, and other series. Shapiro directed the feature *The Lotus Eaters* (1993), which was nominated for 11 Genie Awards and won three, including for best actress (Sheila McCarthy).

Megan Follows plays a girl who faces sexism when she joins the ice hockey team in *Hockey Night*, a favorite of the sport's aficonados. Loretta Swit plays a Roman Catholic nun trying to keep a boarding house together during the pressures of the Nazi occupation in *Miracle at Moreaux*. *Avalanche* starred David Hasselhoff as a crazed thief who parachutes from a plane in the Rockies and terrorizes a mountain family impacted by the title event, resulting from his plane's crash.

Jon Cryer plays a proofreader at a small-town newspaper whose snooping with the boss's daughter into a series of decapitation murders finds him the prime suspect in *Heads*, a humorous mystery. The picture received seven Gemini Award nominations, including one for Jennifer Tilly as the girl, Tina. Co-starring was Edward Asner as her father, with Roddy McDowall and Wayne Robson.

Choices of the Heart starred Dana Delaney as Margaret Sanger, the founder of the American Birth Control League, which became Planned Parenthood. Her pioneering crusade for birth control made her one of the great champions of women's rights, especially in the repressive 1920s and 1930s. Delaney delivered a credible performance as the firebrand, and Rod Steiger co-starred as Anthony Comstock with Henry Czerny and Wayne Robson. This production was nominated for three CableACE Awards including best movie.

The Invaders is a reconstitution of the 1960s sci-fi show that starred Roy Thinnis. In Shapiro's movie, Scott Bakula puts forth the effort to combat aliens disguised as humans to take over Earth. Co-starring are Richard Thomas, Richard Belzer, Elizabeth Pena, Terrence Knox, and Thinnis. *Dead Husbands* was another of Shapiro's shots at gallows humor, starring John Ritter as a physician who clandestinely finds a list of names of mostly dead men, yet including his, in his wife's possession, and wonders whether he might be the next to go. Meanwhile, Nicolette Sheridan as the wife meets two other less than happy wives, who conspire to work on the list. In *What We Did That Night*, ex-con Rick Shroeder returns to town to nefariously remind his old pals of a hazing they participated in years ago, resulting in a death.

The Price of a Broken Heart was based on an actual legal case in which a homewrecker (Laura Innes) is having an open affair with her boss (Timothy Carhart), and is sued by her paramour's wife (Park Overall) for alienation of affection. *Black and Blue* starred Mary Stuart

Masterson hiding out in the witness protection program. *The Stranger Beside Me* starred Barbara Hershey as actual novelist Ann Rule, who befriended serial killer Ted Bundy in the 1980s when they both worked for a suicide hotline in Seattle. In *Plain Truth*, an unmarried Amish teenager (Alison Pill) is accused of murdering her own child. *Spring Break: Shark Attack* begged for the script to be devoured. *Beach Girls* stayed on the sand, delineating the friendships among three teen girls. Julia Ormond, Rob Lowe, and Cloris Leachman were involved.

DON SHARP
b. April 19, 1922, Hobart, Tasmania, Australia

Movies/Miniseries: *The Four Feathers* (1977), *A Woman of Substance* (1983, mini), *Tusitala* (1986, mini), *Hold the Dream* (1986, mini), *Tears in the Rain* (1988), *Act of Will* (1989, mini)

Sharp directed several episodes of the chic *The Avengers* in the early 1960s and spent two decades in low-budget British films—*The Kiss of the Vampire* (1963), *Curse of the Fly* (1965)—before he directed Rod Steiger and Trevor Howard in the Irish Republican Army thriller *Hennessey* (1975). Sharp's features include *The Violent Enemy* (1967), *Rocket to the Moon* (1967), *Psychomania* (1971), *The Thirty-Nine Steps* (1978), and *Bear Island* (1979).

Sharp's *The Four Feathers* is an adaptation of the A. E. W. Mason novel about heroism, cowardice, and loyalty among friends and features British soldiers in the Sudan versus the Dervishes. Beau Bridges starred with Simon Ward, Robert Powell, Jane Seymour, Harry Andrews, and Richard Johnson. John Coquillon's cinematography was superb and Olga Lehmann's costumes were nominated for an Emmy Award.

A Woman of Substance starred Jenny Seagrove in the adaptation of the Barbara Taylor Bradford novel, which takes the character of Emma Harte from kitchen helper in the 1920s to retired businesswoman in the 1980s. The show received Emmy nominations for outstanding miniseries and Deborah Kerr as Emma in advanced age. Both Seagrove and Kerr reprised their roles for Sharp's handling of the adaptation of Bradford's sequel novel, *Hold the Dream*. Sharp had such luck with Bradford that he also directed the adaptation of her *Act of Will*, starring Victoria Tennant in the story of the loves of an adult orphan. Peter Coyote co-starred.

Tears in the Rain starred Sharon Stone in the adaptation of a Pamela Wallace novel about a young American woman's newfound love for a British gent, only to discover that he may be her half-brother.

IAN SHARP
b. November 14, 1946, Cliterhoe, Lancashire, England

***Hallmark Hall of Fame*:** *The Corsican Brothers* (1985, aka *Vendetta*)
Movies: *Robin Hood and the Sorcerer* (1983), *Codename: Kyril* (1988), *Pursuit* (1989, aka *Twist of Fate*), *Pride and Extreme Prejudice* (1990), *Secret Weapon* (1992), *Tess of the D'Urbervilles* (1998, mini)

Sharp directed the features *The Music Machine* (1979), *Who Dares Wins* (1982), *Split Second* (1992, co-directed with Tony Maylam), *RPM* (1998), and *Mrs. Caldicot's Cabbage War* (2000) starring Pauline Collins. As an actor, Sharp appeared in *Hadleigh*, *Juliet Bravo*, *Bergerac*, *Inspector Morse* and other British series. Sharp appeared in the documentary short, *Anatomy of a Stunt: Tank vs. Perrier* (2006). Sharp was the second unit director on Robert Zemeckis's *Who Framed Roger Rabbit* (1988) and Martin Campbell's *GoldenEye* (1995).

Sharp's *Robin Hood* was the pilot film for the series starring Michael Praed as the bandit of Sherwood Forest. Sharp directed five episodes of that ITV series. Robin Miller adapted the Alexandre Dumas novel, *The Corsican Brothers*, for Hallmark featuring Trevor Eve, Patsy Kensit, Jennie Linden, Olivia Hussey, Geraldine Chaplin, Jean Marsh, Donald Pleasance, and Nicolas Clay. For *Tess of the D'Urbervilles*, Sharp used Ted Whitehead's adaptation, Justine Waddell as Thomas Hardy's heroine, and Richard Greatrex as his cinematographer.

Sharp's specialties are adaptations of period literature, as above, or fast-paced international thrillers. *Codename: Kyril* was a Cold War thriller starring Ian Charleson and Edward Woodward, and *Pride and Extreme Prejudice* is a KGB/CIA cat-and-mouse battle to bring in an unstable Brian Dennehy from the cold, co-starring Lisa Eichhorn. The World War II story *Pursuit* concerns a Nazi SS commander (Ben Cross) who goes into hiding with Jews after he is pegged as a conspirator in a plot to assassinate Hitler. *Secret Weapon* presents Griffin Dunne fleeing Tel Aviv with help from wife Karen Allen as the Israeli Army is keen to capture him.

JESSICA SHARZER
b. October 26, 1972, Iowa City, Iowa

Movie: *Speak* (2004)

Sharzer has worked as an editor, and directed an episode of *The L Word*. *Speak* concerned a teen girl who chose not to speak in school or to anyone else after a traumatizing event of the previous summer, when she

was raped. Sharzer received a Directors Guild of America nomination for her movie debut, and shared with Annie Young Frisbee in the Writers Guild of America nomination for the script, which was adapted from Laurie Halse Anderson's novel. Kristin Stewart starred as Melinda, and Sharzer's cast included D. B. Sweeney, Michael Angarano, Elizabeth Perkins, Steve Zahn, and Hallee Hirsch.

MELVILLE SHAVELSON
b. April 1, 1917, New York City; d. August 8, 2007, Studio City, California

Movies/Miniseries: *The Legend of Valentino* (1975), *The Great Houdini* (1976), *Ike* (1978, mini, aka *Ike: The War Years* co-directed with Boris Sagal), *The Other Woman* (1983), *Deceptions* (1985, co-directed with Robert Chenault)

Shavelson was mostly known as a writer, including for Bob Hope, and he was partnered during the mid-century with Milt Josefsberg. Shavelson began writing for films in 1941 and his first two pictures as a director were vehicles he wrote for Hope, *The Seven Little Foys* (1955) and *Beau James* (1957). He directed two films apiece with Sophia Loren, Danny Kaye, and Barbara Harris, and also wrote and directed *Cast a Giant Shadow* (1965), the epic of Israel's beginnings told through the story of American Army Colonel Mickey Marcus (Kirk Douglas).

Shavelson, who twice shared directorial chores on TV movies, became the small-screen caretaker of the images of Valentino, Houdini, and Eisenhower via his own scripts. The Valentino movie departed reality. Starring Franco Nero, it never pretended to be anything but a romantic lark, with Suzanne Pleshette, Yvette Mimieux, and Lesley Ann Warren around for the wooing. The Houdini piece was crisply paced, and starred Paul Michael Glaser as the occult-obsessed magician, with Ruth Gordon in one of her more aggressively clingy mother roles.

Ike drew on the protean strengths of Robert Duvall as the five-star brick who guided the Allies through Europe in World War II. The miniseries, which is clearly the centerpiece of Shavelson's TV involvement, was based by him on *Past Forgetting*, the memoir of Kay Summersby [Morgan], Eisenhower's wartime mistress, beautifully played by Lee Remick. World fate intermittently interrupts this sensibly played and engagingly written extramarital affair, as Generals Patton, Montgomery, Omar Bradley, and other historic figures enter and leave. Shavelson wrote this one with passion and respect, and cast it perfectly.

The Other Woman was Shavelson's only TV movie that he didn't write. Occasional director Lila Garrett wrote it with Anne Meara. It starred Hal Linden as a widower who romances his daughter's roommate, then could opt for a divorced grandmother (Meara). *Deceptions* was completely standard as it had Stephanie Powers as diverse twins trading lives.

HELEN SHAVER
b. February 24, 1951, St. Thomas, Ontario, Canada

Movies: *Due East* (2002), *The Man Who Lost Himself* (2005)
Special: *Summer's End* (1999)

As an actress, Shaver has appeared in more than 80 movies and shows, including Sam Peckinpah's *The Osterman Weekend* (1983), Donna Dietch's *Desert Hearts* (1985), and Martin Scorsese's *The Color of Money* (1986). As a director, Shaver crafted episodes of *The Outer Limits*, *Joan of Arcadia*, *Beggars and Choosers*, *Judging Amy*, *The OC*, *Medium*, and other series.

Summer's End was an auspicious beginning in feature-length directing for Shaver with a Jim Thompson story about boys who have lost their father and their newfound friendship near their summer home with a physician (James Earl Jones), who faces racial prejudice. This thoughtful treatise on family death, friendship, mentorship, maturity, and race relations received nominations for four Daytime Emmy Awards, and won for best children's special and best actor (Jones).

Due East was also a character study centering on human issues, about an intellectually gifted, small-town social misfit (Clara Bryant) who is awakened to new feelings by an out-of-towner. Shaver's cast included Cybill Shepherd, Robert Forster, and Kate Capshaw. *The Man Who Lost Himself* was the fact-based story of Terry Evanshen, a Canadian Football League Hall of Famer who caught 600 passes and scored 80 touchdowns in a 14-year career before an automobile accident left him in a coma, from which he awakened at age 44 absent of any idea of who he was, all family recognition, and his football career. David James Elliott starred in Shaver's Canadian production, co-starring Wendy Crewson as Lorraine Evanshen.

ANTHONY PULLEN SHAW
b. January 7, 1952, Los Angeles

Movies: *Mrs. 'Arris Goes to Paris* (1992, aka *Mrs. Harris Goes to Paris*), *Murder She Wrote: Crimson Harvest*

(1994), *Murder She Wrote: South by Southwest* (1997), *The Unexpected Mrs. Pollifax* (1999), *Murder She Wrote: A Story to Die For* (2000), *Murder She Wrote: The Last Free Man* (2001), *Murder She Wrote: The Celtic Riddle* (2003)

Shaw has been a character actor in productions directed by Terence Young, Richard Lester, Andrew V. McLaglen, Michael Anderson, Lewis Gilbert, Richard Attenborough, and others.

There are many things worse than being the house director for your mother when your mother happens to be Angela Lansbury. She starred in all the movies Shaw directed, including, of course, the spinoffs from *Murder, She Wrote*. John Hawkesworth adapted Paul Gallico's novel for *Mrs. 'Arris*, in which Lansbury plays a London charwoman whose aspirations to wear a Dior dress lead to various adventures. *Mrs. Pollifax* is a comical espionage adventure.

GLEN BYAM SHAW
b. December 13, 1904, London, England; d. April 29, 1996, London, England

Special: *The Merry Wives of Windsor* (1955, co-directed with Barrie Edgar)

Anthony Quayle played Falstaff in a cast including Angela Baddeley and Joyce Redman in the Shakespeare play.

LARRY SHAW

Movies: *Police Story: Cop Killer* (1988, aka *Cop Killer*), *Fear Stalk* (1989), *To My Daughter* (1990), *Donor* (1990), *Living a Lie* (1991), *Nurses on the Line: The Crash of Flight 7* (1993), *Tonya & Nancy: The Inside Story* (1994), *Mortal Fear* (1994, aka *Robin Cook's Mortal Fear*), *She Stood Alone: The Tailhook Scandal* (1995), *No One Could Protect Her* (1996), *The Ultimate Lie* (1996), *The Uninvited* (1996), *Mother Knows Best* (1997), *Medusa's Child* (1997), *Don't Look Down* (1998, aka *Wes Craven Presents Don't Look Down*), *Jackie, Ethel, Joan: The Women of Camelot* (2001), *Cadet Kelly* (2002), *Celeste in the City* (2003)

Shaw directed episodes of *Wiseguy*, *Star Trek: The Next Generation*, *Parker Lewis Can't Lose*, *The X Files*, *Harsh Realm*, and other series. He was nominated for an Emmy Award for best comedy series for *Desperate Housewives*.

Shaw's career in TV movies progressed through vehicles for Jill Clayburgh, Rue McClanahan, Melissa Gilbert, Jill Eikenberry, and Lindsay Wagner. Shaw directed the torn-from-the-headlines movies about the ice-skating scandal, *Tonya & Nancy*, starring Alexandra Powers and Heather Langenkamp, and the U.S. Navy's "Tailhook" affair, starring Gail O'Grady as Lieutenant Paula Coughlin, who was sexually harassed during a convention by fellow Naval officers.

No One Could Protect Her starred Joanna Kerns in the fact-based story of a woman who was raped in her own home by a serial killer, and then becomes obsessed with bringing him to justice. In *The Ultimate Lie*, Kristin Davis played a spoiled college dean's daughter whose rebellion includes tricks as a call girl, until one rendezvous reveals that the client is dear old dad (Michael Moriarty). *The Uninvited* were ghosts in Beau Bridges and Sharon Lawrence's new house. *Mother Knows Best* had the title mom urge her daughter into marriage, after which second thoughts had her hiring a hit man to bump off the new hubby (Grant Show).

Medusa's Child portrays a rush by Vincent Spano, Lori Loughlin, et al. (Martin Sheen as the U.S. President) to stop a nuclear scientist from setting off a mega-bomb. *Don't Look Down* stars Megan Ward as an acrophobiac whose support group members to help her conquer her fear start getting killed one by one. In another look into the Kennedy clan, *Jackie, Ethel, and Joan* were played by, respectively, Jill Hennessey, Lauren Holly, and Leslie Stafanson. *Cadet Kelly* presents military academy antics, Disney teen-girl style, fronted by Hilary Duff.

JACK SHEA
b. August 1, 1928, New York City

Movie: *The Strange Monster of Strawberry Cove* (1971, two parts, Disney)

Shea directed episodes of *Hawaii Five-O*, *Sanford and Son*, *The Jeffersons*, *The Waltons*, *Punky Brewster*, *Designing Women*, *The Golden Girls*, *Full House*, and other series. Shea, who was president of the Directors Guild of America from 1997 to 2002, directed the heist film *Dayton's Devils* (1968) with Rory Calhoun and Leslie Neilsen, and the sci-fi feature *The Monitors* (1969).

The Disney adventure was based on a *Boys' Life* short story by Bertrand Brinley that was later packaged into the compendium, *The Mad Scientists Club*, about mischievous kids in a resort community who build a "monster" to bedevil the inhabitants, including Burgess Meredith and Agnes Moorehead

KATT SHEA, aka Katt Shea Ruben
b. 1957, Detroit, Michigan

Movies: *Last Exit to Earth* (1996, aka *Roger Corman Presents Last Exit to Earth*), *Sharing the Secret* (2000), *Sanctuary* (2001, aka *Nora Roberts' Sanctuary*)

Shea directed the features *Stripped to Kill* (1987), *Dance of the Damned* (1988), *Stripped to Kill II: Live Girls* (1989), *Streets* (1990), *Poison Ivy* (1992), and *The Rage: Carrie 2* (1999). As an actress, Shea graced such titles as *Preppies* (1984), *Hollywood Hot Tubs* (1984), and *Psycho III* (1986).

Kim Greist and Costas Mandylor starred in *Last Exit to Earth*, one of Roger Corman's no-budget specials. *Sharing the Secret* was a thoughtful character study of a bulimic teenage girl (Alison Lohman) who believes that she has to be perfect for her family, friends, and boys. Mare Winningham was excellent as her mother. Tim Matheson and Diane Ladd were also in the Peabody Award–winning film. In *Sanctuary*, which Shea also adapted from the Nora Roberts novel, Melissa Gilbert plays a photographer who's stalked to a vacation island retreat.

BARRY SHEAR
b. March 23, 1923, New York City; d. June 13, 1979, Los Angeles

Movies/Miniseries: *Night Gallery* (1969, co-directed with Boris Sagal, Steven Spielberg), *Ellery Queen: Don't Look Behind You* (1971), *Short Walk to Daylight* (1972, aka *The Night the Earth Shook*), *Jarrett* (1973), *Punch and Jody* (1974), *Strike Force* (1975, aka *Crack*, aka *Crackdown*), *Starsky and Hutch* (1975), *The San Pedro Bums* (1977, co-directed with Allen Baron), *Keefer* (1978, aka *Behind the Lines*), *Crash* (1978, aka *Crash of Flight 401*), *The Billion Dollar Threat* (1979), *Undercover with the KKK* (1979, aka *My Undercover Years with the KKK*, aka *The Freedom Riders*), *Power* (1980, mini, co-directed with Virgil W. Vogel)

Shear began directing in network TV's infancy, including on *Joseph Schildkraut Presents* and *Vacation Playhouse* through *The Man from U.N.C.L.E.*, *Daniel Boone*, *It Takes a Thief*, *Tarzan*, *Julia*, *Hawaii Five-O*, *The Streets of San Francisco*, *Get Christie Love*, *City of Angels*, *Starsky and Hutch*, *Police Woman*, *Joe Forrester*, etc. Shear's features include *Wild in the Streets* (1968), *The Todd Killings* (1971), *Across 110th Street* (1972), and *The Deadly Trackers* (1973), written by Samuel Fuller and starring Rod Taylor and Richard Harris.

Short Walk to Daylight followed eight survivors of a New York City earthquake who try to make their way out of the subway system, led by James Brolin. *Strike Force* was written by Roger O. Hirson based on a Sonny Grosso idea about a New York City cop (Cliff Gorman) teaming up with a New York state trooper (Richard Gere) and an FBI agent (Don Blakely) to bust a narcotics gang. Both *Jarrett* and *Punch and Jody* were unsuccessful pilots for Glenn Ford series. Both *Starsky and Hutch* and *San Pedro Bums* did go series, with the former becoming wildly successful. *Keefer* was another William Conrad series bid that evaporated. Don Meredith starred in *Undercover with the KKK*, about Gary Thomas Rowe Jr., who infiltrated the Klan and later testified against members in murder and arson cases.

DONALD SHEBIB
b. January 17, 1938, Toronto, Ontario, Canada

Movies: *The Fighting Men* (1977, aka *Men of Steel*), *The Little Kidnappers* (1990), *The Pathfinder* (1996)

Shebib directed many Canadian-lensed documentaries and short films since the late 1960s, including *Satan's Choice* (1967) and *Rip-Off* (1971). Shebib's features with Native American themes include *Fish Hawk* (1979) with Will Sampson and *Running Brave* (1983) with Robby Benson. Shebib also directed episodes of *Lonesome Dove: The Series*, *The Zack Files*, and others.

The Little Kidnappers, a remake of Philip Leacock's *The Kidnappers* (1953), featured Duncan Macrae as a recalcitrant grandfather in Canada. Shebib's production starred Charlton Heston as the grumpy Scottish-bred Canadian transplant, who is charmed despite himself by the arrival of two orphans from the old country. Shebib's nomination was among five Gemini nods for the film, including those for co-stars Bruce Greenwood and Leah Pinsent. *The Pathfinder* was the adaptation by Thomas Lynch of James Fenimore Cooper's frontier novel, with Kevin Dillon as Hawkeye, Graham Greene Chingachgook, Stacy Keach, and Laurie Holden.

DAVID SHEEHAN
b. March 31, 1938, Ohio

Special: *Pippin: His Life and Times* (1981)

As an actor, David Sheehan made appearances in *California Suite* (1978), *Recoil* (1998), *Land of the Free* (1998), and other productions. The musical search by Charlemagne's son for love and self worth, written by Roger O. Hirson, was shot before a live audience in Hamilton, Ontario, and originally shown on Showtime. William Katt starred with Ben Vereen, Martha Raye, Leslie Dennison, and Chita Rivera.

JAMES SHELDON

Movies/Miniseries: *Gidget Grows Up* (1969), *With This Ring* (1978), *The Gossip Columnist* (1979), *The Contender* (1980, mini, co-directed with Lou Antonio, Richard Costalano, Harry Falk, Sutton Roley)

Sheldon directed steadily from the beginning of network TV onward: *Mr. Peepers*, *Robert Montgomery Presents Your Lucky Strike Theatre*, *Naked City*, *Zane Grey Theatre*, *Gunsmoke*, *The Defenders*, *The Fugitive*, *The Twilight Zone*, *The Virginian*, *Route 66*, *My Three Sons*, *Batman*, *Ironside*, *Room 222*, *M*A*S*H*, *Knots Landing*, *Sledge Hammer!*, and many more.

The *Gidget* movie starred Karen Valentine as a more mature, European-educated surfer girl, who gets disillusioned with the beach and goes to New York to fall in love. *With This Ring* is about several pending marriages, and the various problems faced by engaged couples as the date approaches. Kim Cattrall is Tinseltown's new tattletale in *The Gossip Columnist*, a bon-bon with minor cameos: Steve Allen, Sylvia Sidney, Bobby Vinton, Betty White, et al. For Disney, Sheldon directed the features *Gallegher Goes West* (1966, co-directed with Joe Sargent, Norman Tokar) and *Atta Girl, Kelly!* (1967), both of which were serialized on the Sunday-night show.

KEVIN SHELDON

BBC Sunday Night Theatre*: *Othello (1950)

Andre Morell played Sheldon's *Othello* with Stephen Murray as Iago, and Laurence Harvey and Patrick Macnee.

JOSHUA SHELLEY
b. January 27, 1920, New York City; d. February 16, 1990, Los Angeles

Play of the Week (New York)**:** ***Simply Heavenly*** (1959)

Shelley was a blacklisted actor of the 1950s who also was an occasional writer and director. He acted in the features *City Across the River* (1949) and *Yes Sir That's My Baby* (1949) and episodes of *Actors Studio*, *Studio One*, *Danger*, and others. From 1952 until his role in Alex March's TV movie *Firehouse* (1973), Shelley made only one screen appearance, in a 1964 episode of *East Side/West Side*. He subsequently played many roles on TV and in Martin Ritt's *The Front* (1976), starring Woody Allen in Walter Bernstein's story about the blacklist era.

Shelley had once directed an unsold pilot written by and starring Allen, called *The Freudian Slip*. Shelley also directed, with Herbert B. Leonard, *The Perils of Pauline* (1967) starring Pamela Austin and Pat Boone. *Simply Heavenly*, which aired in the first season of the experimental *Play of the Week*, was a musical by Langston Hughes and David Martin based on Hughes's book, starring Claudia McNeil, Mel Stewart, Frederick O'Neill, Earle Hyman, Gail Fisher, and Ethel Ayler.

RICHARD SHEPARD
b. New York City

Movie: *Class Warfare* (2001)

Shepard wrote and directed the features *The Linguini Incident* (1991), *Mercy* (1995), *Oxygen* (1999), *The Matador* (2005), and *The Hunting Party* (2008) with Terrence Howard and Richard Gere. Shepard produced Billy Morrissette's Shakespeare riff, *Scotland, Pa.* (2000). Shepard also directed episodes of *Remember WENN*, *Criminal Minds*, and *Ugly Betty*. He directed the children's special *The Royale* (1996) which won a Daytime Emmy Award for writer Bruce Harmon and was nominated for the performance of Pat Carroll.

In *Class Warfare*, scheming lovebirds at an exclusive boarding school whose families' fortunes have turned sour decide to kill a fellow student, who hasn't yet redeemed his winning lottery ticket, on a hiking trail. Lindsey McKeon and Wade Carpenter star as the plotters.

JOHN SHEPPARD

Movie: *Mania* (1986, aka *Mania: The Intruder*, co-directed with Paul Lynch, David M. Robinson)

Sheppard is primarily a writer whose features include *American Nightmare* (1983) and *Bullies* (1986), and whose series work includes episodes of *MacGyver* and *Lonesome Dove: The Series*. *Mania* was a low-budget omnibus film with four unrelated mini-horror flicks.

ROBIN SHEPPERD, aka Robin Sheppard

Movies/Miniseries: *Out of Hours* (1998, mini), *Hawk* (2001, mini, aka *Hawkins*), *Sparkhouse* (2002, mini), *Lucky Jim* (2003), *Between the Sheets* (2003, mini, co-directed with Jane Prowse), *Perfect Strangers* (2004), *Cherished* (2005), *The English Harem* (2005), *The Bad Mother's Handbook* (2007)

Shepperd directed on the series *London Bridge*, *Casualty*, *Playing the Field*, *Kingdom*, and others. Shepperd was nominated for a British Academy of Film and TV Arts Award for best drama series for *Wing and a Prayer*, along with producer Jacinta Peel, writer Matthew Hall, and co-director Richard Laxton.

Hawk brought Elizabeth McGovern to the British Isles to co-star with Robert Lindsay as a philosophy professor with bad habits and interesting cases. *Sparkhouse* is the adaptation of an Emily Bronte novel. Kingsley Amis's satire, *Lucky Jim*, was adapted by Jack Rosenthal, with Stephen Tompkinson in the title role. In *Perfect Strang-*

ers, a New Yorker (Rob Lowe) and Londoner (Anna Friel) swap jobs and cities and develop a long-distance telephone relationship. *Cherished* was the fact-based drama about Angela Cummings, who was wrongly convicted of killing her two children, a verdict based on expert witness testimony regarding sudden infant death syndrome. Antony McCarten adapted his own novel, *The English Harem*, for Shepperd, about a working-class London lass (Martine McCutcheon) who defies family wishes and racism to become one of three wives of a Persian West London restaurateur (Art Malik). Kate Long and Kate O'Riordon adapted Long's novel, *The Bad Mother's Handbook*, for Shepperd, about three generations of women struggling with gender-based issues.

ADRIAN SHERGOLD

Screen Two*: *Will You Love Me Tomorrow? (1987)
Movies/Miniseries: *Hold the Back Page* (1985, mini, co-directed with Christopher Baker), *Christabel* (1988), *Close Relations* (1990), *Goodbye Cruel World* (1992, mini), *The Life and Times of Henry Pratt* (1992, mini), *Stalag Luft* (1993), *Devil's Advocate* (1995), *Holding On* (1997, mini), *Heat of the Sun* (1998, mini, co-directed with Diarmuid Lawrence, Paul Seed), *Births, Marriages, and Deaths* (1999), *Eureka Street* (1999, mini), *Last Christmas* (1999), *Swallow* (2001), *Buried Treasure* (2001, aka *Hidden Treasure*), *Micawber* (2001), *The Second Coming* (2003), *Danielle Cable: Eyewitness* (2003, aka *Eyewitness: The Danielle Cable Story*), *She's Gone* (2004, aka *Disappeared*), *Dirty Filthy Love* (2004), *Ahead of the Class* (2005), *The Last Hangman* (2005, aka *Pierrepont*), *Low Winter Sun* (2006), *Persuasion* (2007), *Clapham Junction* (2007)
***Mystery*:** *Heat of the Sun* (1998, mini, co-directed with Diarmuid Lawrence, Paul Seed)

Shergold won a British Academy of Film and TV Arts Award for best drama serial for *Holding On*. He was nominated for the same honor for *Goodbye Cruel World*, *Births, Marriages and Deaths*, *The Second Coming*, and *Low Winter Sun*, for which he also was nominated as best director. Shergold was nominated for a BAFTA Award for best single drama for *Dirty Filthy Love*. As an actor in the 1970s, he appeared in episodes of *Softly, Softly*, *Mandog*, *Barlow at Large*, *The Sweeney*, and other shows. He directed episodes of *Juliet Bravo*, *Inspector Morse*, *A Touch of Frost*, *Early Doors*, and others. He directed the feature *The Last Hangman* (2005) with Timothy Spall as Albert Pierrepont, the British official executioner of more than 600 people.

Hold the Page Back is a grimy look at British tabloid sports journalism, with David Warner as the scribbler on soccer, the ponies, and other games, with a side vocation for pub crawling. Joanne Whalley tentatively begins looking into the singles scene in *Will You Love Me Tomorrow?* which Shergold co-wrote with David Snodin. *Christabel* starred Elizabeth Hurley in the adaptation of Christabel Bielenberg's memoir, *The Past Is Myself*, adapted by Dennis Potter, about an English girl who marries a German attorney in the 1930s, then finds that he is thrown in prison for plotting the assassination of Adolf Hitler. In this true story, she must decide whether her family's association with Winston Churchill will help or hurt her husband's chances to be freed. *Close Relations* was also based on an actual incident, of a middle-aged man who meets his young half-sister at their father's funeral and they fall in love. *The Life and Times of Henry Pratt* is a coming-of-age miniseries set in northern England before and during World War II. *Stalag Luft* is also a WWII piece, a comedy about British prisoners who escape a stockade joined by the elderly German guards; they all decide to stay, mingle, and make things easy on each other. Alice Krige plays a crusading lawyer in *Devil's Advocate*, defending a wrongly imprisoned au pair (Lena Headley) accused of arson in Italy. Nigel Terry and David Morrissey co-starred.

Holding On dramatized the senseless murder of a beautiful girl and the repercussions on the Londoners whose lives are touched by the event. This provocative show won the BAFTA Award for best drama serial, an honor shared by Shergold, writer Tony Marchant, and producer Snodin. It received BAFTA nominations for Nick Bicat's score, John Stothart's film editing, and the lighting. Morrissey starred with Saira Todd, Phil Daniels, and Peter Firth. Ray Winstone, Phil Davis, and Tessa Peake-Jones were amid the ensemble in *Births, Marriages, and Deaths*, a dark saga written by Tony Grounds. *Eureka Street* is a piece about the troubles in Northern Ireland, concerning everyday workers trying to live normal lives despite the violence and partisan behavior all around them. Elisabeth Rohm starred.

Swallow, an indictment of pharmaceutical companies from Marchant's pen, starred Bill Paterson and Claire Skinner. *Buried Treasure*, which was honored with the Lew Grade Award at the BAFTAs, concerned a self-made business whiz who meets his nine-year-old granddaughter at his daughter's funeral, and finds he's the only blood guardian of the girl. John Thaw starred with Dominique Jackson. John Sullivan's script for *Micawber* expanded on Charles Dickens's character of Wilkins Micawber from *David Copperfield*. As played by David Jason, this Victorian Era softy is ever optimistic and loves his flowery vocabulary more than anyone listening to him. Sullivan and Shergold concocted a four-part miniseries on him.

Christopher Eccleston has one of his more challenging roles in *The Second Coming*, playing Stephen Baxter, the self-announced Son of God, pulling off miracles here and there. His mission is to write the *Third Testament* in five days; if not, it's judgment day. Shergold, writer Russell T. Davies, and Eccleston play the drama rather straight, no matter how far out the idea seems. Aside from the BAFTA for best drama serial, *The Second Coming* also earned Eccleston a nomination for best actor. William Travis and Lesley Sharp co-starred.

Danielle Cable: Eyewitness dramatized the life of the 17-year-old who had to go into a witness-protection program after she identified Kenneth Noye as the road-rage killer of 21-year-old Stephen Cameron in England. Noye had previously laundered Brinks hijack money and killed a policeman. Joanne Frogatt starred as Cable, with Nigel Terry as Noye. British subject Ray Winstone searches for a missing daughter in Istanbul in *She's Gone*.

Dirty Filthy Love is a comedy/drama about a man whose life is disrupted by the combination of his obsessive-compulsive disorder and Tourette's Syndrome. Michael Sheen portrayed this double whammy for Shergold, whose cast included Adrian Bower and Anastasia Griffith. This show was nominated for five BAFTA Awards including best actor (Sheen) and cinematography (David Odd).

Julie Walters plays a teacher nearing retirement in *Ahead of the Class* when she draws the assignment of instructing an unruly Glasgow inner-city class. In *Low Winter Sun*, Mark Strong portrays policeman Frank Agnew, who has the arrogance to believe he has committed the perfect crime. Shergold shot the film in Edinburgh and uses the city's atmosphere to help frame the dread around Frank and several other corrupt cops. Brian McCardie and Robert Wilcox co-star. *Persuasion* was a Jane Austen adaptation, *Clapham Junction* a look at London's gay life, and *He Kills Coppers* a throwback police thriller set during the 1966 World Cup.

EDWIN SHERIN
b. January 15, 1930, Harrisburg, Pennsylvania

Great Performances*: *King Lear (1974)
Movies: *Lena: My 100 Children* (1987), *The Father Clements Story* (1987), *Settle the Score* (1989), *Daughter of the Streets* (1990), *A Marriage: Georgia O'Keeffe and Alfred Stieglitz* (1991)

Sherin was nominated for a Tony Award for directing *Find Your Way Home* (1974). He was nominated for a 1993 Emmy Award for directing *Law & Order*, and has been nominated—along with Dick Wolf and others—as a producer of that show seven times. Sherin directed the features *Valdez Is Coming* (1971) with Burt Lancaster and *My Old Man's Place* (1971) with Arthur Kennedy. Sherin directed on *Hill Street Blues*, *Moonlighting*, *L.A. Law*, *South Beach*, and the various incarnations of *Law & Order*, on which he has been executive producer for more than a decade. He has been married to actress Jane Alexander since 1975.

King Lear gave James Earl Jones's gifts of expression and vocal powers a fitting forum. Sherin shot the piece framed in documentary fashion, with Jones warming up before the performance. The cast is splendid, and something of a theatrical who's who of the early 1970s, with Rene Auberjonois, William Hurt, Frankie Faison, Lee Chamberlain, Paul Sorvino, Raul Julia, Ellen Holly, Rosalind Cash, Tom Aldredge, George Dzundza, Franklyn Seales, et al. Broadcast initially as a *Great Performances* special, *King Lear* was also shown on *Theatre in America*.

Linda Lavin played an American searching for family in refugee camps in Poland immediately after World War II in *Lena*. Louis Gossett Jr. played *Father Clements*, a ghetto priest who sets his sights on rehabilitating juvenile delinquent Malcolm-Jamal Warner. Jaclyn Smith plays a policewoman who returns to her hometown after two decades in *Settle the Score* to find the man who raped her as a teenager. *Daughter of the Streets* is a cautionary tale about a liberal single mom (Alexander) given to social causes while her teen daughter (Roxana Zal) is neglected.

Sherin's best TV-movie work was invested in realizing Julian Barry's script for *A Marriage: Georgia O'Keeffe and Alfred Stieglitz*, starring Alexander and Christopher Plummer in the title roles. The film illuminates the two personalities via edgy banter and the economy and machinations of the "art industry" of the mid-century through Stieglitz's wheeling and dealing.

GARY (A.) SHERMAN
b. 1945, Chicago, Illinois

Movies: *Mysterious Two* (1982, aka *Follow Me If You Dare*), *After the Shock* (1990), *Murderous Vision* (1991)

Sherman's features include *Death Line* (1972) with Donald Pleasance, *Vice Squad* (1982) with Season Hubley, *Wanted: Dead or Alive* (1987) with Rutger Hauer, and *Poltergeist III* (1988). As a writer and producer, Sherman's credits include the series *Poltergeist: The Legacy*.

In *Mysterious Two*, John Forsythe and Priscilla Pointer play aliens who come to Earth looking for followers to

travel the galaxy with them in this rather undisguised sideswipe at religious cults. Vic Tayback, Noah Beery Jr., and Robert Englund co-star in a film that was also written by Sherman and aired the year after the Jonestown mass-suicide tragedy in Guyana.

After the Shock was a recreation of events that occurred during the 1989 San Francisco earthquake, concentrating on people helping victims out of rubble. In *Murderous Vision*, Bruce Boxleitner plays a detective who enlists a psychic to help him find a policewoman's murderer.

VINCENT SHERMAN
b. July 16, 1906, Vienna, Georgia; d. June 14, 2006, Los Angeles

***Hallmark Hall of Fame*:** *The Last Hurrah* (1977)
Movies: *The Lady of the House* (1978, co-directed with Ralph Nelson), *Women at West Point* (1979), *Bogie* (1980), *The Dream Merchants* (1980, mini), *Trouble in High Timber Country* (1980, aka *The Yeagers*), *Savage in the Orient* (1983)

A Warner Bros. house screenwriter of the 1930s who eventually directed multiple Humphrey Bogart and Bette Davis pictures, Sherman traded feature and TV assignments throughout his later career. His films include *Nora Prentiss* (1947), *The Hasty Heart* (1949), *Harriet Craig* (1950), *Lone Star* (1952), *The Young Philadelphians* (1959), *Ice Palace* (1960), and *Cervantes* (1967). In the 1970s, he directed episodes of *Medical Center*, *The Waltons*, *Baretta*, *Doctors' Hospital*, and others.

The Last Hurrah was a vehicle for Carroll O'Connor, with Sherman following the footsteps of John Ford's 1958 film with Spencer Tracy about old Boston ward healers and their backroom handshake deals. In Sherman's show, Mariette Hartley and Burgess Meredith were nominated for Emmy Awards for their performances. Dana Andrews was involved along with John Anderson, Kitty Winn, Mel Stewart, Arthur Franz, James B. Sikking, and Patrick O'Neal.

Linda Purl led the first class of women cadets in the dramatization of the fairer sex's acceptance at the U.S. Military Academy at West Point, with the expected hazing and other shenanigans. *Bogie*, about Bogart, should have been better if just for the fact that it was made by people who knew the man, starting with biographer Joe Hyams, adapter Daniel Taradash, and Sherman. Actually, Kathryn Harrold handles the role of Lauren Bacall with some aplomb. Kevin O'Connor plays Bogart, and impersonations abound: Ross Elliott as Howard Hawks, Richard A. Dysart as Jack Warner, Ann Wedgworth as Mayo Methot, etc.

Sherman continued to resurrect old Hollywood with *The Dream Merchants*, based on a Harold Robbins novel with the central figure of Johnny Edge, an early studio pioneer with a resemblance to Universal Pictures founder Carl Laemmle. Mark Harmon strode through the role with Vincent Gardenia nearby and an order of Morgan Fairchild on the side, surrounded by the actual remnants of old Hollywood: Ray Milland, Red Buttons, Eve Arden, Carolyn Jones, Howard Duff, Fernando Lamas, Jose Ferrer, Robert Culp, Robert Goulet, et al.

Trouble in High Timber Country was a labor drama, as the patriarch (Eddie Albert) of a mining and timber enterprise refuses to deal with a union, claiming the family business has been just with workers. In *Savage in the Orient*, Joe Penny played Peter Savage, a Manila private eye.

BURT SHEVELOVE
b. September 19, 1915, Newark, New Jersey; d. April 8, 1982, London, England

Theatre in America: *June Moon* (1974, co-directed with Kirk Browning)

Shevelove is best known for having co-written with Larry Gelbart the Broadway musical *A Funny Thing Happened on the Way to the Forum*, which became the 1966 Richard Lester film. Shevelove and Gelbart also wrote Bryan Forbes's film *The Wrong Box* (1967) starring Michael Caine. Shevelove adapted an hour-long version of Oscar Wilde's *The Canterville Ghost* for *ABC Stage 67* starring Michael Redgrave and Douglas Fairbanks Jr. Shevelove had been a producer, director, and on-screen personality in TV since the early 1950s.

George S. Kaufmann and Ring Lardner's satire about a hayseed trying to make the big time in Tin Pan Alley, *June Moon* reflected the best that the writers had to offer and PBS mounted an enjoyable production containing one of Stephen Sondheim's rare acting assignments and one of Susan Sarandon's first notable roles. The cast included Jack Cassidy, Lee Meredith, Kevin McCarthy, Austin Pendleton, Barbara Dana, Marshall Efron, and Estelle Parsons.

BRENT SHIELDS
b. March 1, 1963, Los Angeles

***Hallmark Hall of Fame*:** *Durango* (1999, aka *A Rose for Annie*), *Cupid & Cate* (2000), *Brush with Fate* (2003). *The Magic of Ordinary Days* (2005)
Movie: *The Valley of Light* (2006)

Shields has been a producer on TV movies since *To Dance with the White Dog* (1993) starring Hume Cronyn. Shields has produced movies for a who's who of accomplished TV directors, many working for *Hallmark Hall of Fame*. Shields has wielded production responsibility on films directed by Dan Petrie, Glenn Jordan, John Erman, John Korty, Charles Jarrott, Lloyd Richards, Jud Taylor, Marcus Cole, John Kent Harrison, Larry Elikann, Arthur Allan Siedelman, Christopher Cain, Carl Schenkel, Karen Arthur, Simon Wincer, Dick Lowry, Martha Coolidge, Michael Pressman, Alfonso Arau, Ron Lagomarsino, Richard Pearce, Ron Underwood, and others.

Durango concerned a cattle drive in Ireland in 1939, undertaken because the owner refused to sell to a crooked buyer. Matt Keeslar starred with George Hearn, Brenda Fricker, Patrick Bergin, and Nancy St. Alban as Annie. Walter Bernstein wrote the austere teleplay based on a John B. Keane novel and Sabrian Plisco-Morris was the cinematographer of this Irish "Western."

Cupid & Cate starred Mary-Louise Parker as a second-hand clothing shop owner who finally meets the right guy (Peter Gallagher) only to have the obstacle of his cancer in the way. Parker dresses the character with identity points for everywoman, and raises the level of the production by her participation. Joanna Going co-stars with Bebe Neuwirth, Philip Bosco, and Brenda Fricker.

The adaptation of Susan Vreeland's novel, *Brush with Fate*, features Glenn Close as a spinster teacher in possession of a 300-year-old painting that may or may not be a Vermeer. The movie is taken up by her explanation of the painting's history to a young gentleman (Thomas Gibson). Ellen Burstyn co-stars. In *The Magic of Ordinary Days*, set in home-front America during World War II, Keri Russell plays a girl pregnant out of wedlock whose father arranges a marriage with a lonely farmer (Skeet Ulrich). Mare Winningham co-starred.

GILBERT M. SHILTON

Movie/Miniseries: *Spearfield's Daughter* (1986, mini), *Devil Winds* (2003)

Shilton has directed episodes of *Magnum P.I.*, *The A Team*, *Blue Thunder*, *Adderly*, *Road to Avonlea*, *MacGyver*, *Xena: Warrior Princess*, *Law & Order*, and *La Femme Nikita* among others. He also directed the feature *Touched by a Killer* (2001) starring Isabella Hoffman.

Spearfield's Daughter was based by Jon Cleary on his own novel about a political bigwig's daughter who becomes a journalist. Kim Braden starred and she and the miniseries received Gemini Award nominations. Christopher Plummer, Nancy Marchand, and Steve Railsback co-starred. In *Devil Winds*, a superior meteorologist (Joe Lando) returns to his Oklahoma hometown to stop a probable tornado.

JACK SHOLDER
b. June 8, 1945, Philadelphia, Pennsylvania

Movies: *By Dawn's Early Light* (1990), *12:01* (1993), *Natural Selection* (1994, aka *Dark Reflection*), *Sketch Artist II: Hands That See* (1995, aka *A Feel for Murder*, aka *Sketch Artist II*), *Generation X* (1996), *Runaway Car* (1997, aka *Out of Control*), *12 Days of Terror* (2004)

Sholder directed the not uninspired low-budget thrillers *Alone in the Dark* (1982), *The Hidden* (1987), and *Renegades* (1989). Sholder directed episodes of *Tales from the Crypt* and *Pensacola: Wings of Gold*.

The United States and the Soviet Union are on the brink of nuclear war in *By Dawn's Early Light* while President Martin Landau tries to rectify a situation that has fallen into the hands of a renegade general. Sholder assembled his best cast for this *Fail-Safe*-style suspense drama from the novel *Trinity's Child* by William Prochnau: James Earl Jones, Rebecca DeMornay, Darren McGavin, Powers Boothe, Rip Torn, Nicolas Coster, and Peter MacNichol. The show's two Emmy nominations were for Jones's performance and the special effects.

In *12:01*, the *Groundhog Day* repeat-performance theme is grafted onto a thriller, as Jonathan Silverman realizes he's living repeat days and has the chance to save co-worker Helen Slater from her murder. In *Natural Selection*, the evil twin motif lives again as C. Thomas Howell's perfect life is about to be ruined by a dastardly dude who looks exactly like him. Jeff Fahey is the police sketch artist and Courtney Cox the blind rape victim in *Sketch Artist II*.

The incidents that inspired Peter Benchley to write *Jaws* were set down by Richard Fernicola in *12 Days of Terror*, an account of the New Jersey shoreline patrolled by a hungry shark in 1916. Colin Egglesfield starred in Jeffrey Reiner's adaptation, which follows the outline of Spielberg's film.

JEFFREY SHORE

Movie: *Song of Hiawatha* (1997)

Earl W. Wallace wrote this adaptation of Henry Wadsworth Longfellow's poem about Native Americans. Starring are Graham Greene, Russell Means, Litefoot, Irene Bedard, David Strathairn, Michael Beach, and Michael Rooker.

DEL SHORES
b. December 3, 1957, Winters, Texas

Movie: *The Wilde Girls* (2001)

The Wilde Girls is the study of a mother-daughter relationship starring Olivia Newton-John and Chloe Lattanzi, with Swoosie Kurtz as the third wheel. Shores had previously written the play *Sordid Lives* and directed it as a 2000 feature film starring Newton-John. Shores also wrote the plays *Southern Baptist Sissies* and *Daddy's Dyin' . . . Who's Got the Will?*, which Jack Fisk directed as a film in 1990. Shores also wrote episodes of *Queer as Folk* and *Dharma & Greg*.

PAUL SHYRE
b. March 8, 1926, New York City;
d. November 19, 1989, New York City

Play of the Week (New York)**:** *Juno and the Paycock* (1960, co-directed with James Elson)
Special: *Will Rogers' USA* (1972)

For director Perry Millar Adato and PBS, Shyre wrote *Carl Sandberg: Echoes and Silences* (1982) and *Eugene O'Neill: A Glory of Ghosts* (1988), which aired on *American Masters*.

Sean O'Casey's *Juno and the Paycock* starred Walter Matthau, Hume Cronyn, Evans Evans, Liam Clancy, and Luella Gear on the experimental *Play of the Week*. Elson plotted the camera moves after Shyre blocked out the play. Shyre also presided over his own adaptation of Will Rogers's folksy life, introduced on camera and then brought to life by James Whitmore in a one-man performance prior to the actor's similar feature presentations for Peter H. Hunt, *Give 'Em Hell, Harry* (1975) and *Bully: An Adventure with Teddy Roosevelt* (1978).

JOHN SICHEL
b. September 21, 1937, France;
d. April 5, 2005, North Yorkshire, England

ITV Saturday Night Theatre**:** *Twelfth Night* (1969)
ABC Theatre**:** *The Merchant of Venice* (1973)
Thriller**:** *Someone at the Top of the Stairs* (1973), *Spell of Evil* (1973), *Coffin for the Bride* (1974, aka *Kiss Kiss, Kill Kill* (1974), *Kiss Me and Die* (1974, aka *Savage Curse*), *Come Out, Come Out, Wherever You Are* (1974)
Specials: *The Friendly Persuaders* (1969), *Three Sisters* (1970, co-directed with Laurence Olivier), *HMS Pinafore* (1973, co-directed with Michael Heyland, Peter Riley), *The Merchant of Venice* (1976)

Sichel directed episodes of *Virgin of the Secret Service*, *Fraud Squad*, *Crown Court*, *Siege at Golden Hill*, and *A Bunch of Fives*, which he created. A writer, producer, and director, Sichel produced many of Brian Clemens's *Thriller* anthology shows as well as directing several of the installments.

Sichel was entrusted by the best of the English-speaking theatre to guide them in film presentations of Shakespeare. His version of *Twelfth Night* is among the most celebrated, starring Tommy Steele, Gary Raymond, Ralph Richardson as Toby Belch, Alec Guinness as Malvolio, Joan Plowright as Viola, and Adrienne Corri, John Moffat, and Riggs O'Hara.

The Merchant of Venice prompted ABC to slot the Bard back into primetime with the 1970 National Theatre of Great Britain cast led by Laurence Olivier as Shylock, supported by Plowright, Anthony Nicholls, Jeremy Brett, Charles Kay, and Michael Jayston as Gratiano (who had been played on stage by Derek Jacobi). Olivier received an Emmy Award nomination for best actor. The show, for which Sichel adapted the play, aired in the United Kingdom on ITV.

There's something to be said for being the only person to both share a writing credit with Shakespeare and a directing credit with Olivier. Sichel shared Sir Laurence's directorial load on the adaptation of another stage success, Anton Chekhov's *Three Sisters*. Plowright co-starred with Jeanne Watts, Louise Purnell, Olivier in a sprawling performance, and Jacobi, Alan Bates, and Ronald Pickup. Sichel directed a Canadian TV version of *The Merchant of Venice* three years after the Olivier version, starring Antony Holland as Shylock and David Diamond. *HMS Pinafore* was the videotaping of a stage production of the Gilbert and Sullivan operetta, starring John Reed and Pamela Field.

The 90-minute *Thriller* formula usually put a woman in danger, used an actress with shrieking powers, and sometimes used an American star. Old dark houses, potions, rendezvous with the wrong men, and graveyards often played parts. Despite the framework, the installments were usually interestingly presented. The five *Thriller* stars Sichel directed were, in chronological order, Donna Mills, Diane Cilento, Jenny Agutter, Helen Mirren, and Lynda Day George.

ANDY SIDARIS
b. February 20, 1931, Chicago, Illinois;
d. March 7, 2007, Beverly Hills, California

Movie: *Coach of the Year* (1980, co-directed with Don Medford)

Although he directed both *Monday Night Football* and *Kojak* in the early 1970s, Sidaris is mostly known for the adventure films *Hard Ticket to Hawaii* (1987), *Picasso Trigger* (1988), and *Savage Beach* (1989), all of which co-starred former *Playboy* Playmates Hope Marie Carlton and Donna Speir.

Sidaris's one TV movie was a shared credit on the pilot film for another excuse to put Robert Conrad in a series, about a former pro football player who came back from the Vietnam War in a wheelchair.

GEORGE SIDNEY
b. October 4, 1916, Long Island City, New York; d. May 5, 2002, Las Vegas, Nevada

Xerox Special*: *Who Has Seen the Wind? (1965)

Sidney's widely varied career on the Hollywood landscape included boy actor, the bankrolling and presidency of Hanna-Barbera from 1944 to 1954, and presidency of the Screen Directors Guild from 1951 to 1959, and its successor, the Directors Guild of America, from 1961 to 1967. As a director, musicals were his forte, and his more than 50 films include *Anchors Aweigh* (1945), *Annie Get Your Gun* (1950), *Show Boat* (1951), and *Viva Las Vegas* (1964).

Sidney's one TV production followed a family forced from its home by World War II aboard a tramp steamer for 12 years, awaiting official government papers that will allow the members' freedom on land. Edward G. Robinson starred with Maria Schell, Stanley Baker, Theodore Bikel, Simon Oakland, Veronica Cartwright, Gypsy Rose Lee, Lilia Skala, and Victor Jory. *Who Has Seen the Wind?* was nominated for the Emmy Award for outstanding entertainment program.

DONALD SIEGEL
b. October 26, 1912, Chicago, Illinois; d. April 20, 1991, Nipoma, California

Movies: *The Hanged Man* (1964), *Stranger on the Run* (1967)

Action-genre expert Siegel, who directed five Clint Eastwood pictures, including the original *Dirty Harry* (1971), as well as John Wayne's final movie, *The Shootist* (1976), was hired by Universal Pictures to make the very first feature-length film for TV. This was *The Killers* (1964), loosely based on the Ernest Hemingway short story, which had been made by director Robert Siodmak in 1946 with Burt Lancaster in his film debut. Siegel's version starred Lee Marvin as a hit man who kills a strangely willing victim (John Cassavetes), and it featured Ronald Reagan in his final dramatic part as a racketeer who masterminds a holdup. The picture was deemed too violent for TV and instead was released theatrically.

Siegel still had the opportunity to make the initial TV movie with *The Hanged Man* (1964), but it aired five weeks after *See How They Run*, directed by David Lowell Rich, which debuted on October 7, 1964, and thus became the first made-for-TV movie. *The Hanged Man* starred Robert Culp as a man who thinks his boss is responsible for his friend's death. He goes to New Orleans during Mardi Gras to confront the boss (Edmond O'Brien) and becomes embroiled in a blackmail plot that includes marital infidelity, gypsies, and the Internal Revenue Service. Loosely based on Robert Montgomery's *Ride the Pink Horse* (1947), *The Hanged Man* exuded French Quarter atmosphere that Siegel created on the back lot.

Siegel's one other TV movie was the Western character study *Stranger on the Run* (1967), starring Henry Fonda as a drifter who enters a nearly abandoned town due to a feud between railroaders and the local law, represented by Michael Parks as the brutal and bored sheriff. The situation is aggravated by a prostitute's murder, and Fonda is mistakenly branded as the culprit. Park's rabble posse, bent on blood sport, gives Fonda a horse and an hour's head start. Fonda is helped by an aging lawman (Dan Duryea) and woman rancher (Anne Baxter). With the restoration of Fonda's dignity as Siegel's central issue, *Stranger on the Run* was a unique Western.

NEWTON THOMAS SIGEL
b. 1960

Movie: *Point of Origin* (2002)

Primarily a cinematographer, Sigal has been director of photography on multiple films directed by Bryan Singer and Mike Binder and for such directors as David O. Russell, Bob Rafelson, Michael Toshiyuki Uno, Gregory Hoblit, and Percy Adlon. Sigal co-directed with Pamela Yates *When the Mountains Tremble* (1983), the documentary about the oppression of the Guatemalan people by its military, and the efforts of Rigoberta Menchu on behalf of the peasants and tribes, advocacy that won her the 1992 Nobel Peace Prize. Sigel also co-directed an Ann Magnuson special and directed episodes of *House, M.D.*

Matthew Tabak wrote *Point of Origin* based on the six-year search for a Canadian firebug that drew the attention of longtime arson inspector John Leonard Orr of Glendale, California. The ins and outs of arson investigation are sifted in Sigal's interesting account of this

specific investigation, starring Ray Liotta as Orr, Colm Feore, Bai Ling, John Leguizamo, Ronny Cox, and Illeana Douglas.

JOAN MICKLIN SILVER
b. May 24, 1935, Omaha, Nebraska

Movies: *Finnegan Begin Again* (1985), *Prison Stories: Women on the Inside* (1991, co-directed with Donna Deitsch, Penelope Spheeris), *A Private Matter* (1992, aka *Miss Sherri*), *In the Presence of Mine Enemies* (1997), *Invisible Child* (1999), *Charms for the Easy Life* (2002), *Hunger Point* (2003)

Micklin Silver forged a reputation as an individualistic writer/director of quirky, character-driven originals with such features as *Hester Street* (1975), *Between the Lines* (1977), *Chilly Scenes of Winter* (1979, aka *Head over Heels*), and *Crossing Delancy* (1988). Her features also include *Loverboy* (1989), *Big Girls Don't Cry . . . They Get Even* (1992), and *A Fish in the Bathtub* (1999). Micklin Silver's early short films include *The Immigrant Experience: The Long Journey* (1972) about Polish immigrants in America, and *The Fur Coat Club* (1973). For PBS, Micklin Silver directed the hour-long *How to Be a Perfect Person in Just Three Days* (1983) on *WonderWorks*, and the memorable *Bernice Bobs Her Hair* (1976), adapted by her from F. Scott Fitzgerald's fiction, and starring Shelley Duvall, for *American Short Story*.

Finnegan Begin Again, from a script by Walter Lockwood for HBO, concerned a man caring for his senile wife who strikes up a friendship with a woman who is mismatched with her boyfriend. Each provides a sounding board for the other. Robert Preston and Mary Tyler Moore portrayed these characters whose universal concerns and emotions stretch beyond gender and age issues. Both received CableACE nominations for their performances, and the cast included Sylvia Sidney, Sam Waterston, David Huddleston, Bob Gunton, and Giancarlo Esposito.

Micklin Silver, again working for HBO, directed *A Private Matter* from a William Nicholson script about the *Romper Room* scandal of the 1960s, when the kiddie program's hostess in Phoenix, Sherri Finkbine, sought to abort her pregnancy after facts about thalidomide were publicly released. She had used the drug as a tranquilizer, and it was linked to severe birth defects. Micklin Silver concentrates on the issue of Finkbine's control of her own body over the intractible mores of her husband, Bob, and family, the social stigmas of the the times on abortion matters, and the laws of Arizona. Sissy Spacek starred as Finkbine, with Aidan Quinn as Bob, Estelle Parsons, Xander Berkeley, Richard Venture, and William H. Macy.

In the Presence of Mine Enemies was a remake of a Rod Serling original that was directed by Fielder Cook and aired as the very last installment of *Playhouse 90* in 1960. The drama revolved around the Nazi efforts to empty the Warsaw ghetto of Jews in 1942 during World War II, the intolerance of the rebel underground, and mostly the efforts of a rabbi to keep order while his family and neighborhood are torn apart. Armin Meuller-Stahl starred for Micklin Silver with Charles Dance, Chad Lowe, and Elina Lowensohn. Robert Markowitz's *The Wall* (1992), derived from John Hersey's novel, and John Avnet's *Uprising* (2001) also told the Warsaw war story.

Invisible Child is odd from any standpoint. David Field's script, which he developed from an idea he developed with Ron Bass, presents a family of four, but the mother behaves as if there's a third child. The father of the two actual children and the eldest daughter keep balance in the family by going along with this delusion. When a nanny is hired, the situation appears as if it might change. Rita Wilson starred with Victor Garber, Mae Whitman, and Tushka Bergen.

Kaye Gibbons's novel, *Charms for the Easy Life*, portrayed three women living in a small town in Depression Era North Carolina. Gena Rowlands starred as Charlie Kate Birch, an independent spirit and midwife who speaks her mind, influencing Mimi Rogers's Sophia and Susan May Pratt's Margaret. *Hunger Point*, based on Jillian Medoff's novel, concerned a mother/daughter relationship and eating disorders. Barbara Hershey starred with Christina Hendricks and Pratt.

MARISA SILVER
b. April 23, 1960, Shaker Heights, New Jersey

Movie: *Indecency* (1992)

Silver directed the features *Old Enough* (1984), *Permanent Record* (1988), *Vital Signs* (1990), and *He Said, She Said* (1991).

In *Indecency*, a video producer is murdered, and the surrounding cast of characters includes her straying husband, unscrupulous former business partner (Sammi Davis), and a friend (Jennifer Beals) who suffers a nervous breakdown. James Remar and Barbara Williams co-starred.

RON SILVER
b. July 2, 1946, New York City

Movie: *Lifepod* (1993)

As an actor, Silver was nominated for Emmy Awards for *Billionaire Boys Club* (1987), guest-starring on *The*

West Wing in 2002, and *Jack* (2004), a daytime movie presentation. Silver's features as an actor include Michael Ritchie's *Semi-Tough* (1977), Mike Nichols's *Silkwood* (1983), Michael Mann's *Ali* (2001), and others. In TV movies and features, Silver has acted in films directed by Ken Annakin, Sidney J. Furie, Norman Jewison, Marshall Brickman, Sidney Lumet, Kathryn Bigelow, Spike Lee, Paul Mazursky, Peter Hyams, Billy Crystal, and others.

In *Lifepod*, based by scenarists Pen Densham and Jay Roach on a short story by Alfred Hitchcock and Harry Sylvester, the survivors of a passenger ship disaster find themselves dying. Silver, Robert Loggia, Stan Shaw, and CCH Pounder are among the few who seek to understand why.

ELLIOT SILVERSTEIN
b. August 3, 1927, Boston, Massachusetts

***Omnibus*:** *The Iliad* (1955, co-directed with Ted Danielewski), *She Stoops to Conquer* (1955)
Movies: *Betrayed by Innocence* (1986), *Night of Courage* (1987), *Fight for Life* (1987), *Rich Men, Single Women* (1990)

Silverstein directed episodes of *Suspicion*, *The Westerner*, *Route 66*, *Naked City*, *Dr. Kildaire*, *The Twilight Zone*, *The Nurses*, *The Defenders*, *Kraft Suspense Theatre*, *Picket Fences*, *Tales from the Crypt*, and other series. Silverstein's features include *Belle Sommers* (1962) starring Polly Bergen, the comic western *Cat Ballou* (1965) starring Jane Fonda and Lee Marvin in his Academy Award–winning dual roles, *The Happening* (1967), *A Man Called Horse* (1970) with Richard Harris, *Nightmare Honeymoon* (1973), *The Car* (1977), and *Flashfire* (1993). Silverstein was nominated for a Directors Guild of America Award for *Cat Ballou* and won a Bronze Wrangler at the Western Heritage Awards for *A Man Called Horse*.

On *Omnibus*, the Andrew K. Lewis adaptation of Homer's *The Iliad* focused on Achilles and featured an ensemble including Alexander Scourby and Dorothy Hart, and *She Stoops to Conquer* starred Michael Redgrave with Barbara Jefford, Hermione Gingold, and Walter Fitzgerald.

In *Betrayed by Innocence* Barry Bostwick finds his marriage and career on the line when an extramarital fling turns out to be with a lying 15-year-old policeman's daughter. In *Night of Courage*, Barnard Hughes plays a homeowner whose curious failure to provide a safe haven for an eventual teen murder victim is investigated by an intrigued teacher (Daniel Hugh Kelly). In *Rich Men, Single Women*, three of the gold-digging latter hope to rope three of the former by exploiting their access to a mansion, where they throw a party to lure deep pockets. The three women were played by Heather Locklear, Suzanne Somers, and Deborah Adair.

Fight for Life starred Jerry Lewis as an Ohio optometrist who campaigns to influence the Federal Drug Administration to sanction a narcotic used in the UK that would help ease his daughter's epileptic seizures. Morgan Freeman and Patty Duke supported Lewis in one of the comedian's rare straight roles.

LAWRENCE L. SIMEONE
b. April 30, 1953; d. February 3, 2002, Los Angeles

Movie: *Blindfold: Acts of Obsession* (1994)

Simeone's independent films, which he often wrote, include *Eyes of the Beholder* (1992) with Joanna Pacula and *Go Fish* (2000). In *Blindfold: Acts of Obsession*, psychiatrist Judd Nelson advises Shannen Doherty to involve her husband in kinky sex games to reignite the passion.

ANTHONY SIMMONS
b. December 16, 1922, West Ham, London, England

***BBC2 Play of the Week*:** *On Giant's Shoulders* (1979)
***Play for Today*:** *Life After Death* (1982)
Movie: *The Day After the Fair* (1987)

Simmons produced John Arnold's *Passing Stranger* (1954) starring Diane Cilento, and Joseph Losey's *Time without Pity* (1957) with Michael Redgrave. Simmons directed Peter Sellers in Tudor Gates's adaptation of Simmons's novel of the same name, *The Optimists* (1973). Simmons directed *Black Joy* (1977) about a Guyanese immigrant in a London ghetto. In an eclectic career including screenplays, Simmons directed episodes of *Inspector Morse* and *A Touch of Frost*.

On Giant's Shoulders was the true story of the middle-aged Wileses, a British farm couple, who adopt a black youth of Jamaican and Anglo lineage with no arms, the result of the effects of thalidomide. Judi Dench and Bryan Pringle starred with Terry Wiles, who played himself. Dench received a British Academy of Film and TV Arts Award nomination for her performance. The show aired in America on PBS's *Great Performances*. Rachel Billington's *Life After Death* starred Ben Cross and Dorothy Tutin. Gillian Freeman adapted Frank Harvey's play, *The Day After the Fair*, derived from Thomas Hardy's novel, *On the Western Circuit*, for Simmons's period piece. Sammi Davis starred with Anna Massey in

this beautifully done piece, which aired in America on PBS's *Masterpiece Theatre*.

YVES SIMONEAU
b. October 28, 1955, Quebec City, Quebec, Canada

Movies/Miniseries: *Memphis* (1992), *Till Death Do Us Part* (1992, aka *Married for Murder*), *Cruel Doubt* (1992, mini), *Amelia Earhart: The Final Flight* (1994), *Dead Man's Walk* (1996, mini, aka *Larry McMurtry's Dead Man's Walk*), *Intensity* (1997, aka *Dean Koontz's Intensity*), *36 Hours to Die* (1999), *Nuremberg* (2000), *Ignition* (2001), *Napoleon* (2002, mini), *44 Minutes: The North Hollywood Shoot-Out* (2003), *Marie Antoinette* (2006), *Bury My Heart at Wounded Knee* (2007), *Ruffian* (2007)

Simoneau won Emmy Awards for directing and producing *Bury My Heart at Wounded Knee*, and was nominated for an Emmy as a producer of an outstanding miniseries nominee, *The 4400*. He directed the features *Red Eyes* (1982), *In the Shadow of the Wind* (1987), *Mother's Boys* (1993), *Ignition* (2001), and the singular oddity, *Free Money* (1998), which brought together Marlon Brando, Mira Sorvino, and Martin and Charlie Sheen for a Canadian crime caper.

Memphis was a story of racial tensions in the title city, troubles straddled by Cybill Shepherd. The writing pedigree was unique: Shelby Foote's novel adapted by Larry McMurtry, Susan Rhinehart, and Shepherd. Simoneau and his minions provided the southern-drenched atmosphere and the glowering was courtesy of Moses Gunn, J. E. Freeman, and Richard Brooks.

Till Death Do Us Part was based on one of Vincent Bugliosi's books about his actual prosecution of a 1966 murder in El Sereno, California. Arliss Howard played the famous prosecutor with support from Freeman, Ashley Judd, Treat Williams, and Rebecca Jenkins. *Cruel Doubt*, which received two Emmy Award nominations, one for outstanding miniseries, was another true-crime piece, the John Gay adaptation of a Joe McGinniss book about a 1988 murder in the Carolinas, in which a profligate son and his pals kill his stepfather and wound his mother. Blythe Danner starred with Dennis Farina, R. D. Call, and Miguel Ferrer.

Simoneau presided over Diane Keaton's interpretation of the great aviatrix in *Amelia Earhart: The Final Flight*, for which the actress was nominated for Emmy, Golden Globe, and Screen Actors Guild awards. This film postulated that Earhart was on a spying mission, and that led to the flight during which she vanished over the Pacific Ocean. Lauro Escorel's cinematography was nominated for an American Society of Cinematographers Award, and Michael D. Ornstein's editing received both CableACE and Emmy nominations.

Simoneau and McMurtry collaborated again, this time for another adaptation of the master's westerns, *Dead Man's Walk*, an agreeable epic miniseries set deep in the heart of Texas, with the fireworks provided by Edward James Olmos, F. Murray Abraham, Keith Carradine, and Brian Dennehy.

Intensity had to live up to its title in the story of a troubled psychology student (Molly Parker) who finds a household murdered in Napa Valley, California, then tracks the killer (John C. McGinley). David Franco's photography received a nomination for an American Society of Cinematographers Award. In *36 Hours to Die*, a brewery owner, his family, and his bowling team rally to thwart a racketeer's attempts to extort his business. Treat Williams starred with Saul Rubinek as the nasty opposition, Kim Cattrall, Scott Hylands, and Carroll O'Connor as Balls O'Malley.

Unlike Stanley Kramer's famous fictional classic written by Abby Mann, *Judgment at Nuremburg* (1961), Simoneau's *Nuremburg* follows the actual events and people involved in the international war crimes tribunal that followed World War II. David W. Rintels's teleplay relates events as they were outlayed in Joseph E. Persico's book, *Nuremburg: Infamy on Trial*. Alec Baldwin starred as Justice Robert H. Jackson, with Brian Cox as Hermann Goering, Christopher Plummer as Maxwell-Fyfe, Jill Hennessey, Max von Sydow, Colm Feore, Len Cariou, Michael Ironside, Charlotte Gainesbourg, and Robert Joy. The show was nominated for four Emmy Awards, including outstanding miniseries, and won two, including for Cox's brilliant interpretation of the multifaceted Goering. The miniseries captured four Gemini Awards, including best miniseries, from 12 nominations, which included for Simoneau's direction. The miniseries, Baldwin, and Cox received Golden Globe nominations, and Baldwin and Cox also received Screen Actors Guild nominations.

Based by screenwriter Didier Decoin on Max Gallo's novel about Napoleon Bonaparte in exile on St. Helena, relating his life's story to a young British girl, *Napoleon* is another epic look at the French legend. Filmed in Morocco, France, and Hungary by crews with 19 credited producers, *Napoleon* received passable marks from students of history. Simoneau's miniseries was poshly produced, starring Christian Clavier in the title role with Isabella Rossellini as Josephine, and Gerard Depardieu, John Malkovich, John Wood, Anouk Aimee, Julian Sands, Tamsin Egerton, Sebastian Koch, and Toby Stephens. Nominated for seven Emmy Awards, including for outstanding miniseries, *Napoleon* won for Pierre-Jean Larroque's costumes. Malkovich was nominated for his performance as Charles Tallyrand.

The infamous February 28, 1997, bank robbery in suburban Los Angeles, which was caught on videotape by helicopter news crews, was recreated for Simoneau's *44 Minutes: The North Hollywood Shootout*. Directed in semi-documentary style, the movie includes the vantage points of the robbers, LAPD rescuers, the wounded, newsmen, bystanders, and police commanders. Simoneau's cast included Mario Van Peebles, J. E. Freeman, Michael Madsen, and Jay Underwood. William B. Stich received nominations for both an Eddie and an Emmy for his film editing.

Bury My Heart at Wounded Knee detailed the events after the Battle of the Little Big Horn, when the rights of the Lakota Sioux were at a crossroads of history. Sitting Bull advocated preservation of culture and sacred lands. An assimilated, Dartmouth-educated Sioux, Charles Eastman, looked out for tribal interests as a go-between, and Senator Dawes lobbied the army for more humane treatment of the Native Americans. But Sitting Bull was murdered, and the Seventh Cavalry, on December 29, 1890, murdered several hundred Sioux men, women, and children along Wounded Knee Creek in southwestern South Dakota. Simoneau's superb film immediately became one of the seminal screen treatments of Native American issues, steeped in historical accuracy and indelibly etched through brilliant storytelling. Nominated for 17 total Emmy Awards, *Bury My Heart at Wounded Knee* won six. The wins were for outstanding movie, cinematography (David Franco), and four technical categories. It was also nominated for Simoneau's direction, George S. Clinton's score, Daniel Giat's adaptation of Dee Brown's book, and the performances of Aidan Quinn as Henry Dawes, August Schellenberger as Sitting Bull, and Anna Paquin as Elaine Goodale. Paquin also received Golden Globe and Screen Actors Guild nominations. Also receiving Golden Globe nominations were the show and Adam Beach as Eastman. The cast also included J. K. Simmons, Wes Studi, Fred Dalton Thompson as President Ulysses S. Grant, and Colm Feore as General William Tecumseh Sherman.

Ruffian profiled one of the dominant horses of thoroughbred racing in the 1970s, a filly stabled near Belmont Park. Simoneau's cast included Sam Shepard, Frank Whaley, Nicholas Pryor, and Christine Belford. Shepard received a SAG Award nomination for his performance as Frank Whiteley.

ERIC SIMONSON
b. June 27, 1960, Milwaukee, Wisconsin

Movie: *Hamlet* (2000, co-directed with Campbell Scott)

Simonson has directed several documentaries, including *On Tiptoe: Gentle Steps to Freedom* (2000), which was nominated for an Academy Award, and *A Note of Triumph: The Golden Age of Norman Corwin* (2005), which won one. Simonson was nominated for a 1993 Tony Award for best director for *The Song of Jacob Zulu*. Simonson wrote, directed, and acted in the feature *Topa Topa Bluffs* (2002), featuring Mickey Rooney. Co-director Scott, the son of George C. Scott and Colleen Dewhurst, played the brooding Dane in the Hallmark Entertainment version of *Hamlet*. Blair Brown played Gertrude with Roscoe Lee Browne as Polonius, Lisa Gay Hamilton as Ophelia, Jamey Sheridan, Michael Imperioli, and Sam Robards.

JULIAN SIMPSON
b. March 6, 1972, London, England

Miniseries: *The Inspector Lynley Mysteries: Word of God* (2005), *Superstorm* (2007, mini)

Simpson has directed on the series *Cutting Edge*, *Spooks*, and *Hotel Babylon*. *Superstorm* was a superficial look at the human activity in the wake of Hurricane Katrina, which destroyed New Orleans and the Gulf Coast in 2005. Tom Sizemore, Maury Chaykin, and Nicola Stephenson were involved. Nathaniel Parker played Inspector Lynley, with Jane Lapotaire in *Word of God*.

MICHAEL (A.) SIMPSON

Wednesday Play*: *Rodney, Our Intrepid Hero (1966)
Play for Today*: *A Fishing Party (1972), ***Shakespeare or Bust*** (1973, co-directed with Brian Parker), ***Three for the Fancy*** (1974, co-directed with Matthew Robinson), ***Scully's New Year's Eve*** (1978)
Movies/Miniseries: *Macbeth* (1966), *For the Love of Albert* (1977, mini), *The Eagle of the Ninth* (1977, mini, co-directed with Baz Taylor), *Love for Lydia* (1977, mini, co-directed with John Glenister, Piers Haggard, Christopher Hodson, Simon Langton, Tony Wharmby), *She Loves Me* (1978), *Prince Regent* (1979, mini), *She Loves Me* (1979), *An Inspector Calls* (1982, mini), *Absent Friends* (1985), *Absurd Person Singular* (1985), *The Browning Version* (1985), *Cyrano de Bergerac* (1985, co-directed with Terry Hands), *Season's Greetings* (1986), *Miss Julie* (1987), *The Rape of Lucretia* (1987), *Lord Peter Wimsey* (1987, aka *A Dorothy L. Sayers Mystery: Lord Peter Wimsey*, co-directed with Christopher Hodson), *Gaudy Night* (1987, aka *A Dorothy L. Sayers Mystery: Gaudy Night*), *Journey's End* (1988), *Relatively Speaking* (1990)

Simpson, not to be confused with an American horror-film director named Michael Simpson, directed epi-

sodes of *Z Cars*, *Second Verdict*, *Maybury*, *Driving Ambition*, *Storyboard*, *Rumpole of the Bailey*, *The Agatha Christie Hour*, *Growing Pains*, and *The Bill*, for which he was a principal producer. Simpson won the "Flame of Knowledge" Award at the 1970 British Academy of Film and TV Arts Awards for an episode of *Scene*. Simpson shared with producer Shaun Sutton a nomination for a BAFTA Award for best single drama for their turn at Terence Rattigan's *The Browning Version*. Simpson directed filmed versions of operas, including *The Rape of Lucretia*.

Simpson's version of *Macbeth* starred Andrew Keir and Ruth Meyers as the independently plotting Scottish couple. Jim Norton played *Rodney, Our Intrepid Hero*.

Simpson's first three installments on *Play for Today* were about the lives of miners, written by Peter Terson, and featuring casts headed by Brian Glover and Ray Mort. *The Other Woman* starred Michael Gambon, Jane Lapotaire, and Lynne Frederick in a love triangle written by Watson Gould.

The 13-part *Love for Lydia* was derived from H. E. Bates's novel by Julian Bond, telling a Roaring Twenties tale in London of the title character, a beautiful young heir, realizing that she can manipulate men to do whatever she wants. Mel Martin starred in the title role, and the support included Jeremy Irons, Rachel Kempson, Michael Aldridge, and Beatrix Lehmann. This miniseries aired in America in 1979 on PBS's *Masterpiece Theatre*. It was nominated for five BAFTA Awards, including for the design of Frank Clements and John Nerini.

Peter Egan inhabited the role of George, Prince of Wales, who lived from 1762 to 1830, in *Prince Regent*, about the scoundrel's ascendance to be King George IV, after waiting for his supposedly deranged father, George III, to give up the throne or die. Ian Curteis and three other writers dramatized this story in eight parts for the BBC, with Susannah York as Maria Fitzherbert, Nigel Davenport as King George III, Keith Barron, Boscoe Hogan, Murray Head, Ralph Nosseck, Patsy Kensit, Cheri Lunghi, Frances White, and Barbara Shelley. *Prince Regent* was nominated for four BAFTA Awards including for Rodney Taylor's camerawork.

The Browning Version starred Ian Holm in the role of Andrew Crocker-Harris, the disgraced teacher in *The Browning Version*, making his own a role that had been famously played by Michael Redgrave for director Anthony Asquith in 1951, John Gielgud for John Frankenheimer on American TV in 1959, among others, and later by Albert Finney for Mike Figgis in 1994. Holm's performance was especially moving. Co-starring were Judi Dench and Imogen Stubbs.

Simpson directed two Alan Aykbourn yuletide plays for British TV. *Absurd Person Singular* concerned the same couples through three successive Christmas parties and starred Michael Gambon, Cheryl Campbell, Maureen Lipton, Geoffrey Palmer, and Prunella Scales in the ensemble. The gathering for *Season's Greetings* included Barbara Flynn, Anny Massey, Peter Vaughan, and Palmer. The director later returned to Aykbourn's canon for *Relatively Speaking*, a love triangle of the 1960s. Imogen Stubbs was pursued by both Michael Maloney and Nigel Hawthorne. This play aired in America on PBS on *Great Performances*. Simpson's presentation of *Absent Friends* was also an adaptation of an Ayckbourn play, starring Hywell Bennett, Tom Courtenay, Dinsdale Landon, and Maureen Lipton.

J. B. Priestley's *An Inspector Calls* starred Nigel Davenport, Simon Ward, and Bernard Hepton as Inspector Goole. Simpson's version of *Cyrano de Bergerac* used Anthony Burgess's translation and featured Derek Jacobi as Cyrano and Sinead Cusack as Roxane in the filming of the Royal Shakespeare Company's revival of the Edmond Rostand play. Edward Petherbridge assumed the role of Victorian Era sleuth Wimsey in Simpson's two D. L. Sayers mysteries. Janet McTeer starred in Simpson's version of August Strindburg's *Miss Julie*, and his rendition of R. C. Sherriff's *Journey's End* featured Jeremy Northam, Timothy Spall, and Petherbridge.

GERALD SETH SINDELL

Movie: *Harpy* (1971, credited solely to Jerrold Freedman)

Sindell wrote and directed *Double-Stop* (1968), directed and produced *H.O.T.S.* (1979), and directed *Teenager* (1974), a film about low-budget movie-making, and produced Bigas Luna's *Reborn* (1981) starring Dennis Hopper. *Harpy* starred Elizabeth Ashley as an architect's wife who tries anything and everything to reconnect to her husband, working behind the scenes to destroy his relationships with his new girlfriend, best friend, and his collection of birds, including a South American harpy eagle, the world's largest eagle. The parallels between the human and avian harpies is completely intentional. Ashley delivers one of her best performances. Hugh O'Brian co-starred with Marilyn Mason, Tom Nardini, Mark Miller, and Linda Watkins. Sindell is the movie's credited producer.

ALEXANDER SINGER
b. 1932, New York City

Movies: *The First 36 Hours of Dr. Durant* (1973), *Time Travelers* (1976), *The Million Dollar Rip-Off* (1976),

Hunters of the Reef (1978), *The Return of Marcus Welby, M.D.* (1984)

Singer was nominated for an Emmy Award in 1972 for *The Bold Ones: The Lawyers*. He has directed more than 100 TV shows, including episodes of *The Virginian*, *The Fugitive*, *Lost in Space*, *The FBI*, *The Monkees*, *The Rounders*, *Hawk*, *Judd for the Defense*, *Alias Smith and Jones*, *Police Woman*, *Gibbsville*, *Hill Street Blues*, *MacGyver*, and the various serials of *Star Trek*. Among his hour-long shows were the 1965 *Andrew Johnson* episode of *Profiles in Courage* starring Walter Matthau, and the unsold pilot, *Bunco* (1977) starring Tom Selleck and Robert Urich. Singer's features include *A Cold Wind in August* (1961), *Psyche '59* (1964), *Love Has Many Faces* (1965) with Lana Turner, *Captain Apache* (1971), and *Glass Houses* (1972).

In *The First 36 Hours of Dr. Durant*, written by Stirling Silliphant, Scott Hylands finds out that the hospital is nothing like medical school, but at least Karen Carlson plays one of the nurses. In *Time Travelers*, an Irwin Allen production, medicos discover a disease that may become an epidemic, but also the fact that it was abated in 1871; they are offered a chance to go back in time and discover how it was stemmed. Trouble is, they have one day before the Chicago Fire to find the records. Sam Groom, Francine York, and Richard Basehart starred.

The Million Dollar Rip-Off, based on an idea by William Devane, starred Freddie Prinze in his only movie-length dramatic part as the brains behind a crew of women (Christine Belford, Joanna Kerns, et al.) plotting the robbery of the Chicago Transit Authority. *Hunters of the Reef*, based on a story by *Jaws* author Peter Benchley, pitted salvage boat divers in Florida led by Michael Parks out to recover a sunken ship in what is called shark-infested waters.

ROBERT L. SINGER

Movies: *Nick's Game* (1993), *War Stories* (2003)

Singer gained experience in Dan Curtis's horror-genre mill in the 1970s and went on to produce series and TV movies, including Curtis's *Trilogy of Terror* (1975), Richard Michaels's *Sadat* (1983), and Peter Levin's *Popeye Doyle* (1986). He also had production responsibility on features, including Curtis's *Burnt Offerings* (1976), Lewis Teague's *Cujo* (1983), and *Let's Get Harry* (1986), from which Stuart Rosenberg removed his name and received the Allen Smithee credit. Singer directed episodes of *Midnight Caller*, *Reasonable Doubts*, *Lois & Clark: The New Adventures of Superman*, *Timecop*, *Smallville*, *Hack*, and *Supernatural*.

Nick's Game starred Richard Grieco. *War Stories* was fronted by Jeff Goldblum in a performance of seasoned toughness as a correspondent covering the U.S. military exploits in Asia after the September 11 tragedy. Singer uses the actor as if he is the rudder for the whole piece. Singer has otherwise been unlucky in his feature-length projects. *Frogmen*, shot in the early 1990s, was seized by the Los Angeles County district attorney and never aired. It became part of the deliberations in the O. J. Simpson murder case. Simpson starred as a Navy SEALS commando and the supposition had been that his role may have triggered him into committing actual violence. *Cutty Whitman* never aired, either. James Remar played a bounty hunter.

BERNHARD SINKEL
b. January 19, 1940, Frankfurt, Germany

Miniseries: *Hemingway* (1988, mini)

A writer and director of mostly German-language films, Sinkel's features include *The Outsider* (1975) and *Germany in Autumn* (1978). He won the Golden Palm at the Cannes Film Festival for *Kaltgestellt* (1980, aka *Put on Ice*).

Stacy Keach starred as Ernest Hemingway in a standard run-through of the famous writer's war experiences, loves, and adventures, spending sojourns in Paris, Key West, Havana, Spain, and Africa. As the women in his life, Pamela Reed plays Mary Welsh, Lisa Banes is Martha Gelhorn, Marisa Berenson enacts Pauline Pfeiffer, and Josephine Chaplin is Hadley Richardson.

HAL SITOWITZ
b. 1933, Bronx, New York;
d. October 31, 2004, Beverly Hills, California

Movie: *A Last Cry for Help* (1979)

Sitowitz was a writer on series Westerns and crime shows who went on to write and produce such TV movies as *Little Ladies of the Night* (1977), *In the Matter of Karen Anne Quinlan* (1977), and *The Face of Rage* (1983). His one shot at direction was in the tradition of his dissections of American families and their sometimes difficult interdependencies. It starred Linda Purl in a tough performance as the seemingly perfect, popular teenager, with great friends and grades, but also family pressures that drive her toward suicide.

CALVIN SKAGGS

American Playhouse*: *The Sunset Gang (1991, co-directed with Anthony Drazen)

Specials: *Lincoln & Seward* (1992), *Lincoln and the War Within* (1992)

Skaggs has been mostly a producer for PBS projects and independent films. He produced for the PBS series *American Playhouse*, *American Masters*, and *American Short Story*. He directed the adaptation of Katherine Anne Porter's story *The Fig Tree* (1987) for an hour-long *WonderWorks* presentation starring Karron Graves, Teresa Wright, William Converse-Roberts, and Doris Roberts. He also directed the hour-long docudrama featuring Matthew Modine as Eugene O'Neill, *Journey Into Genius* (1988), on *American Masters*. Skaggs also co-directed with David Van Taylor the provocative documentary miniseries *With God on Our Side: The Rise of the Religious Right in America* (1986) and *With God on Our Side: George W. Bush and the Rise of the Religious Right in America* (2004).

Scaggs directed the *Sunset Gang* installments *Yiddish* and *The Home* (while Drazen handled *The Detective*). The pieces were based on Warren Adler stories about senior citizens in Florida. Doris Roberts received an Emmy Award nomination as Mimi Finkelstein in *Yiddish*. The ensemble in this Ronald Ribman adaptation included Uta Hagen, Harold Gould, Kathryn Grody, Ron Rifkin, Jerry Stiller, Anne Meara, Tresa Hughes, and Linda Lavin.

Both of Skaggs's dramatizations about Abraham Lincoln are distinctive for their concentrations on aspects of the great president's life and career that rarely are recalled outside history circles. Both were films by Skaggs for PBS and starred Chris Sarandon as the gaunt statesman with Veronica Cartwright. Stacy Keach co-starred as William Henry Seward, the former New York governor who became Lincoln's secretary of state and helped keep European powers from joining the Confederacy in the Civil War era. In *Lincoln and the War Within*, the drama detailed the reasons behind the Union's decisions to step up the war effort prior to Fort Sumter. Both Lincoln films were co-written by Thomas Babe and Frederic Hunter.

TOM SKERRITT
b. August 25, 1933, Detroit, Michigan

Movie: *Divided by Hate* (1997, aka *Bitter Markings*)

Skerritt won an Emmy Award for *Picket Fences* and was named the National Board of Review's best supporting actor for *The Turning Point* (1977). He has acted in more than 200 movies and TV shows, including episodes of *Combat!*, *12 O'clock High*, *The Virginian*, *Gunsmoke*, *Cannon*, *Cheers*, and many more. He has acted for such directors as Denis Sanders, Robert Altman, Blake Edwards, Hal Ashby, Herbert Ross, Ridley Scott, David Cronenberg, Tony Scott, Cameron Crowe, Richard A. Colla, Katt Shea, Robert Redford, Zalman King, and many others.

Skerritt directed the hour-long *A Question of Sex* (1990) starring Tracey Gold as a candidate for student council advocating sex education when one of her close friends becomes unexpectedly pregnant. Skerritt also directed on *Picket Fences*, the series in which he starred as Sheriff Jimmy Brock. In *Divided by Hate*, Dylan Baker plays a husband who hires a private eye (Jim Beaver) to steal his children and wife back from an anti-government cult/militia leader, played by Skerritt. The director cast himself in perhaps his scariest role, as a Hitler-admiring anti-Semite.

KARI SKOGLAND

Movies: *Nothing Too Good for a Cowboy* (1998), *White Lies* (1998), *The Courage to Love* (2000), *Nature Boy* (2000), *Zebra Lounge* (2001), *Riverworld* (2003), *Rapid Fire* (2005), *Banshee* (2006)

Skogland directed Canadian commercials and music videos as well as the features *The Size of Watermelons* (1996), *Men with Guns* (1997), *Liberty Stands Still* (2002) with Wesley Snipes, *Chicks with Sticks* (2004), *The Stone Angel* (2007) starring Ellen Barkin, and *Man on the Run* (2008). Skogland directed episodes of *Traders*, *La Femme Nikita*, *Family Law*, *Queer as Folk*, *Terminal City*, and other series.

Nothing Too Good for a Cowboy was based on the books by Richmond P. Hobson Jr. and starred Chad Willett as a facsimile of the writer. Sarah Polley falls in with neo-Nazis in *White Lies*. Vanessa Williams played a creole girl devoted to the Catholic Church in nineteenth-century New Orleans in *The Courage to Love*, and must decide whether to follow her heart or tradition. Gil Bellows, Diahann Carroll, and Stacy Keach co-starred. In the thriller *Zebra Lounge*, a couple (Brandy Ledford, Cameron Daddo) decide to experiment as swingers to spice up their sex life, but the pair with whom they swap spouses (Kristy Swanson, Daniel Baldwin) won't break off the relations. *Riverworld* is a sci-fi entry based by screenwriter Stuart Hazeldine on the novels of Philip Jose Farmer, creating a dog-eat-dog afterlife for humans on the title planet. Brad Johnson and Emily Lloyd co-starred.

Rapid Fire recreated the notably brash 1980 Security Pacific Bank robbery in Norco, California, and the subsequent shootout, escape, pursuit, and manhunt in Riverside and San Bernardino Counties. One policeman and two of the five robbers, who had equipped themselves with assult rifles and explosives, were killed. The culprits, who later were identified as would-be militiamen, made off with $20,000 in cash, but dropped it in the

melee. The high-speed chase and gunbattle has been called the longest-lasting such event in American law enforcement history. It ended in a manhunt on Mount Baldy in the San Gabriel Mountains. Skogland's film, which was shot in British Columbia, concentrated on the chase and shootout. Brendan Fletcher and Jason Gedrick starred. Lauro Chartrand, who played a deputy sheriff in the film, was Skogland's stunt coordinator. *Banshee* was another car-chase exercise, starring Taryn Manning as a booster who steals the wheels of a nasty mobster.

DAVID SKYNNER

Movie: *Wuthering Heights* (1998)

Skynner directed episodes of *London Bridge*, *Dr. Willoughby*, *Wing and a Prayer*, *The Story of Tracy Beaker*, *The Giblet Boys*, and *New Street Law*. Skynner was the third assistant director to Charles Crichton on *A Fish Called Wanda* (1988). Skynner's *Wuthering Heights* starred Robert Cavanah as Heathcliffe and Sarah Smart as Cathy in a version that purports to portray his dark side as prominently as Emily Bronte intended.

LANE SLATE

NET Playhouse*: *John Ross: The Trail of Tears (1970)
Movie: *Deadly Game* (1977)

Slate wrote some intriguing TV movies, including *Isn't It Shocking?* (1973), *The Strange and Deadly Occurrence* (1974), *Tail Gunner Joe* (1977), *Undercover with the KKK* (1979), and *Pray TV* (1982).

One of *NET Playhouse*'s bigger event-styled presentations was *John Ross*, starring Johnny Cash in the title role of a Cherokee chief in that nation's "civil war," which led to the tribe's exodus from Georgia to Oklahoma on the "Trail of Tears." This original by Slate co-starred Jack Palance, Joseph Cotten, John Randolph, William Redfield, Pat Hingle, and Paulette Smart.

Slate directed one TV movie and co-directed one feature, *Clay Pigeons* (1971), with the picture's star, Tom Stern. *Deadly Game* was about the mystery behind a military convoy that detonates near a small town and the ensuing investigation by Andy Griffith's local sheriff.

GUY SLATER

Movies: *A Pocketful of Rye* (1985, aka *Miss Marple: A Pocketful of Rye*), *Saint Oscar* (1991)

Slater directed episodes of *Call Me Mister*, *Hannay*, and *Love Hurts*. As an actor, he played in episodes of *Hadleigh*, *W. Somerset Maugham*, and others, as well as in miniseries including John Gorrie's *Edward the King* (1975) and Herbert Wise's *I, Claudius* (1976). Slater also directed an hour-long black comedy called *The Black and Blue Lamp* (1988). Among his producing credits are at least seven Miss Marple TV movies. *A Pocketful of Rye* marked one of Joan Hickson's excursions as Agatha Christie's Miss Marple. *Saint Oscar* starred Brendan Gleason.

WILLIAM SLATER

The Wednesday Play*: *Bam! Pow! Zapp! (1969)
Play of the Month*: *The Old Ladies (1968), *Maigret at Bay* (1969), *Act of Betrayal* (1971), *The Millionairess* (1972), *The Skin Game* (1974)

Slater directed episodes of *The Londoners*, *The Troubleshooters*, *W. Somerset Maugham*, *The Onedin Line*, *Drama Playhouse*, *The Brothers*, *Angels*, *Tales of the Unexpected*, *EastEnders*, and others.

Slater's cast for *The Old Ladies* consisted of Flora Robson, Athene Seyler, and Katina Paxinou. *Maigret at Bay*, based on the Georges Simenon novel, featured Rupert Davies in the title role. *Act of Betrayal* was a Hugh Whitemore piece starring Zena Walker. The Shavian exercise of *The Millionairess* starred Maggie Smith. *The Skin Game* was the Galsworthy play performed by an ensemble including Simon MacCorkindale, Barbara Jefford, Paul Rogers, Judy Geeson, and Bernard Lee.

JACK SMIGHT
b. March 9, 1926, Minneapolis, Minnesota; d. September 1, 2003, Los Angeles

Kraft Suspense Theatre*: *In Darkness Waiting (1965, two parts, aka *Strategy of Terror*)
Movies/Miniseries: *Columbo: Dead Weight* (1971), *The Screaming Woman* (1972), *Banacek* (1972, aka *Detour to Nowhere*), *The Longest Night* (1972), *Partners in Crime* (1972), *Double Indemnity* (1973), *Linda* (1973), *Frankenstein: The True Story* (1973, mini), *Roll of Thunder, Hear My Cry* (1978), *Remembrance of Love* (1982)

Smight received an early career boost in 1958 when he won the Emmy Award for best director of a drama less than 60 minutes with *Eddie*, an installment of *Alcoa Theatre* starring Mickey Rooney as a desperate small-time gambler. Smight, who had worked in small-screen drama since at least 1951 on *Goodyear Television Playhouse*, directed episodes of *The Defenders*, *The Alfred Hitchcock Hour*, *The Twilight Zone*, *East Side/West Side*, *Ar-*

rest and Trial, and *Route 66*. He was again nominated for an Emmy in 1962 for the *Westinghouse Presents* installment of *Come Again to Carthage*, an hour-long drama about a traveling Roman Catholic nun (Piper Laurie) who begins to question her suitability for her vocation.

In Darkness Waiting, starring Hugh O'Brian and Barbara Rush, was released theatrically in 1969 as *Strategy of Terror*, about a female journalist's discovery of an assassination plot at the United Nations. By that time, Smight already had a strong directorial profile as the craftsman of *Harper* (1966), which reinvigorated the private-eye film with an all-star cast led by Paul Newman, and was based on mystery novelist Ross Macdonald's *The Moving Target*. Smight's features also include *The Third Day* (1965) with George Peppard, *No Way to Treat a Lady* (1968) with Rod Steiger, *Rabbit Run* (1970) with James Caan, two all-star epics fronted by Charlton Heston, *Airport 1975* (1974) and *Midway* (1976), and others.

Two of Smight's TV movies dealt with the subject of people buried alive. *The Screaming Woman* brought Olivia DeHavilland to TV in the adaptation of a Ray Bradbury story about a woman who believes someone is buried alive in the woods near her home. Smight's ability to heighten suspense aided both this mystery and *The Longest Night*, a David Janssen-led search for a teenage girl who has been buried alive in an underground coffin with a makeshift life-support system set to last only four days. Smight's reputation for *Harper* carried over into TV as he directed the two-hour pilot for the offbeat Peppard series, *Banacek*, about a Boston insurance investigator looking into an armored car heist in Texas. Smight directed episodes of *Banacek*, *Columbo*, *Madigan*, and *McCloud*.

Frankenstein: The True Story is arguably Smight's finest achievement in TV. This four-hour adaptation of Mary Wollstonecraft Shelley's novel by Christopher Isherwood portrays the creature as a dashing figure whose physical condition dissipates as he explores various vices. Michael Sarrazin delivers perhaps his best performance as the tortured creature and Smight's blue-chip cast excels in this handsome and literate epic: James Mason, John Gielgud, Ralph Richardson, Leonard Whiting, Margaret Leighton, Agnes Moorehead, David McCallum, Jane Seymour, et al.

The tawdriness inherent in B movie noir was invested by Smight in two of his TV movies. Steven Bochco slashed the Billy Wilder/Raymond Chandler script of *Double Indemnity*, downgrading a classic to the gutter, where it belonged, with Richard Crenna and Samantha Eggar as the murderers and Lee J. Cobb appropriately sage as the insurance investigator. As *Linda*, Stella Stevens was pancaked, pushed-up, and slinky as the murderer of her lover's wife, and the mastermind of the frame-up of her own husband for the crime. Ed Nelson and John Saxon loitered.

Smight also adroitly depicted Depression Era Mississippi in the adaptation of several Mildred D. Taylor novels about life in a close-knit, poor black family in *Roll of Thunder, Hear My Cry* (1978), starring Claudia McNeil, and with Morgan Freeman in one of his early small parts.

CHARLES MARTIN SMITH
b. October 30, 1953, Van Nuys, California

Movie: *Roughing It* (2001)

Smith has been an actor in more than 75 movies and TV shows. His features onscreen include *American Graffiti* (1973), *The Buddy Holly Story* (1978), and *Never Cry Wolf* (1983), in which he starred as nature writer Farley Mowat. Smith directed the features *Boris and Natasha* (1992), *Fifty/Fifty* (1992), and *Air Bud* (1997). *Roughing It* was the adaptation of Mark Twain's autobiographical account of his participation as a teenager in the California Gold Rush. James Garner played the storyteller, aka Samuel Clemens, in old age, with Robin Dunne portraying him in flashbacks.

JOHN N. SMITH
b. July 31, 1943, Montreal, Quebec, Canada

Movies/Miniseries: *The Boys of St. Vincent* (1992), *Dieppe* (1993, mini), *The Boys of St. Vincent: 15 Years Later* (1993), *Sugartime* (1995), *Revenge of the Land* (1999, mini), *Random Passage* (2002, mini), *Prairie Giant: The Tommy Douglas Story* (2006, mini), *The Englishman's Boy* (2008, mini)

A writer, director, and producer since the early 1970s, Smith has been nominated for five Genie Awards and won Gemini Awards for writing and directing *The Boys of St. Vincent*. Smith was nominated for an Academy Award for best live-action short for *First Winter* (1981). His early career was dedicated to documentaries and short films. His first feature-length documentaries were *The Masculine Mystique* (1984) and *First Stop, China* (1985). Smith's first feature to gain attention was *Train of Dreams* (1987), about a high school drop-out in Montreal that starred Jason St. Amour and Fred Ward. Smith was nominated for Genies for co-writing and directing it. Smith directed *Dangerous Minds* (1995), for which Michelle Pfieffer garnered an Oscar nomination as a teacher, as well as *A Cool, Dry Place* (1998) and *Geraldine's Fortune* (2004). Smith has been very faithful to stories of Canadian heritage.

The Boys of St. Vincent is a watershed production in the histories of the media's presentation of pedophelia and the Canadian film and TV industry. As the accusations and crimes of pedophilia among Catholic priests became better known through the media in the 1990s and the twenty-first century, the prescience of *The Boys of St. Vincent* was only underscored. Written and directed by Smith with a great concentration on documentary-style realism, it was based on the true story of the sexual and physical abuse in the 1970s of boys at the Mount Cashel Orphanage in St. Johns, Newfoundland, primarily by Peter Lavin, a Roman Catholic brother. The abused young boys go to the police, who collude with the Catholic Church and the orphanage to hide the crimes. So, 15 years later, the boys as young adults take the case to the courts. The sequel, *The Boys of St. Vincent: 15 Years Later*, covered the trial. The *St. Vincent* pair occasionally air in tandem in a miniseries-like arrangement. One of the testifying former abuse victims himself is destroyed by the defense attorney when it was revealed that he, as a teen, also turned to abusing younger boys at the orphanage. He then commits suicide by drug overdose. Henry Czerny starred as Brother Lavin. The first film won seven Gemini Awards from nine nominations. Among the wins were those for best miniseries, Smith as director and writer along with co-writers Des Walsh and Sam Grana, and actors Czerny and Lise Roy. Brian Dooley received a nomination for his performance as an investigating detective. The show was bestowed with a Peabody Award.

Dieppe was the dramatization of the disastrous forerunner to the 1944 D-Day invasion of Europe on the Normandy beaches by the Allies in World War II. In a largely forgotten event by history, in August 1942, a force of 6,000 men, mostly Canadian troops accompanied by American Rangers and British Commandos, crossed the English Channel and conducted a beachhead at the title coastal town, northeast of Le Harve. More than half of the nearly 5,000 Canadians were killed, and their tanks were sitting ducks on the beach. Gary Reineke played General Hamilton Roberts and the cast included Victor Garber as Lord Mountbatten, Robert Joy, Kenneth Walsh, Peter Donat, John Neville, and Michael Anderson Jr. Produced by Bernard Zukerman, *Dieppe* received 11 Gemini nominations and won for best miniseries and Neil Smolar's score. Nominated were Smith's outstanding direction, John Krizanc's script, and five performances, by Reineke, Garber, Aidan Devine, Graham Harley, and Larissa Laskin. Krizanc based his script on the book, *Unauthorized Action* by Brian Loring Villa.

Sugartime was a period romance imagining the purported love affair between Chicago rackets boss Sam Giancana and popular songstress Phyllis McGuire. John Turturro and Larissa Laskin played the lovers. *Revenge of the Land* was based on a story of land swindles in nineteenth-century Saskatchewan in anticipation of the coming railroad by one John Hawke, whose greed is undercut by his son's romance with the daughter of those who have been duped. Kenneth Walsh and Jennifer Dale played the older generation, and the lovers were portrayed by Chandra West and Sean Gallagher. Revenge of the land received four Gemini nominations, including for best miniseries and Dale's performance.

Random Passage was another look at the wild Canadian past, following the story of a British immigrant woman who is abandoned by her husband, takes her boy away, and lives in harsh conditions in Outport, Newfoundland, at the turn of the nineteenth century. Aoife McMahon starred as Bundle Keane, the main character in Bernice Morgan's source novel, adapted by Des Walsh. McMahon and cinematographer Pierre Letarte won Gemini Awards for their work and co-stars Colm Meaney and Deborah Pollitt were nominated.

Prairie Giant: The Tommy Douglas Story is a solid biopic of Thomas Clement Douglas, the Scottish-born Baptist minister who came of age as a prizefighter in Depression Era Winnipeg, and went on to become his nation's greatest socialist, introducing, among other things, Medicare. He is the grandfather of actor and occasional director Keifer Sutherland. Smith's compelling film was written by Bruce M. Smith and starred Michael Therriault as Douglas. The production was nominated for eight Gemini Awards, including those for best miniseries, Letarte's cinematography, and the performances of Therriault and Don McKellar.

NEIL SMITH

Theatre in America*: *In Fashion (1974)

Smith had directed on the daytime soap opera *One Life to Live*. Kevin McCarthy, Max Wright, Charlotte Rae, Daniel Davis, and Pamela Hall were among the ensemble in the pleasantly old-fashioned rendition of the Georges Feydeau play, *In Fashion*, recorded at the Actors Theatre of Louisville.

PETER SMITH

BBC2 Playhouse*: *An Ordered Life (1980)

Movies/Miniseries: *Brensham People* (1976, mini, co-directed with Brian Parker), *Bread or Blood* (1981, mini), *Love Story: Mr. Right* (1982, mini), *The Price* (1985, mini), *A Perfect Spy* (1987, mini, aka *John le Carre's A Perfect Spy*), *Loving Hazel* (1988), *Testimony of a Child* (1989), *Murder East—Murder West* (1990),

Resnick: Rough Treatment (1993), *How High the Moon?* (1994, mini), *The Writing on the Wall* (1996), *The Alchemists* (1999)

Smith directed episodes of *Target*, *The Sweeney*, *Shoestrong*, *Bergerac*, *The Storyteller*, *The Bill*, *Between the Lines*, *McCallum*, *Kavanagh QC*, *A Touch of Frost*, *Always and Everyone*, *Midsomer Murders*, and other series. Smith's features include *A Private Enterprise* (1975) and *No Surrender* (1985). Smith received British Academy of Film and TV Arts Award nominations for best drama series/serial for *The Price* and *A Perfect Spy*.

The Price was a thriller from the pen of Peter Ransley involving IRA terrorists and starring Peter Barkworth and Harriet Walker. *A Perfect Spy* was another in John le Carre's dazzlingly tragic espionage capers, about Magnus Pym, whose lessons from his black marketer father stand him in good stead as a British Secret Service agent, but end up corroding his soul. Peter Egan starred as the grown Magnus, and Ray McAnally was dear old dad. Arthur Hopcraft derived the script. The show aired in America on PBS's *Masterpiece Theatre* and was nominated for Emmy Awards for outstanding miniseries and Peggy Ashcroft's performance. It was nominated for BAFTA Awards for best drama series, actor (McAnally), Michael Storey's score, and sound. Co-starring were Iain Cuthbertson and Sarah Badel.

Murder East—Murder West was an espionage murder mystery with flashbacks to the days of the Cold War era and the Berlin Wall. Jeroen Krabbe, Suzanna Hamilton, and Colin Farrell co-starred. Tom Wilkinson starred in the title role of the gritty policier *Resnick: Rough Treatment*. Linus Roache and Lia Williams were in *How High the Moon?* Bill Paterson plays an investigator of a terrorist bombing at a Royal Air Force base in *The Writing on the Wall*.

RICHARD CURSON SMITH

Movies: *Agatha Christie: A Life in Pictures* (2004), *Pinochet in Suburbia* (2006, aka *Pinochet's Last Stand*), *Consenting Adults* (2007)

Smith directed such singular items as *TV Hell* (1992), *Gore Vidal's American Presidency* (1996), and *Surrealissimo: The Trial of Salvador Dali* (2002). Olivia Williams played Smith's Agatha Christie, and Derek Jacobi was his Chilean Senator Pinochet in 1998, visiting Great Britain for medical treatment.

SID SMITH

Hallmark Hall of Fame*: *Pinocchio (1968)
Special: *Pinocchio* (1976, co-directed with Ron Field)

Smith directed Milton Berle in the great hit of early TV, *The Texaco Star Theatre*, and episodes of the musical show *The Bell Telephone Hour*. Smith directed and produced installments of the *Miss Universe Pageant*. Smith directed Bob Hope specials and some of *CBS: On the Air* (1978), a series of specials celebrating the network's history going back to radio days. Smith's hour-long musical special *The Dangerous Christmas of Red Riding Hood* (1965) starred Liza Minnelli, but the show saw the story from the point of view of the Big Bad Wolf (Cyril Ritchard), who was minding his own business. Eric Burdon played the head of the Animal Pack.

Both of Smith's versions of *Pinocchio* were live-action musicals. The 1968 *Pinocchio* for Hallmark, based on an Ernest Kinoy adaptation, starred Peter Noone of the pop group Herman's Hermits in the title role, with Burl Ives, Anita Gillette, Charlotte Rae, Jack Fletcher, and Mort Marshall. The 1976 *Pinocchio*, which won two Emmy Awards from four nominations, starred Sandy Duncan in the title role with Danny Kaye, Clive Revill, Liz Torres, and Flip Wilson.

TONY SMITH

Play for Today*: *Talk to Me (1982), ***Under the Skin*** (1982), ***King*** (1984)
Screen Two*: *Virtuoso (1989)
Screen One*: *Hancock (1991)
Movies/Miniseries: *Lady Windermere's Fan* (1985), *Storyteller: Greek Myths* (1990, mini, co-directed with David Garfath, John Madden, Paul Weiland), *Sweet Nothing* (1990), *Grushko* (1994, mini), *England Expects* (2004, mini), *The Rotters' Club* (2005, mini), *The Kindness of Strangers* (2006, mini)

Smith directed Carroll Baker in an hour-long BBC presentation of Noël Coward's *What Mad Pursuit?* (1985). *Virtuoso* starred Alfred Molina as John Ogdon, who was the U.K.'s foremost concert pianist despite acute schizophrenia. Molina also starred as comedian Tony Hancock for Smith. *Sweet Nothings* concerned a boy who is exiled by his family and enjoys life among the homeless. Ian La Frenais and Dick Clement adapted Jonathan Coe's novel, *The Rotters' Club*, about three friends growing up in the 1970s in Birmingham, England.

ALAN SMITHEE, aka Allen Smithee created 1968

Movies: *The Challenge* (1970, George McCowan), *City in Fear* (1980, Jud Taylor), *Fun and Games* (1980, Paul Bogart), *Moonlight* (1982, Jackie Cooper, Rod Holcomb),

Dalton: Code of Vengeance II (1986, unknown), *Riviera* (1987, John Frankenheimer), *Fatal Charm* (1990, Fritz Kiersch), *The Owl* (1991, unknown), *Bay City Story* (1992, aka *Deadline*, unknown), *Call of the Wild* (1993, Michael Toshiyuki Uno), *The Birds II: Land's End* (1994, Rick Rosenthal), *While Justice Sleeps* (1994, Ivan Passer), *The O.J. Simpson Story* (1995, Jerrold Freedman), *Firehouse* (1997, John McNaughton)

Smithee was created by a committee of the Directors Guild of America, which fought hard through many negotiations down through the years to make sure the director of every film and TV production is credited and is the last credited person on a movie or show. The incidences of producers recutting and otherwise changing and mutating a director's final cut on many productions in the 1960s convinced the DGA that not only should there be the safeguard for directors to remove their names from productions, but there also should be a standard name to replace their names, such as George Spelvin for actors in the theatre, or Georgina Spelvin for actresses seeking as much anonymnity as they can in the adult film business.

The use of this standard name would send a message to the film community that moral foul play had occured, that the director's work had been altered against his will by the producers. DGA mainstay John Rich added the final "E" so that Smithee would not be confused with any director whose surname was a variation on Smith or Smythe or even Jack Smight. That's how the name Alan Smithee came into being. Above are the long-form TV productions that have carried this directing credit. In the parentheses are the actual directors who made the programs. Some episodes of series TV have also carried the Smithee signature.

Among the feature films using the Alan/Allen Smithee signature are: *Fade-In* (1968, Jud Taylor), *Death of a Gunfighter* (1969, Don Siegel, Robert Totten), *The Barking Dog* (1978, unknown), *Gypsy Angels* (1980, unknown), *Appointment with Fear* (1985, Ramzi Thomas), *Stitches* (1985, Rod Holcomb), *Let's Get Harry* (1986, aka *The Rescue*, Stuart Rosenberg), *Morgan Stewart's Coming Home* (1987, Paul Aaron, Terry Windsor), *Ghost Fever* (1987, Lee Madden), *I Love N.Y.* (1987, Gianni Bozzacchi), *Ganheddo* (1989, Masato Harada), *Catchfire* (1990, aka *Backtrack*, Dennis Hopper), *Solar Crisis* (1990, Richard C. Sarafian), *The Shrimp on the Barbie* (1990, aka *The Boyfriend from Hell*, Michael Gottlieb), *Bloodsucking Pharohs in Pittsburgh* (1991, Dean Tschetter), *Smoke n Lightnin* (1995, unknown), *Raging Angels* (1995, unknown), *Hellraiser: Bloodline* (1996, Kevin Yagher), *Exit* (1996, Ric Roman Waugh), *A River Made to Drown In* (1997, James Merendino), *Dilemma* (1997, Eric Larsen, Eric Louzil), *Le Zombi de Cap-Rouge* (1997, Simon Robideaux), *Sub Down* (1997, Gregg Champion), *Picture of Priority* (1998, aka *Angel on Fire*, unknown), *An Alan Smithee Film: Burn Hollywood Burn* (1998, aka *Burn Hollywood Burn*, Arthur Hiller), *The Coronor* (1999, Brian Katkin, Juan A. Mas), *Woman Wanted* (2000, Kiefer Sutherland), *The Disciples* (2000, Kirk Wong), *In the Wrong Hands* (2002, Chris Johnston, James A. Seale), and *Fugitives Run* (2003, aka *Cowboys Run*, Philip Spink).

Of particular interest in the above list is *An Alan Smithee Film: Burn Hollywood Burn*, a movie that was intended to spoof Hollywood with a plot about the title filmmaker (Eric Idle) stealing reels of the film within the film. But the actual movie was so bad that the director, Arthur Hiller, opted to use the Alan Smithee credit on the Alan Smithee film. That special brand of badness is rare indeed. The whole mess came from the font of overhyped screenwriter Joe Eszterhaus, and the cast included Ryan O'Neal, Sylvester Stallone, Whoopi Goldberg, Harvey Weinstein, Naomi Campbell, Jackie Chan, Billy Bob Thornton, and many others.

SANDY SMOLAN

Movie/Miniseries: *A Place to Be Loved* (1993, aka *Shattered Family*), *Beach Girls* (2005, mini, co-directed with Paul Shapiro, Jeff Woolnough)

Smolan directed the documentary *A Day in the Life of Hawaii* (1984), and the feature *Rachel River* (1987) starring Pamela Reed as a journalist who returns to her small Minnesota town and reexamines her life. Smolan directed episodes of *L.A. Law*, *Eddie Dodd*, *Brooklyn Bridge*, *Northern Exposure*, *Picket Fences*, *Chicago Hope*, *Ally McBeal*, *Dawson's Creek*, *The District*, *Ed*, *One Tree Hill*, etc.

A Place to Be Loved detailed the actual account of a boy who finds a nurturing family outside of his natural family and works within the court system to have him placed with the new family. Richard Crenna, Rhea Perlman, Cotter Smith, and Linda Kelsey were Smolan's primary actors. *Beach Girls* was about a summer of friendship among three teenage girls in 1985, and then the return two decades later of one of the widowers (Rob Lowe) to discover more about her past.

ALAN SMYTHE

Movie: *Another Woman* (1994)

This movie is the only credit for Alan Smythe, who (probably) shouldn't be confused with the in-name-

only Allen Smithee (above). A brutal attack leaves a woman, Lisa, without her memory, which, according to her husband, is for the good, since Lisa was bitter and depressed. Their newfound love puts a divorce on hold, but thriller elements are lurking below the surface. Justine Bateman starred.

MARK SOBEL

Movies: *Ordeal in the Arctic* (1993), *Bermuda Grace* (1994), *Brothers of the Frontier* (1996), *Fall into Darkness* (1996), *Trial & Error* (1997), *Loyal Opposition: Terror in the White House* (1998), *Storm Chasers: Revenge of the Twister* (1998), *Shutterspeed* (2000)

Most of Sobel's features starred Martin Landau, and include *Access Code* (1984), *Sweet Revenge* (1987), *Death Merchants* (1991), *Little Secrets* (1991), and *The Commission* (2003), about the Warren Commission's report on the assassination of President John F. Kennedy. Sobel directed episodes of *The Equalizer*, *Quantum Leap*, *Gabriel's Fire*, *The Commish*, *Lois & Clark: The New Adventures of Superman*, *Malibu Shores*, and other series.

Robert Mason Lee's book, *Death and Deliverance*, was adapted into Sobel's cold survival drama, *Ordeal in the Arctic*, starring Richard Chamberlain. For a balmy change of scenery, the title island served as the backdrop for *Bermuda Grace*, a mystery with a Philadelphia private detective (William Sadler) and a British policeman (David Harewood) tracking a jewel thief. Tatyana Ali is embroiled in a murder plot in *Fall into Darkness*. Tim Matheson is a district attorney who's throwing the book at a murder suspect in *Trial & Error*.

In *Loyal Opposition*, a crazy army general (Nick Mancuso) advocating decisive military action in a terrorist situation takes the president (Lloyd Bochner) hostage to further his agenda, and the vice president (Joan Van Ark) must react to contain the behind-the-scenes catastrophe. Kelly McGillis top-lined *Storm Chasers: Revenge of the Twister*, which replicated the special effects for Jan De Bont's *Twister* (1996), but remained clueless about the heritage of ridiculous subtitles.

EDWARD (Eddie) SOBOL

Dramas/Comedies: *Hay Fever* (1939), *Brother Rat* (1939), *Jane Eyre* (1939), *The Milky Way* (1939), *Little Women* (1939), *Abe Lincoln in Illinois* (1945, two parts), *The Front Page* (1945), *The First Year* (1946), *Blithe Spirit* (1946), *The Show-Off* (1946), *The Late George Apley* (1947, co-directed with Paul Crabtree), *Stage Door* (1948)

Sobol was the great pioneer of directing long-form TV shows, framing them with the camera inside the actual proscenium arch, capturing the theatricality of Broadway presentations at a time when the number of TV sets was miniscule. World War II interrupted his work. The above list may only be a partial list. Sobol directed episodes of *Hour Glass*, *Let's Celebrate*, and *The Colgate Comedy Hour*. He was a producer on *The Spike Jones Show* in 1954, his latest known credit. Many of the below productions were presented by RCA-NBC.

Noël Coward's *Hay Fever* starred Montgomery Clift, Lowell Gilmore, and Isobel Elsom. George Abbott produced *Brother Rat* with Lyle Bettger and Tom Ewell. Gilmore was also in *The Milky Way*. Robert E. Sherwood's *Abe Lincoln in Illinois* was shown in two parts and starred Stephen Courtleigh as Abe. Hecht and MacArthur's *The Front Page* starred Matt Crowley as Walter Burns and Vinton Haworth as Hildy Johnson. Ruby Dee was in Frank Craven's *The First Year*. Coward's *Blithe Spirit* starred Leonora Corbett. Leo G. Carroll was in *The Late George Apley*. *Stage Door* starred Louisa Horton, Enid Markey, and John Forsythe.

KENNY SOLMS

Special: *Plaza Suite* (1987, co-directed with Roger Beatty)

Solms, formerly one half of the comic duo of Solms and (Gail) Parent, was nominated for five Emmy Awards writing for Carol Burnett, and nominated for a Writers Guild of America Award working for the Smothers Brothers. He wrote for shows starring Steve Allen, Mary Tyler Moore, Danny Thomas, and Bill Cosby, and also produced comedy shows. Burnett played the lead in all three Simon playlets in *Plaza Suite*, co-starring with Dabney Coleman, Richard Crenna, and Hal Holbrook.

PAUL SORVINO
b. April 13, 1939, New York City

Movie: *That Championship Season* (1999)

The father of Mira Sorvino, Paul Sorvino has starred in more than 100 films and TV shows. His features include Warren Beatty's *Reds* (1981) and *Bulworth* (1998) and Martin Scorsese's *Goodfellas* (1990).

One of the stars of the stage and 1982 film versions of *That Championship Season*, Sorvino went back to the

Jason Miller play another time—as director and as the coach, played in the first film by Robert Mitchum. Co-starring as the grown-up members of the Scranton, Pennsylvania, coach's old basketball team are Gary Sinise, Vincent D'Onofrio, Terry Kinney, and Tony Shalhoub.

MARTIN SPEER

Special: *The Hasty Heart* (1983)

Gregory Harrison, Cheryl Ladd, and Perry King enacted the trio of main characters in the adaptation of John Patrick's World War II play about an Allied field hospital in Burma, where a bitter soldier is dying. Vincent Sherman had directed the 1949 feature starring Ronald Reagan, Patricia Neal, and Richard Todd.

RICHARD SPENCE
b. 1957, Doncaster, South Yorkshire, England

Movies: *Night Voice* (1990), *Big Cat* (1998), *Déjà vu* (1999), *The Inspector Lynley Mysteries: Playing for the Ashes* (2003), *Promoted to Glory* (2003), *Footprints in the Snow* (2005)

Spence directed episodes of *Brookside*, *Bergerac*, *Poirot*, and *Murder City*. His features include *You, Me & Marley* (1992), *Blind Justice* (1994), *Skallagrigg* (1994), *Different for Girls* (1996), and *New World Disorder* (1999).

Big Cat starred David Morrissey and Amanda Root. Nathanial Parker was Inspector Lynley. *Promoted to Glory* is a sensitively handled Christmas story. In *Footprints in the Snow*, Caroline Quentin plays actual paraplegic Julie Hill, who works to salvage her marriage after her devastating auto accident.

PENELOPE SPHEERIS
b. December 2, 1945, New Orleans, Louisiana

Movies: *Prison Stories: Women on the Inside* (1991, co-directed with Donna Deitch, Joan Micklin Silver), *The Crooked E: The Unshredded Truth about Enron* (2003)

Spheeris's features include *The Decline of Western Civilization* (1981), *Suburbia* (1984), *The Boys Next Door* (1985), *Hollywood Vice Squad* (1986), *Dudes* (1987), *Wayne's World* (1992), *The Beverly Hillbillies* (1993), *The Little Rascals* (1994), *The Kid & I* (2005), and others. Enron employee Brian Gruver's book, *Anatomy of Greed*, which told the corrupt company's story from his insider's perspective, was adapted for Spheeris's *The Crooked E*, which starred Christian Kane as the author with Shannon Elizabeth, Mike Farrell, and Brian Dennehy.

BRYAN SPICER

Movie: *Strange Frequency* (2001, co-directed with Mary Lambert)

A hard-working freelancer, Spicer directed episodes of *Eerie, Indiana*, *Parker Lewis Can't Lose*, *Salute Your Shorts*, *SeaQuest DSV*, *The X Files*, *Third Watch*, *Dark Angel*, *The Lone Gunmen*, *House, M.D.*, *Killer Instinct*, *Bones*, and *24*. His features include *Mighty Morphin Power Rangers: The Movie* (1995), *McHale's Navy* (1997), and *For Richer or Poorer* (1997). *Strange Frequency* was an omnibus of four *Twilight Zone*–like pieces for the rock 'n' roll generation, taking potshots at metalheads, hotel room trashers, talent agents, and hitchhikers.

STEVEN SPIELBERG
b. December 18, 1946, Cincinnati, Ohio

Movies: *Night Gallery* (1969, co-directed with Barry Shear, Boris Sagal), *Columbo: Murder by the Book* (1971), *Duel* (1971), *Something Evil* (1972), *Savage* (1973, aka *The Savage Report*, aka *Watch Dog*)

Spielberg has been one of the most powerful forces in Hollywood for more than three decades, using his clout as a producer and artistry as a director to bring stories of universal appeal and humanist themes to audiences of all ages. His vision, talent, and accumulated power have made him unique in entertainment history worldwide. His financial success for the industry has been nothing short of staggering. There has never been another director like him.

The ultimate folklorist of the multiplex era, Spielberg won Academy Awards for directing *Schindler's List* (1992) and *Saving Private Ryan* (1997). He also won the Oscar for best picture as a producer of the former. He was bestowed with the Irving G. Thalberg Memorial Award in 1987. Spielberg has been nominated for Oscars for best director for *Close Encounters of the Third Kind* (1977), *Raiders of the Lost Ark* (1981), *E.T.: The Extra-Terrestrial* (1982), and *Munich* (2005). He was a producer of the best picture nominees *E.T.: The Extra-Terrestrial*, *The Color Purple* (1985), *Saving Private Ryan*, *Munich*, and Clint Eastwood's *Letters from Iwo Jima* (2006).

Spielberg has won three Directors Guild of America Awards, a Christopher Award for producing *Band of Brothers* (2002), five Daytime Emmy Awards, and enough hardware from critics groups and film festivals to

open a 24-7 bowling alley and not have the same bauble knocked over twice in a week.

Spielberg's *Night Gallery* segment, *Eyes*, starred Joan Crawford as a blind woman receiving a special operation to enjoy a few hours of sight, a circumstance that has, well, unforeseen consequences. *Something Evil* starred Sandy Dennis and Darren McGavin as a couple who move into a rural Pennsylvania farmhouse only to discover that a nefarious ghost wants to possess the wife. *Savage* starred Martin Landau as a smug investigative TV reporter named Paul Savage who uncovers evidence that could damage a nominee to the U.S. Supreme Court. Barbara Bain co-starred with Michele Carey, Barry Sullivan, Dabney Coleman, and Will Geer.

Duel is an out-and-out classic by any standard. It's a chase drama on seemingly lonely stretches of a two-lane highway through western mountains and desert landscapes. Dennis Weaver drives along in an automobile, receiving increasingly dangerous treatment from a trucker behind the wheel of an old, battered tanker-trailer truck. The driver of the truck remains unidentifiable so that truck and man coalesce into a monster, much like the great white shark in Spielberg's *Jaws* (1975). *Duel* is a directing tour de force, with compelling, edge-of-your-seat suspense and great visuals. Spielberg's orchestrated elements include Jack A. Marta's cinematography, Billy Goldenberg's score, Richard Matheson's spare script, Carey Loftin's superb stunt driving, and one of Weaver's best performances. The show won the Emmy Award for sound editing and Marta was nominated. *Duel* also received a Golden Globe nomination for best TV movie. Certainly, *Duel* was Spielberg's launching pad. The film remains one of the greatest road movies ever made—in any medium.

PHILIP SPINK

Movies: *Ronnie & Julie* (1997), *Big and Hairy* (1998), *Voyage of the Unicorn* (2001)

Spink directed the Canadian features *Once in a Blue Moon* (1995) and *The Duke* (1999). *Ronnie & Julie* was a zip through *Romeo and Juliet* in a modern-day high school starring Joshua Jackson and Margot Finley, with Teri Garr on the side. In *Big and Hairy*, a marginal high school basketball player (Robert Burke) convinces a sasquatch to join the team, and merry misadventures ensue.

For *Voyage of the Unicorn*, Dan Levine adapted James C. Christensen's novel *Voyage of the Basset*, with Beau Bridges as the professor who's fired for teaching mythology in the nineteenth century. The Hallmark Entertainment presentation was nominated for five Gemini Awards, including for Spink's direction, and he received a best director nomination from the Directors Guild of Canada.

ROGER SPOTTISWOODE
b. January 5, 1945, Ottawa, Ontario, Canada

Movies: *The Renegades* (1982), *The Last Innocent Man* (1987), *Time Flies When You're Alive* (1989), *Third Degree Burn* (1989, aka *3rd Degree Burn*), *And the Band Played On* (1993), *Hiroshima* (1995, co-directed with Koreyoshi Kurahara), *Murder Live!* (1997), *Noriega: God's Favorite* (2000), *The Matthew Shepard Story* (2002), *Ice Bound* (2003, aka *Ice Bound: A Woman's Survival at the South Pole*), *Spinning Boris* (2003), *Ripley Under Ground* (2005), *Shake Hands with the Devil* (2007), *The Children of Huang Shi* (2008)

Spottiswoode was a film editor whose credits include Sam Peckinpah's *Straw Dogs* (1971) and *Pat Garrett and Billy the Kid* (1973) as well as Karel Reisz's *The Gambler* (1974), and Walter Hill's *Hard Times* (1975). With Hill, Spottiswoode wrote the screenplay for *48 HRS.* (1982). Spottiswoode also was a producer on Reisz's undervalued *Who'll Stop the Rain?* (1978). As a director, Spottiswoode added quirky and humorous elements to the action-adventure-genre features he directed, including *Terror Train* (1980), *The Pursuit of D.B. Cooper* (1981), *Under Fire* (1983), *The Best of Times* (1986), *Shoot to Kill* (1988, aka *Deadly Pursuit*), *Turner & Hooch* (1989), *Air America* (1990), *Stop! Or My Mom Will Shoot* (1992), *Tomorrow Never Dies* (1997), *Spinning Boris* (2003), *Ripley Under Ground* (2005), *Shake Hands with the Devil* (2007), *The Children of Huang Shi* (2008), etc.

In *The Renegades*, Patrick Swayze starred as an undercover cop trying to prevent arms from getting to street gangs. Ed Harris plays *The Last Innocent Man*, a lawyer seduced by a woman (Roxanne Hart) into defending her brother. *Third Degree Burn* follows a private eye (Treat Williams) who's hired by a tycoon to see if his wife (Virginia Madsen) is fooling around on him. Madsen's sultry performance is directly from the main line of femme fatales.

Time Flies When You're Alive is one of Spottiswoode's most unique projects. A performance piece produced for HBO, it features solely writer/star Paul Linke talking about his life before and after his wife's death from cancer. Funny as well as poignant, the show holds a unique place in the realm of one-man shows. John Bailey was the cinematographer and Paul Seydor the film editior.

And the Band Played On, adapted by Arnold Schulman from Randy Shilts's book about AIDS, was a TV event and a cultural benchmark in the performing arts's

portrayal of the disease and in its dissection of the health community's squabbles to find a cure and get the word out about the epidemic. It told the story of the syndrome's discovery and the initial attempts to understand it by the scientific community. This was certainly Spottiswoode's most well received TV project and his career pinnacle, winning three Emmy Awards, including for outstanding movie, from 14 nominations. It also won for its casting and Lois Freeman-Fox's editing. Also nominated were Spottiswoode, Schulman, and six actors: Richard Gere, Ian McKellan, Alan Alda, Matthew Modine, Lily Tomlin, and Swoosie Kurtz. The show and Modine received Golden Globe nominations. Spottiswoode received a Directors Guild of America nomination. Freeman-Fox won the Eddie from the American Cinema Editors. Paul Elliott was nominated for an American Society of Cinematographers Award. McKellan won a CableACE Award and the production received seven CableACE nominations, including for best movie and for four actors: Gere, Kurtz, Tomlin, and Lawrence Monoson. The cast assembled for this HBO production was one of the starriest of the times, including Anjelica Huston, Steve Martin, Phil Collins, David Dukes, Glenne Headly, Saul Rubinek, Rosemary Murphy, David Marshall Grant, Nathalie Baye, Patrick Bauchau, Bud Cort, David Clennon, Richard Masur, Tcheky Karyo, Donal Logue, Dakin Matthews, Charles Martin Smith, Jeffrey Nordling, and Richard Jenkins.

Blending actual documentary footage with the drama shot by both directors, as well as with interviews with witnesses and participants, *Hiroshima* is an extraordinary achievement and a sobering examination of the deathly power of the atomic bombs that were dropped on Nagasaki and Hiroshima, Japan, to end World War II. *Hiroshima* was nominated for Emmy Awards for outstanding movie or miniseries and for its editing team, which won an Eddie from the American Cinema Editors. In a low-key cast, Jeffrey DeMunn played Los Alamos guru J. Robert Oppenheimer and Wesley Addy enacted U.S. Secretary of War Henry L. Stimson. Kurahara directed the Japanese scenes. President Harry Truman's decision to use the bomb, to force death and destruction on the Japanese, pervades the entire program's events.

In *Murder Live!* a distressed father (David Morse) takes a woman (Marg Helgenberger) hostage on live TV and threatens her execution after she admits on the air that his daughter's suicide was her fault. Chris Bertolet wrote the teleplay from a story by actor Peter Horton. Spottiswoode's cast included Teri Garr, Lauren Tom, Christine Estabrook, and Horton.

Noriega: God's Favorite related the life's story of the former Panamanian strongman, Manuel Noriega, who was deposed by a U.S. military invasion in 1989 and was later convicted of drug trafficking, racketeering, and money laundering in Miami. Born into poverty, advanced through the military, and corrupted from many sides, Noriega's life via Spottiswoode's handling of Lawrence Wright's script is not without its absurd elements. Bob Hoskins's performance as Noriega contains a comic edge, too, even through despicable deeds. The cast includes Rosa Blasi, Jeffrey DeMunn, Richad Masur, David Marshall Grant, and Tony Plana.

In another fact-based movie, Spottiswoode focused on the 1998 murder of Matthew Shepard near Laramie, Wyoming. Shepard was beaten, robbed, tied up in frigid outdoor elements, and died later in a hospital. Identified as a hate crime against a gay man, the killing became a national flashpoint of civil rights. The movie takes a humanist turn when the parents decide to not pursue the death penalty against the killers. Sam Waterston and Stockard Channing delivered inspired performances as the parents, Judy and Dennis Shepard, with Shane Meier as Matthew. Channing won Emmy and a Screen Actors Guild Awards, and Waterson won a Gemini Award.

Susan Sarandon was never so chilly than in *Ice Bound*, in which she enacted the plight of Jerri Nielsen, a physician whose 1999 assignment at a research station near the South Pole is interrupted by her discovery of her own breast cancer. She operated on herself to remove the tumor with e-mail help and supplies from a plane drop. After conditions were safe enough to land a C-130 Hercules, she was flown out.

STEPHEN T. (STEVE) STAFFORD
b. Darien, Connecticut

Movies: *Posing: Inspired by Three Real Stories* (1991, aka *I Posed for Playboy*), *Double Edge* (1992, aka *Hit Woman*), *Bionic Ever After?* (1994, aka *Bionic Breakdown*)

The godson of director John Ford, Stafford served in the U.S. Marine Corps and became a cameraman under the tutelage of cinematography greats Haskell Wexler and Conrad Hall. Stafford has worked as a second unit director on shows directed by Walter Grauman, Arnold Laven, John G. Avildsen, Albert Pyun, and many others, and worked as a stunt man on films by Ed Zwick and Ivan Reitman. Stafford directed the feature *The Color of Evening* (1994) starring Ellen Burstyn.

The *Playboy* movie starred Lynda Carter, Michelle Greene, and Amanda Peterson as women who appeared nude in the magazine, the fallout of which is Stafford's film's concerns. *Double Edge* is a Susan Lucci vehicle with her as a hit woman escaping FBI pursuit. *Bionic Ever After?* throws a monkey wrench into the potential

marriage of TV's Cyborg sweethearts, Lee Majors and Lindsay Wagner.

ERIC STEVEN STAHL
b. 1959

Movie: *Safe House* (1998)

Stahl wrote, directed, and produced the features *Final Approach* (1991) and *I-See-You.com* (2006), starring Beau Bridges and Rosanna Arquette, as well as *Safe House*, a Showtime movie. Stahl also was Taylor Hackford's first assistant director on *Ray* (2004), starring Jamie Foxx in his Oscar-winning role as Ray Charles. *Safe House* starred Patrick Stewart as a former government agent who is visited by sins from the past just as Alzheimer's disease is beginning to slow him down.

PAUL STANLEY
b. 1922, Hartford, Connecticut; d. 2002

General Electric Theatre*: *20 Shades of Pink (1976)
Hollywood Television Theatre*: *And the Soul Shall Dance (1978)
Movies: *Sole Survivor* (1970), *River of Mystery* (1971, co-directed with, uncredited, Vic Morrow), *Nicky's World* (1974), *Crisis in Sun Valley* (1978), *The Ultimate Imposter* (1979, aka *The 72 Hour Deadline*)

A freelance director for more than three decades, Stanley helmed episodes of *Goodyear Television Playhouse*, *Kraft Television Theatre*, *The Third Man*, *Adventures in Paradise*, *Peter Gunn*, *The Untouchables*, *Combat!*, *The Richard Boone Show*, *The Defenders*, *The Outer Limits*, *Gunsmoke*, *Laredo*, *Mission: Impossible*, *Hawaii Five-O*, *Then Came Bronson*, *Charlie's Angels*, *Lou Grant*, *MacGyver*, and others. Among the 1958 Kraft episodes was one of George C. Scott's first TV appearances in Bret Harte's *The Outcasts of Poker Flat*. Stanley directed the features *Cry Tough!* (1959), starring John Saxon as an ex-con Puerto Rican, and the rodeo drama *Cotter* (1973), starring Don Murray, Rip Torn, and Sherry Jackson. Stanley also filmed Jack Aranson in a one-man show as characters (Ahab, Ishmael, Starbuck, Father Mapple) from Herman Melville's *Moby Dick* in 1978; *Moby Dick* was released on DVD in 2005.

Sole Survivor was loosely based on the actual World War II story of a B-24 Liberator found in the Libyan Desert with its dead crew scattered after it lost its bearings during a bombing run over Italy. Stanley shrouded the exercise in a haunting pall about the reasons for the tragedy and the individual deaths, a feeling that transcended war pictures and TV movies. Richard Basehart starred with Vince Edwards, William Shatner, Lou Antonio, and Patrick Wayne.

River of Mystery was an adventure film set in wilderness Brazil in which two drifting explosives experts (Vic Morrow, Claude Akins) are hired by a crooked middleman (Edmond O'Brien) working for an exiled entrepreneur (Niall MacGinnis) to create a big enough explosion to divert a lowland jungle river and expose a diamond field. The inspiration for this film was very much Henri-Georges Clouzot's *The Wages of Fear* (1953) as Morrow and Akins drive a truck loaded with nitroglycerin over the rough roads of the backcountry.

In *Nicky's World*, a Greek family's New York bakery burns down; Charles Cioffi and Olympia Dukakis were in the cast. In *20 Shades of Pink*, house painter Eli Wallach is convinced by his wife to start his own business, and faces the challenges of doing so in middle age. Anne Jackson, Wallach's real-life wife, co-starred with Edward Binns, Keenan Wynn, and sportscaster Jack Whitaker.

Crisis in Sun Valley was the cobbling together of two episodes of an unsold series that was based on characters created for Charles S. Dubin's TV movie, *The Deadly Triangle* (1976), starring Dale Robinette as a former Olympic skier working in a ski resort as a sheriff investigating a murder. Stanley directed the episodes, which debuted on NBC in the form of this "movie." *The Ultimate Imposter* was an agent whose brain had been hooked up to a computer, then sent to rescue a Russian submarine commander before another foreign power can get to him.

JACK STARRETT
b. November 2, 1936, Refugio, Texas; d. March 27, 1989, Sherman Oaks, California

Movies: *Night Chase* (1970), *Roger & Harry: The Mitera Target* (1977), *Nowhere to Hide* (1977, aka *Fatal Chase*), *Thaddeus Rose and Eddie* (1978), *Big Bob Johnson and His Fantastic Speed Circus* (1978), *Mr. Horn* (1979), *Survival of Dana* (1979, aka *On the Edge: The Survival of Dana*)

The one piece of trivia that has clung to Starrett's legacy was that he was director Dennis Hopper's choice to play the tag-along lawyer in *Easy Rider* (1969); Hopper relented by going with the studio's casting of Jack Nicholson. Two careers flourished, Starrett's quietly as a director of low-budget features—*Slaughter* (1972), *Cleopatra Jones* (1973), *A Small Town in Texas* (1976)—and TV movies, and Nicholson's as one of the most talented of all movie stars.

Starrett acted in films directed by Tom Laughlin, Richard Rush, Mel Brooks, Mark Rydell, and Ted Kotcheff.

As a director, Starrett's features include *Cry Blood, Apache* (1970), *Race with the Devil* (1975), *Final Chapter: Walking Tall* (1977), and *Kiss My Grits* (1982).

Night Chase is a unique drama from the early TV-movie era with David Janssen as a man who just shot his wife's lover and flees to the Mexican border through San Diego in a cab driven by Yaphet Kotto. The byplay of these actors makes it work. *Roger & Harry* was a pilot film that never went series about two private investigators (John Davidson, Barry Primus) specializing in international cases.

Nowhere to Hide starred Lee Van Cleef as a U.S. Marshal protecting a syndicate hit man-turned-state's evidence. *Thaddeus Rose and Eddie* were Johnny Cash and Bo Hopkins as a pair of goofing off Texas losers with Diane Ladd and June Carter Cash still tolerating them. *Big Bob Johnson* concerned the lives and loves of a weekend-carnival, car-crack-up show in the style of Big Daddy Don Garlits or Joie Chitwood, traveling through Louisiana. *Mr. Horn* was a tough Western from the pen of William Goldman with David Carradine as the famous bounty hunter Tom Horn, Richard Widmark as lawman Al Sieber as well as Karen Black, Jeremy Slate, Richard Masur, Pat McCormick, and Starrett (William Wiard directed Steve McQueen in one of the actor's final films, *Tom Horn*, the year after this TV movie). In *Survival of Dana*, Melissa Sue Anderson plays the title role of a teen who takes the shoplifting rap for a friend, and that begins a downward spiral for her through the legal system.

LEN STECKLER

Movie: *Mad Bull* (1977, co-directed with Walter Doniger)

Steckler produced two TV movies—*Rodeo Girl* (1980) with Katharine Ross and *The Demon Murder Case* (1983) with Kevin Bacon—and co-directed a Marlo Thomas special as well as *Mad Bull*. The title character was Alex Karras, a cynical pro wrestler softened up by the love of Susan Anspach.

DAVID STEINBERG
b. August 9, 1942, Winnipeg, Manitoba, Canada

Movie: *Switching Goals* (1999)

Steinberg has been an actor and comic, writer, producer, and primarily a director of sitcoms, specials, and comedy in all its forms. His series work includes *Newhart*, *Evening Shade*, *Designing Women*, *Mad About You*, *Curb Your Enthusiasm*, and others. His features as a director include *Paternity* (1981) with Burt Reynolds, *Going Berserk* (1983) with the SCTV crowd, and *The Wrong Guy* (1997). *Switching Goals* was an Olsen twins soccer movie.

JOHN STEPHENSON

Movie: *Animal Farm* (1999)

A special effects master, Stephenson played integral roles on films directed by Jim Henson, Tim Burton, Nicolas Roeg, Anthony Minghella, Stephen Hopkins, Frank Oz, Chris Noonan, Andrei Konchalovsky, and others.

Animal Farm won the Genesis Award for best TV film. Stephenson and Hallmark Entertainment took on the live-action adaptation of George Orwell's classic novel of tyranny on a hardscrabble farm. Brian Ackland-Snow was the production designer on this valiant and occasionally very effective version. The voice cast included Peter Ustinov, Paul Scofield, Pete Postlethwaite, Ian Holm, Julia Ormond, Kelsey Grammer, Patrick Stewart, and Julia Louis-Dreyfus.

DAVID STERN

Specials: *Nuncrackers* (2001, co-directed with Dan Goggin), *Nunsensations* (2007, co-directed with Dan Goggin)

Stern has directed TV events coverage for nearly two decades, much of it sporting events and New York–based. PBS aired *Nuncrackers* and its sequel, the Dan Goggin–written satires about Catholic school. The former starred John Ritter, Richard Long, and Rue McClanahan, and the sequel cast Bonnie Lee.

LEONARD B. STERN
b. December 23, 1923, New York City

Movies: *Once Upon a Dead Man* (1971), *The Snoop Sisters* (1972)

Stern wrote material for Bud Abbott and Lou Costello, Jackie Gleason, and Phil Silvers, among others. He also helped write the first remake of *The Jazz Singer* (1953) and wrote and produced *Get Smart*, for which he and Buck Henry won 1966 Emmy Awards. Stern directed episodes of *Run Buddy Run*, *The Governor & J.J.*, *Holmes & Yo-Yo*, and other series. Stern wrote and directed the feature *Missing Pieces* (1991) with Eric Idle, Robert Wuhl, and Lauren Hutton.

Once Upon a Dead Man, which Stern wrote, directed, and produced, was the pilot film for *McMillan & Wife*, starring Rock Hudson as a San Francisco police commis-

sioner and Susan Saint James as his occasionally batty wife. In the pilot she takes him to a charity auction, where theft leads to a murder investigation sweeping in Rene Auberjonois, John Schuck, and Jack Albertson.

The Snoop Sisters starred Helen Hayes and Mildred Natwick as mystery-writing sisters who segued into their own series. Stern's pilot, which he wrote with Alan Sharp and Hugh Wheeler, involved a welcome cast of familiar faces, including Art Carney, Paulette Goddard, Jill Clayburgh, Ed Flanders, Bill Dana, Charlie Callas, Craig Stevens, Fritz Weaver, and Bart Burns.

SANDOR STERN
b. July 13, 1936, Timmins, Ontario, Canada

Movies: *The Seeding of Sarah Burns* (1979), *Muggable Mary, Street Cop* (1982), *Memories Never Die* (1982), *Passions* (1984), *John and Yoko: A Love Story* (1985), *Assassin* (1986), *Easy Prey* (1986), *Pin . . .* (1988, aka *Pin: A Plastic Nightmare*), *Shattered Innocence* (1988), *Glitz* (1988), *Amityville: The Evil Escapes* (1989, aka *Amityville IV: The Evil Escapes*), *Without Her Consent* (1990), *Dangerous Pursuit* (1990), *Web of Deceit* (1990), *Deception: A Mother's Secret* (1991, aka *Tell Me No Lies*), *Duplicates* (1992), *Woman on the Run: The Lawrencia Bembenek Story* (1993, aka *Woman on Trial: The Lawrencia Bembenek Story*), *Jerecho Fever* (1993), *Heart of a Child* (1994), *A Child's Cry for Help* (1994), *The Stranger Beside Me* (1995), *Gridlock* (1996), *In My Sister's Shadow* (1997), *Badge of Betrayal* (1997)

A writer and producer for the series *Mod Squad* and *Doc Elliott*, Stern was the screenwriter of the original *The Amityville Horror* (1979). As a director, Stern enjoyed a long career in TV movies, initially with vehicles for female stars. Kay Lenz played a surrogate mother who has second thoughts about giving up the infant in *The Seeding of Sarah Burns*. *Muggable Mary* was a Karen Valentine vehicle. Lindsay Wagner starred as a mental ward graduate allowed back into her not altogether welcoming family in *Memories Never Die*. Then for Stern she played the duped lover of a recently deceased two-timer (Richard Crenna) in *Passions*.

John and Yoko lacked crescendos, and *Assassin* was a piddling Bob Conrad action exercise. But *Easy Prey* was an effectively grimy thriller with a serial brutalizer (Gerald McRaney) grabbing a teen (Shawnee Smith) and instead of disposing of her after some strangely receptive roughhousing, keeps her along on his crime spree. Creepier yet is *Pin . . .*, named for Dr. Dad's medical dummy who, after the parents die in an auto crash, is dressed up by the kids and kept in the house. Sleazier yet is *Shattered Innocence*, the fictionalized story of Shauna Grant, a small-town girl who died of a drug overdose after her brief career as a porn actress.

Glitz, the adaptation by Stephen Zito of Elmore Leonard's novel, starred Jimmy Smits as a Miami detective whose experience with lowdown and nefarious punks catches up to him in Puerto Rico. There, he's stalked by a sex offender he testified against while he tries to connect the murder of a San Juan cab driver with that of his former girlfriend in Atlantic City. The production is enlivened by Leonard's tasty-talking characters and Stern's smooth direction.

A spate of thrillers followed, including *Deception*, about a suddenly parentless boy's potential stepfather (Steven Weber) learning that his birth identity has been a secret. *Without Her Consent* starred Melissa Gilbert as a rape victim, and *Dangerous Pursuit* follows Alexandra Powers's discovery of a hit man's next victim. Linda Purl argues an Atlanta murder/rape case in *Web of Deceit*.

Duplicates has a sci-fi angle, and Cicely Tyson and Kevin McCarthy as scientists at a memory research institute. The underused Kim Greist stars as a woman who discovers her supposedly dead brother, who denies the familial identity. Since he was to have perished with her son, she covertly follows the man's activities, stumbling upon the research facility. Stern builds tension with this compelling film, which co-stars Gregory Harrison, Lane Smith, and Bill Lucking.

Tatum O'Neal delivered one of her finest performances as Lawrencia Bombenek, the Milwaukee woman who unjustly spent 10 years in prison for the murder of her husband's ex-wife. Peggy Mccay received an Emmy Award nomination for her performance as Virginia Bombenek. *Jericho Fever* starred Stephanie Zimablist as a scientist for the Center for Disease Control who investigates a mysterious disease outbreak in New Mexico and stumbles upon a terrorist cell that had committed a fatal bombing in Mexico City.

Heart of a Child concerns infant heart transplant, with Ann Jillian as the mother. *A Child's Cry for Help* follows Veronica Hamel's physician's inconclusive suspicions that mother Pam Dawber is purposely infecting and mistreating her son so she can bring him to the hospital, where her ego thrives on the attention that she receives. In *The Stranger Beside Me*, Tiffani-Amber Thiessen suspects that her new husband may indeed be the neighborhood rapist. In *Gridlock*, Manhattan traffic is isolated when terrorists blow all the bridges, trapping David Hasselhoff and Kathy Ireland among others inside the core of the Big Apple. Nancy McKeon falls for her sister's nefarious ex-boyfriend in *In My Sister's Shadow*. Harry Hamlin plays a thoroughly crooked small-town Wyoming lawman in *Badge of Betrayal*, and Michele Greene is around to see that he gets his deserved comeuppance.

STEVEN HILLIARD STERN
b. November 1, 1937, Timmins, Ontario, Canada

Movies: *Escape from Bogen County* (1977), *The Ghost of Flight 401* (1978), *Doctors' Private Lives* (1978), *Getting Married* (1978), *Fast Friends* (1979), *Anatomy of a Seduction* (1979), *Young Love, First Love* (1979), *Portrait of an Escort* (1980, aka *Professional Date*), *Miracle on Ice* (1981), *A Small Killing* (1981), *The Ambush Murders* (1982), *Portrait of a Showgirl* (1982), *Not Just Another Affair* (1982, aka *Perfect Affair*), *Forbidden Love* (1982), *Mazes and Monsters* (1982, aka *Dungeons and Dragons*, aka *Rona Jaffe's Mazes and Monsters*), *Baby Sister* (1983), *Still the Beaver* (1983), *An Uncommon Love* (1983), *Getting Physical* (1984), *Draw!* (1984), *Obsessive Love* (1984), *The Undergrads* (1985), *Murder in Space* (1985), *Hostage Flight* (1985), *Many Happy Returns* (1986), *The Park Is Mine* (1986), *Young Again* (1986), *Not Quite Human* (1987), *Man Against the Mob* (1988, aka *Trouble in the City of Angels*), *Weekend War* (1988), *Crossing the Mob* (1988), *Final Notice* (1989), *Personals* (1990), *The Women of Windsor* (1992), *Morning Glory* (1993), *To Save the Children* (1994), *Black Fox* (1995), *Black Fox: The Price of Peace* (1995), *The Silence of Adultery* (1995), *Black Fox: Good Men and Bad* (1995), *Breaking the Surface: The Greg Louganis Story* (1997)

Stern's producing, writing, and documentary work all underscore an interest in sports. Occasionally that interest was reflected in the fictional projects he directed. As a director making TV movies in the 1970s, 1980s, and 1990s, Stern's focus was usually on women's issues, noir thrillers, some action/adventure pieces, and a few occasionally well-made sports movies. Stern's most famous TV movie, *Miracle on Ice*, won a Christopher Award. He received a Genie Award nomination for the screenplay of *Running* (1979), starring Michael Douglas. Stern's features include *P.S. I Love You* (1971), *Neither by Day Nor by Night* (1972), the sequel *Harrad Summer* (1974), *I Wonder Who's Killing Her Now?* (1975), *The Devil and Max Devlin* (1981), *Rolling Vengeance* (1987), *Money* (1991), and *Love & Murder* (1991). He was nominated for a Genie Award for the screenplay of *Running*. Stern directed episodes of *Quincy, M.E.*, *McCloud*, *Dog & Cat*, *Hawaii Five-O*, and other shows. Stern was nominated for an Emmy Award as a producer of A&E's *Biography* in 2004. Stern's documentaries include *City Dump: The Story of the 1951 CCYN Basketball Scandal* (1998, co-directed with George Roy), with interviews with Marty Glickman and Al McGuire.

Stern was at the helm when Jaclyn Smith was launched from *Escape from Bogan County*, and Valerie Bertinelli from *Young Love, First Love*, into two of the longest and most succesful diva reigns in TV movies. *The Ghost of Flight 401* was borne out of an Everglades plane crash and haunts Ernest Borgnine, Tina Chen, Kim Basinger, Tom Clancy, and others. Mark Harmon romantically pursues newscaster Bess Armstrong, who is already engaged to another, in *Getting Married*. Another TV-set romance might bloom in *Fast Friends* as divorcee Carrie Snodgress finds solace in another staffer on the crew of the show on which she works. The older woman/younger man dynamic is portrayed by Susan Flannery and Jameson Parker in *Anatomy of Seduction*. Susan Anspach starred in *Portrait of an Escort*.

Scriptwriter Lionel Chetwynd, always one to crank up international issues in favor of the United States, and Stern turned around *Miracle on Ice* for a March 1, 1981, air date, telling the story of the American Olympic ice hockey team's victory over the Soviets in the 1980 Winter Games at Lake Placid, New York. Formulaic in the sports underdog manner, this film still touched a national nerve. Karl Malden starred as Coach Herb Brooks, with support from Steve Guttenberg, Jerry Houser, Jessica Walter, Robert F. Lyons, Andrew Stevens, and Eugene Roche.

Ed Asner plays a police detective who convinces a teacher (Jean Simmons) to pose as a bag lady to nab the killer of an old woman (Sylvia Sidney) in *A Small Killing*. Ben Bradlee Jr.'s book, *The Ambush Murders*, about the prosecution of three black men accused of killing two white policemen in Riverside, California, was fictionalized by scriptwriter Tony Kayden for a cast including Dorian Harewood, Alfre Woodard, James Brolin, and Amy Madigan.

Portrait of a Showgirl starred Lesley Ann Warren, Rita Moreno, and Dianne Kay as Las Vegas casino showgirls in different stages of their careers. Written by Bob Merrill, it plays like the fluffy exact opposite of Paul Verhoeven's ludicrous feature *Showgirls* (1995). Moreno received an Emmy Award nomination for supporting actress as Rossella. Co-starring were Tony Curtis, Hamilton Camp, Barry Primus, Howard Morris, Nicky Blair, and Dock Ellis as a waiter.

Stern directed Victoria Principal in *Not Just Another Affair*, Yvette Mimieux in *Forbidden Love* as well as *Obsessive Love*, Phoebe Cates as the title boyfriend seducer in *Baby Sister*, Kathryn Harrold as a prostitute in *An Uncommon Love*, Alexandra Paul faking chubbiness to get in shape with Sandahl Bergman in *Getting Physical*, and Kate Jackson in *The Silence of Adultry*.

Mazes and Monsters has interest in retrospect as an item in the prestar era of Tom Hanks. He plays a college kid who takes the title game inside a locally infamous nearby cave with four friends and more than just weird vibes result. Wendy Crewson and Chris Makepeace are along, and the support included Susan Strasberg, Vera Miles, and Anne Francis. *Still the Beaver* reunited the cast from *Leave It to*

Beaver: Jerry Mathers, Tony Dow, Barbara Billingsley, Frank Bank, and Ken Osmond. Not coincidentally, Beav messes up again, this time in his marriage. His wife leaves, and Beav takes his kids back to his old home in Mayfield, where they end up bonding more with his brother, Wally, a successful lawyer, than him.

A tongue-in-cheek western, *Draw!* relies on the star luster provided by Kirk Douglas as a rascally old desperado and James Coburn as the drunken sheriff who opposes him in a small town during the dwindling days of the Old West. It has a loose, easy feel. *The Undergrads* is another show with an old pro savvily skirting the cliches. Art Carney plays a grandfather who finds that his son wants to put him in a rest home, so he bunks in with his grandson at a college dorm.

Stern's projects went above and beyond with *Hostage Flight* and *Murder in Space*. *The Park Is Mine* has had a long home-viewing shelf life as Tommy Lee Jones plays a Vietnam veteran who uses paramilitary tactics to take control of New York's Central Park to call attention to those who served in the war. Robert Urich's title wish fulfillment is granted in *Young Again*, and he turns 17 and into Keanu Reeves. *Many Happy Returns* is an income tax comedy with George Segal. *Not Quite Human* is a teen android (Jay Underwood) invented by Alan Thicke.

Man Against the Mob starred George Peppard in a throwback police procedural that won an Edgar Allen Poe Award for its script, by David J. Kinghorn and John Rester Zodrow. This film had kinship to the strain of Los Angeles noir left in the wake of Roman Polanski's *Chinatown* (1974), and still anticipating Curtis Hansen's *L.A. Confidential* (1997). Peppard leads an elite group of 1930s detectives out to round up a nest of racketeers. Well dressed and reasonably executed, it co-starred Kathryn Harrold, Stella Stevens, Maxwell Gail, and Barry Corbin. The sequel, *The Chinatown Murders* (1989), was directed by Michael Pressman.

Weekend War starred Stephen Collins and Daniel Stern as U.S. Army Engineer Reservists sent into Honduras to build a runway when they get diverted by a shady local U.S. envoy into building a bridge. *Final Notice* was based by scenarist John Gay on Jonathan Valin's novels about Cincinnati private eye Harry Stoner (Gil Gerard). In *Personals*, Stephanie Zimbalist tracks serial killer Jennifer O'Neill, who picks her prey from the personal classified newspaper ads.

For *The Women of Windsor*, Stern went across the pond to portray British royals Princess Diana (Nicola Formby) and the Duchess of York, aka Fergie (Sallyanne Law). Charles Jarrott and Deborah Raffin adapted a LaVyrle Spencer novel, *Morning Glory*, into a mystery about a parolee (Christopher Reeve) accused of killing a woman in a small town. Raffin co-starred with Nina Foch, Helen Shaver, and J. T. Walsh. *To Save the Children* starred Urich as a teacher escaping urban school problems for a supposedly less hostile Wyoming environment, in which he promptly finds he and his classmates the hostages of a madman with a homemade bomb. Richard Thomas, Jessica Steen, and Stern favorite Wendy Crewson co-starred.

Tony Todd starred in the *Black Fox* westerns, set in 1860s West Texas, all three co-starring Reeve and two with Rauol Trujillo. *Breaking the Surface: The Greg Louganis Story* was one of Stern's most uusual sports movies, a biopic about the greatest of all Olympic divers who also overcame a head injury and wrote the title book about his abuse and rape and his HIV-positive status.

DAVID STEVENS
b. 1940, Tiberias, Palestine

Movie/Miniseries: *The John Sullivan Story* (1979), *A Town Like Alice* (1981, mini), *Women of the Sun* (1981, mini, co-directed with Geoffrey Nottage, James Ricketson, Stephen Wallace), *A Thousand Skies* (1985, mini)

Stevens directed Australian TV shows, including *Homicide* and *The Sullivans*, and wrote such features as Bruce Beresford's magnificent *Breaker Morant* (1980) and *The Sum of Us* (1994), both starring Jack Thompson. Stevens wrote Joe Sargent's TV version of *Crime and Punishment* (1998). Stevens also directed the film noir, *Kansas* (1988), with Andrew McCarthy and Matt Dillon.

A Thousand Skies starred John Walton as the notable Aussie aviator Charles Kingsford Smith. *Women of the Sun* was a multifaceted look at Australian aboriginal women and their lives. Stevens's show to receive the widest international distribution was *A Town Like Alice*, with Bryan Brown and Helen Morse starring in the adaptation of Nevil Shute's novel of love surviving World War II in Southeast Asia, and rekindled in the Australian Outback. This beautifully directed epic received the Emmy Award for outstanding limited series.

GEORGE STEVENS Jr.
b. April 3, 1932, Los Angeles

Movie: *Separate But Equal* (1991)

The son of legendary director George Stevens, George Jr. was a founding director of the American Film Institute. He has produced TV shows for the AFI, the Kennedy Center, and others honoring such film greats as John Ford, Frank Capra, James Stewart, William Wyler,

Gregory Peck, and his father. He was a producer on Terrence Malick's film about Guadalcanal, *The Thin Red Line* (1998). Stevens has been nominated for more than 25 Emmys and has won at least five.

Separate But Equal dramatized the efforts and lives of two men who helped reshape American culture and social values: Thurgood Marshall, who argued *Brown vs. Board of Education* before the U.S. Supreme Court, and that court's chief justice, Earl Warren. In 1954 Warren was a recent appointee to the high court by President Dwight Eisenhower. As played by Sidney Poitier and Richard Kiley, the issues at stake for these two men were nothing more than the future of race relations. The insider efforts of the NAACP are also portrayed. Stevens won an Emmy for producing the Outstanding Drama Special and was nominated for writing it. Poitier and Kiley were also nominated, and the supporting cast was excellent, including Burt Lancaster, Gloria Foster, Cleavon Little, Hallie Foote, and Lynne Thigpen.

LESLIE STEVENS
b. February 3, 1924, Washington, D.C.; d. April 24, 1998, Los Angeles

Movie: *I Love a Mystery* (1973)

Foremost a writer, Stevens wrote seven installments of *Playhouse 90*, and for such series as *The Virginian*, *The Outer Limits*, and *McCloud*. His plays formed the basis for the features *The Marriage-Go-Round* (1961) and Franklin Schaffner's *The War Lord* (1965). Universal re-edited several originally hour-long installments of *Kraft Suspense Theater* into feature films for European distribution, and some were released to American theaters or aired in the longer versions on U.S. TV. That's what happened to Stevens's 1964 Kraft show, *Fanfare for a Death Scene*, an espionage thriller with Richard Egan, Tina Louise, Telly Savalas, and Ed Asner.

Stevens's one TV movie was shot in 1966, based on the old radio serial of the same name, and not aired for eight years. A sense of fun pervades the whole production as three insurance investigators search for the identity of a mysterious billionaire. Ida Lupino top-lined the production and the cast included Terry-Thomas, Don Knotts, David Hartman, Jack Weston, and Melodie Johnson.

ROBERT STEVENS
b. 1921, New York City; d. August 7, 1989, Westport, Connecticut

***Playhouse 90*:** *The Wings of the Dove* (1959), *A Corner of the Garden* (1959), *Target for Three* (1959), *Misalliance* (1959), *A Dream of Treason* (1960), *Alas, Babylon* (1960)

***Hollywood Television Theatre*:** *Ladies of the Corridor* (1975)

***Visions*:** *The Prison Game* (1978), *Escape* (1978)

Miniseries: *The Best of Families* (1977, mini, co-directed with Jack Hofsiss, Glenn Jordan, Peter Levin, Seymour Robbie)

Stevens won the Emmy Award for best direction of a half-hour show for *The Glass Eye* starring William Shatner, Rosemary Harris, Tom Conway, and Jessica Tandy in 1957 on CBS's *Alfred Hitchcock Presents*.

Stevens's reputation rose with his dozens of episodes for the Hitchcock show, and he also directed for *Climax!*, *The Defenders*, *The Nurses*, and others. His irregular features include *I Thank a Fool* (1958) with Susan Hayward, and *In the Cool of the Day* (1963) with Jane Fonda. Stevens caught on with *Playhouse 90*, turning out a version of Henry James's *The Wings of the Dove* from a Meade Roberts teleplay that provided Dana Wynter with perhaps her finest role. *Target for Three* with George C. Scott was the debut installment of the prestigious series's final year. And *Alas, Babylon* was the David Shaw adaptation of Pat Frank's novel about the aftermath of a nuclear war starring Dana Andrews and Kim Hunter.

For *Ladies of the Corridor*, producer Norman Lloyd credited Stevens with restructuring the play by Dorothy Parker and Arnaud d'Usseau into a production that outclassed the 1950s Broadway version, this time with a cast led by Cloris Leachman, Neva Patterson, and Jane Wyatt. Stevens also directed *The Prison Game* on another PBS umbrella show, *Conflicts*.

Stevens's career is odd by any standard, and one of its curiosities is that he fell ill on the set of *The Ghost of Sierra de Cobre* (1964), starring Judith Anderson, Diane Baker, and Martin Landau, and the show was finished by writer/producer Joseph Stefano. The piece shocked network executives and was never aired. Landau has claimed it was one of the best things he was ever in.

ROBERT STEVENSON
b. March 31, 1905, Buxton, Derbyshire, England; d. November 4, 1986, Santa Barbara, California

Movie: *My Dog the Thief* (1969, two parts, Disney)

After forging a strong career in British films from the early 1930s, Stevenson came to Hollywood and made such distinctive features as *Jane Eyre* (1944) with Joan Fontaine and Orson Welles, and *My Forbidden Past* (1951) with Robert Mitchum and Ava Gardner. He directed a version of *Miracle on 34th Street* called *Meet Kris Kringle* on *The Twentieth Century-Fox Hour*

starring Thomas Mitchell, as well as episodes of *General Electric Theatre*, *Gunsmoke*, and *Alfred Hitchcock Presents*, including *An Occurrence at Owl Creek Bridge* (1959) with James Coburn. And then he became one of Walt Disney's most successful directors. He received nominations for an Academy Award and a Directors Guild of America Award for *Mary Poppins* (1964). He also received a DGA nomination for *The Absent-Minded Professor* (1961). His many hit films included *Old Yeller* (1957) and *The Love Bug* (1968).

My Dog the Thief was the only Disney production he made that wasn't released to theatres before it was aired on the Sunday-night forum in back-to-back weeks. Disney comic shenanigans at their most benign, it starred a St. Bernard as a kleptomaniac, Dwayne Hickman as a helicopter traffic reporter, and Mary Ann Mobley as the girl next-door. The mugging in the background was capably handled: Joe Flynn, Roger C. Carmel, Elsa Lanchester, and Charles Lane.

CHARLES STEWART

***Play for Today*:** *Billy* (1979)

Jason Plenderleith starred in the title role of *Billy*, which was written by G. F. Newman. Stewart was a transportation employee on the series *Taggart*.

JOHN STIX
b. November 14, 1920, St. Louis, Missouri;
d. October 2, 2004, Hackensack, New Jersey

***Omnibus*:** *The Birth of Modern Times* (1955, co-directed with Seymour Robbie)
Play of the Week (New York)**:** *The Master Builder* (1960, co-directed with Richard Lukin)
***American Playhouse*:** *Family Business* (1983)

Stix co-directed with Charles Guggenheim the low-budget feature *The Great St. Louis Bank Robbery* (1959), starring Steve McQueen. Stix also directed on the short-lived CBS half-hour series *Windows*.

The Birth of Modern Times was based on an original teleplay by Robert Coughlean that examined the Renaissance through a dramatization set in 1492 in Florence, Italy, with Charlton Heston as an in-period guide with support from Everett Sloan, Betsy von Furstenberg, Nancy Marchand, James Daly, and Peter Donat. Henrik Ibsen's *The Master Builder* used a translation by Eva LeGallienne, and starred E. G. Marshall, Lois Smith, and Phyllis Love.

Family Business was a rare dramatic role for Milton Berle as a dying patriarch passing on the family business to his four sons (David Rosenbaum, David Garfield, Richard Greene, Jeffrey Marcus). Marcus plays the youngest, a closet homosexual, whose lover is played by Brian Benben.

JOHN STOCKWELL
b. March 25, 1961, Galveston, Texas

Movie: *Cheaters* (2000)

An actor who became a writer, director, and producer, Stockwell had an international success writing and directing the girls surfing movie *Blue Crush* (2002). As an actor, his films include *Losin' It* (1981), *Top Gun* (1986), *Nixon* (1995), and others. He wrote and directed *Under Cover* (1987) and directed *Crazy/Beautiful* (2001) and *Into the Blue* (2005). *Cheaters* was about students from a Chicago inner-city school who are to compete in a statewide academic decathlon. They receive the answers on the eve of the event and must decide whether they will cheat. Jena Malone, Luke Edwards, Paul Sorvino, Jeff Daniels, and Blake Heron star.

ERIC STOLTZ
b. September 30, 1961, Whittier, California

Movie: *My Horrible Year!* (2001)

Stoltz is a veteran of more than 100 TV and film performances, including the features *Fast Times at Ridgemont High* (1981), *The Waterdance* (1992), *Pulp Fiction* (1994), and *Jerry Maguire* (1996). Stoltz directed episodes of the series *Once and Again* and *Law & Order*. In *My Horrible Year!* a teenage girl (Alison Mack) believes that her parents (Karen Allen, Brian Heighton) are getting a divorce and tries to patch up the relationship. Stoltz and Mimi Rogers co-starred.

NORMAN STONE

Movies: *Martin Luther, Heretic* (1983), *Shadowlands* (1985, aka *C.S. Lewis Through the Shadowlands*), *The Burston Rebellion* (1985), *New World* (1986), *The Vision* (1988), *The Dream* (1989), *The Justice Game* (1989, mini), *Crossing to Freedom* (1990, aka *The Pied Piper*), *The Black Velvet Gown* (1991, aka *Catherine Cookson's The Black Velvet Gown*), *They Do It with Mirrors* (1991, aka *Miss Marple: They Do It with Mirrors*), *The Mirror Crack'd* (1992, aka *Miss Marple: The Mirror Crack'd from Side to Side*), *Gambling Man* (1995, aka *Catherine Cookson's Gambling Man*), *Ain't Misbehavin'* (1997, mini), *The Uninvited* (1997, mini)

Stone directed the documentary *C.S. Lewis: Beyond Narnia* (2005) and the feature *Man Dancin'* (2003). Stone shared with David M. Thompson the best single drama honor from the British Academy of Film and TV Arts for *Shadowlands*, which was notably remade as a 1993 feature by Richard Attenborough with a cast led by Anthony Hopkins, Debra Winger, Edward Hardwicke, and Gerald Sim.

Jonathan Pryce starred as *Martin Luther, Heretic*, based on a William Nicholson script. Stone's original version of *Shadowlands* starred Joss Ackland in one of his best roles as the aging British bachelor author of children's stories, C. S. Lewis, who finally fell in love—with an American girl, no less—and then watched helplessly as she succumbed to cancer. Claire Bloom played the woman, Joy, and David Waller co-starred as the writer's brother, Warnie Lewis. Nicholson again was the adapter, and producer David M. Thompson shared in the best single play nomination. Bloom also received a BAFTA nomination for her performance.

The Burston Rebellion dramatized the longest strike in history, by the children of the title school in Norfolk, England, supported by their parents, against the British educational system of the time, which banished the teachers Tom and Kitty Higdon, for fighting for the rights of the working-class children. Begun in 1914, it lasted 25 years, until 1939. Bernard Hill and Eileen Atkins starred for Stone as the Higdons. *New World* starred Hill, James Fox, and Ian Cullen as Stephen Hopkins, the Rhode Island-born signer of the Declaration of Independence.

The Vision is a curio due for a resurrection. Stone again collaborated with William Nicholson, whose story is a shadowy plot by politically motivated former TV executives to use the medium to conquer Europe after the expected fall of the Soviet Union. The has-been TV face of the network is Dirk Bogarde. Co-starring are Lee Remick, Helena Bonham Carter, and Eileen Atkins. Stone then directed Jeremy Irons in *The Dream*, and Joss Ackland, Diana Quick, and Roxanne Hart in *The Justice Game*, about drug addicts, dealers, and the legal system.

Crossing to Freedom offered Peter O'Toole as a very proper British gentleman who uses his wits to help a group of war orphans escape Nazi Germany. Mare Winningham, Susan Wooldridge, and Michael Kitchen co-starred in Jerome Kass's adaptation of Nevil Shute's novel.

In the 1990s, Stone became caught up in the renewed British trend of dramatizing pulp and standard thrillers. His pair of Agatha Christie adaptations starred Joan Hickson as Miss Marple with Claire Bloom in one and Jean Simmons in the other. The Catherine Cookson adaptations were period pieces, representing the 1830s with *The Black Velvet Gown* starring Janet McTeer and Bob Peck. Then, Robson Green received the worst the cobblestone alleys had to dish out in *Gambling Man*. Green and Jerome Flynn co-star in *Ain't Misbehavin'* as British musicians in wartime London getting involved with girls and black marketers. *The Uninvited* concerned investigations of alleged alien abductions in the sci-fi noir manner of *The X Files*.

MICHAEL STOREY

Movies: *We'll Meet Again* (2002, aka *Mary Higgins Clark's We'll Meet Again*), *Before I Say Goodbye* (2003, aka *Mary Higgins Clark's Before I Say Goodbye*)

Storey, primarily a cinematographer, directed the low-budget action feature *Black Light* (1998) with Tahnee Welch, and also directed on the series *Metropia*. Storey worked on Canadian-made documentaries and was director of photography on pictures directed by Bruce Pittman, Allan Arkush, Saul Rubinek, and others. Both of the Mary Higgin Clark stories are wronged-woman pieces, the first with Brandy Ledford out of prison after six years and ready to prove her innocence with the help of an investigative reporter, and the second featuring Sean Young using a psychic to communicate with her murdered husband.

DAVID STRAITON

Movie: *Survivor* (1999)

Straiton directed episodes of *Dawson's Creek*, *The Immortal*, *Charmed*, *Dark Angel*, *North Shore*, *Las Vegas*, and other series. Greg Evigan and Rachel Crawford starred in *Survivor*.

ROBERT STRANE

Theatre in America: *The Patriots* (1976, co-directed with Bob Hankal)

The Sidney Kingsley play featured Ralph Clanton as George Washington and Robert Murch as Thomas Jefferson.

WESLEY STRICK
b. February 11, 1954, New York City

Movie: *Hitched* (2001)

Strick is primarily known as a screenwriter whose credits include Joseph Ruben's *True Believer* (1989), Martin Scorsese's *Cape Fear* (1991), and Mike Nichols's

Wolf (1994). Strick directed the feature *The Tie That Binds* (1995) with Keith Carradine and Moira Kelly. *In Hitched*, Sheryl Lee plays a homemaker who finds out that hubby (Anthony Michael Hall) is dallying with another woman, so she locks him in their soundproof basement and reports to the police that he's missing. Alex Carter plays the detective, named Cary Grant.

JOHN STRICKLAND

Movies/Dramas: *Prime Suspect 2* (1992, mini, aka *Prime Suspect 2: Operation Nadine*), *Milner* (1994), *Faith* (1994, mini), *Undercover Heart* (1998, mini, co-directed with Richard Signy), *Rebel Heart* (2001, mini), *Perfect* (2001), *Murphy's Law* (2001), *Impact* (2002), *The Planman* (2003), *Marple: A Murder Is Announced* (2005), *A Family Man* (2006), *A for Andromeda* (2006), *The Murder of Princess Diana* (2007)

Strickland has directed episodes of *Brookside*, *Boon*, *Maigret*, *The Bill*, *Plotlands*, *An Unsuitable Job for a Woman*, *Clocking Off*, *Trust*, *Hustle*, *Bodies*, *Big Love*, and other series. A former sound technician and film editor, he received a British Academy of Film and TV Arts Award nomination for the sound work on *Smiley's People*. Strickland shared in the BAFTA nominations for best drama serial for *Prime Suspect 2*, and for best drama series for *Undercover Heart*.

Prime Suspect 2 assigned Helen Mirren's inspector Jane Tennison to the case of a murdered young black woman in a neighborhood with strained race relations, especially concerning police matters. And the detective's secret lover is assigned as her subordinate. Lynda La Plante devised the story, which Allan Cubitt scripted. The cast included Colin Salmon, Craig Fairbrass, and Ian Fitzgibbon. The four BAFTA nominations resulted in one win, for Mirren as best actress. This sequel won the Emmy Award for outstanding miniseries and Mirren also received a nomination. The actress's great ability to show the complex personal and professional issues with which the character is dealing—as well as the equally complex human and race issues around her—is simply extraordinary. This is a great actress in her prime, so to speak. In a rare circumstance for a sequel, Strickland's show was bestowed with a Peabody Award.

John Hannah starred in both *Milner* and *Faith*. The latter featured him as a tabloid news reporter who occasionally covers a politician (Michael Gambon), who's the father of the girl (Susannah Harker) he loves. *Undercover Heart* portrays a love triangle (Lennie James, Daniela Nardini, Steven Mackintosh) on the police force during a particularly trying murder investigation. *Rebel Heart* concerns events in Ireland from 1916 to 1922 as seen through the sensibility of a boy. *Perfect* starred Michelle Collins as a woman who marries eight men within a period of 10 years, without divorcing any of them. This unconscionable past, of course, catches up with her. *Murphy's Law* was another policier, and *Impact* a plane-crash investigation.

The Planman is Robbie Coltrane as a criminal lawyer who's fed up with the profession and starts to devise supposedly foolproof ripoff jobs with his clientele. Strickland cast Geraldine McEwan as Miss Marple. *The Family Man* starred Trever Eve as a fertility-clinic physician. *A for Andromeda* is a sci-fi noir with Kelly Reilly in the title role. *The Murder of Princess Diana* is a fictional account of events leading up to the infamous Paris car crash.

SUSAN STROMAN
b. October 17, 1954, Wilmington, Delaware

Special: *Contact* (2002)

Stroman built her career as a choreographer, and has won five Tony Awards and two Laurence Olivier Theatre Awards. She choreographed Nora Ephron's *You've Got Mail* (1998) and such TV specials as *Sondheim: A Celebration at Carnegie Hall* (1993) and *Oklahoma!* (1999). She directed *Contact* for PBS and the feature, *The Producers* (2005), based on the Broadway musical derived from Mel Brooks's 1968 film. *Contact*, the musical by John Weidman, sets three stories to jazz, pop, and swing tunes in the old-fashioned musical style with terrific dancers.

RICHARD (RICK) STROUD

Movies/Miniseries: *This Year, Next Year* (1977, mini, co-directed with Bill Gilmour, Ken Grieve, Alan Grint, Ronald Wilson), *Kiss the Girls and Make Them Cry* (1979), *We the Accused* (1980, mini), *Nancy Astor* (1982, mini), *The Last Day* (1983), *Oxbridge Blues* (1984, mini, co-directed with James Cellan Jones, Frederic Raphael), *Diana* (1984, mini, co-directed with David Tucker), *The Good Doctor Bodkin-Adams* (1986, aka *Death by Prescription*), *Deadline* (1988)

Stroud directed episodes of *Crown Court*, *Send in the Girls*, *Crime Traveler*, *Monarch of the Glen*, and other series. Stroud shared with producer Innes Lloyd in the British Academy of Film and TV Arts Award nomination for *The Good Doctor Bodkin-Adams* for best single drama.

Kiss the Girls and Make Them Cry was based on the Michael Newling play. *We, the Accused* was Julia

Jones's adaptation of the Ernest Raymond novel, featuring Ian Holm. *The Last Day* dramatized the final 24 hours of the Vietnam War, and starred Charles Dance and David Suchet. The adaptation by Andrew Davies of the R. F. Delderfeld novel, *Diana* is a long-winding romance with Patsy Kensit, then Jenny Seagrove, in the title role. Imogen Stubbs, John Hurt, and Roshan Seth starred in Stroud's independently made *Deadline*.

Nancy Astor, based on the exploits of the first woman to sit in Parliament, was a big, well-produced BBC historical epic about the strong-willed, Virginia-born beauty. Her life, loves, and pioneering negotiations of the British political waters are dramatized in Derek Marlow's nine-hour teleplay. Lisa Harrow portrayed the former Nancy Langhorne, with Pierce Brosnan as Bob Shaw, James Fox as Waldorf Astor, Dan O'Herlihy as Chillie Langhorne, and Sylvia Syms, Nigel Havers, Lise Hilboldt, Charles Dance, David Warner, T. P. McKenna, Annabelle Lanyon, Lillian Silverstone, and Julian Glover. The show received a pair of BAFTA nominations and a pair of Emmy nominations, one from each organization for Joyce Mortlock's costuming. Brosnan received a Golden Globe nomination for best actor. *Nancy Astor* aired in America on PBS's *Masterpiece Theatre*.

Timothy West starred as *The Good Doctor Bodkin-Adams*, which was based by teleplay writer Richard Gordon on the actual case of a British physician in the 1950s who was accused of euthanizing his elderly clients, accepting a lower up-front fee if he's mentioned in the patient's will. Stroud's film concentrated on the doctor's 1957 trial for murder. Nigel Davenport, James Villiers, and Jean Anderson co-starred. The show received the lone BAFTA nod.

MEL STUART
b. September 2, 1928, New York

Movies/Miniseries: *Brenda Starr* (1976), *Ruby and Oswald* (1978, aka *Four Days in Dallas*), *The Triangle Factory Fire Scandal* (1979), *The Chisholms* (1979, mini)

A director-producer of excellent documentaries, Stuart won the Emmy Award for best documentary for *The Making of the President 1960* (1963). He was nominated for Emmys for the documentaries *Life Goes to the Movies* (1976) and *Man Ray: Prophet of the Avant Garde* (1997), and for producing Anthony Page's *Bill* starring Mickey Rooney. Stuart directed the features *If It's Tuesday, This Must be Belgium* (1969), *I Love My Wife* (1970), *Willy Wonka & the Chocolate Factory* (1971), *One Is a Lonely Number* (1972), *Mean Dog Blues* (1978), and *The White Lions* (1981). Stuart was nominated for an Academy Award for the documentary, *Four Days in November* (1964), about the assassination of President John F. Kennedy.

Jill St. John played Stuart's version of intrepid reporter *Brenda Starr*, who travels to the Amazon to locate a reclusive billionaire. *Ruby and Oswald* dramatized the lives of two of the most historically related famous assassins in history by one of the great documentary filmmakers to have studied the JFK assassination backwards and forewards. The result is rather simplistic and, if anything, upholds the findings of the Warren Commission Report. Frederic Forrest played ex-Marine Lee Harvey Oswald with Michael Lerner as Dallas strip club owner Jack Ruby, who is characterized as a deluded Kennedy zealot who believed he would be a hero for killing Oswald. Brian Dennehy, Sandy McPeak, and Doris Roberts co-starred.

The Triangle Factory Fire Scandal called attention to one of New York City's greatest if mostly forgotten tragedies, the 1911 conflagration that killed 146 people, mostly young women working in the Triangle Shirt Manufacturing Company Building. The company's disregard for workers' safety in the pursuit of profits was determined to be the overriding factor in the tragedy, which resulted in laws protecting manufacturing workers' safety and the formation of the International Ladies Garment Workers Union. Stuart's show received three Emmy Award nominations and won for hairstyling. The cast included Stephanie Zimbalist, Tovah Feldshuh, Janet Margolin, Charlotte Rae, Ted Wass, and David Dukes.

The Chisolms was a 720-minute minseries that led to a CBS series, episodes of which Stuart also directed. The miniseries starred Robert Preston and Rosemary Harris as the parents of the title family, leading the brood away from a land swindle in 1840s Virginia toward a fresh start in Oregon. This epic adventure, which was adapted by Evan Hunter from his own novel, depicted a wagon trip across the American wilderness that included Native American skirmishes, confrontations with outlaws and the like. Stuart's big cast included Ben Murphy, Brian Kerwin, James Van Patten, Billy Drago, Glynnis O'Connor, Anthony Zerbe, Brian Keith, Christopher Allport, Jack Wallace, and Susan Swift. Elmer Bernstein created the score.

CHARLES STURRIDGE
b. June 24, 1951, London, England

***Play for Today*:** *Soft Targets* (1982)
Miniseries: *Brideshead Revisited* (1981, mini, co-directed with Michael Lindsay-Hogg), *Gulliver's Travels* (1996, mini), *Longitude* (2000, mini), *Shackleton* (2002, mini)

Sturridge is a clear case of quality over quantity. He has won every British Academy of Film and TV Arts Award for which he was nominated: for best drama serial for *Brideshead Revisited*, *Longitude*, and *Shackleton*, and best children's film for *Fairy Tale: A True Story* (1997). Sturridge was nominated for Emmy Awards for directing *Brideshead Revisited* and *Gulliver's Travels*, and for writing *Shackleton*. Sturridge's features include *A Handful of Dust* (1988), *Where Angels Fear to Tread* (1991), *A Foreign Field* (1993), and *Lassie* (2005). Sturridge directed an 11-minute film of Samuel Beckett's *Ohio Impromptu* (2000) with Jeremy Irons. *Soft Targets* was a Steven Poliakoff drama starring Ian Holm, Helen Mirren, Thorley Walters, Nigel Havers, Julian Sands, and Rupert Everett.

Brideshead Revisited is among the best TV programs ever made. It is a virtual tour through ideas about British traditions regarding class, religion, success, and family across generations. As the young men who meet at Oxford to set the groundwork for this brilliant miniseries, Jeremy Irons plays Charles Ryder, the orphan of no status, and Anthony Andrews is Sebastian Flyte, a son of landed gentry. It's a testament to co-directors Lindsay-Hogg and Sturridge that it flows with such grace. John Mortimer adapted Evelyn Waugh's epic novel into this 11-part drama, breaking down the dismantling of the Marchmain dynasty. Laurence Olivier offered one of his minimasterpieces as Lord Marchmain, winning the Emmy Award for best supporting actor. The miniseries's total of 11 Emmy nominations included those for outstanding limited series, Lindsay-Hogg and Sturridge, Mortimer, Irons, Andrews, John Gielgud as Edward Ryder, Claire Bloom as Lady Marchmain, Peter Phillips's art direction, Jane Robinson's costume design, and Valerie Pye's graphic design and title sequences. *Brideshead Revisited* captured seven BAFTA Awards from 13 total nominations. It won for best drama series/serial, an honor shared by producer Derek Granger and the two directors. As well, it won for Andrews, Phillips, Robinson, film editor Anthony Ham, sound, and makeup. Nominated for BAFTA honors were Irons, Diana Quick as Julia Flyte, Bloom, Gielgud, cinematographer Ray Goode, and composer Geoffrey Burgon. The piece won Golden Globes for best miniseries and Andrews's performance, and Irons was nominated. This landmark of the medium also co-starred Nikolas Grace, Phoebe Nicholls, Stephane Audran, Mona Wasbourne, Kenneth Cranham, Michael Gough, and Jenny Runacre.

Gulliver's Travels was as fine an interpretation of Jonathan Swift's novel as can be done. The collaboration among Jim Hensen's puppeteers, Robert Halmi Sr.'s Hallmark Productions, screenwriter Simon Moore, and Sturridge created a marvelous four hours in Lilliput. It was visually impressive in every respect, entertainingly directed, and well written. Ted Danson and Mary Steenburgen starred as the Gullivers with all-star support: Peter O'Toole, John Gielgud, Kristen Scott-Thomas, Alfre Woodard, Edward Woodward, Geraldine Chaplin, Isabelle Huppert, Omar Sharif, Shashi Kapoor, Edward Fox, James Fox, Ned Beatty, Edward Petherbridge, Phoebe Nicholls, Robert Hardy, Graham Crowden, Karyn Parsons, et al. The production won 5 of its 11 total Emmy nominations. The wins were for outstanding miniseries, Moore, Roger Hall's art direction, Timothy Webber's special visual effects, and the hairstyling. The nominations included those for Sturridge, Woodard as the Queen of Brobdingnag, Howard Atherton's cinematography, Peter Coulson's film editing, and Shirley Russell's costumes. Hall and Russell won BAFTA Awards and the miniseries (produced by Duncan Kenworthy and Halmi) and Coulson were nominated.

Longitude told dual stories of the eighteenth-century British inventor John Harrison, who found a way to calculate longitude at sea using a special clock, and the twentieth-century restorations of a World War I veteran named Rupert Gould, who becomes obsessed with finding and rebuilding Harrison's experimental clocks to their original form. Sturridge's film, which he adapted from Dava Sobel's book, leaps back and forth in time from Michael Gambon's Harrison to Jeremy Irons's Gould. *Longitude*, which is two period pieces in one, aired in America on A&E. This superbly realized miniseries co-starred Nigel Davenport, Gemma Jones, Frank Finaly, Ian McNeice, Brian Cox, John Wood, and Alec McCowen. The miniseries won five BAFTA Awards from 10 nominations. It won for best drama serial (produced by Sturridge and Selwyn Roberts), Gambon's performance, Geoffrey Burgon's score, Peter Hannan's cinematography, and the production design by Eileen Diss and Chris Lowe. The nominations included for Russell's costumes and Coulson's editing.

Sturridge's penchant for throwback British seagoing adventures also begat *Shackleton*, the story of the famous 1914 survival saga of Ernest Shackleton and his crew's journey toward the South Pole. He led 28 men to safety after their ship was crushed in the ice floes. Sturridge wrote the script and cast Kenneth Branagh as the intrepid Shackleton. The writer-director's penchant for historical accuracy thoroughly informs a frigid endurance exercise. The presentation won Emmys for Henry Braham's cinematography and Adrian Johnston's score, and the nominations included those for outstanding miniseries, Branagh, and Sturridge's teleplay. The show won BAFTA Awards for best drama serial (produced by Sturridge and Roberts), and Russell's costumes. Receiving nominations were Branagh, Coulson, Braham, and

Michael Howells for production design. *Shackleton* also received a Golden Globe nomination for best miniseries. Co-starring were Phoebe Nicholls, Embeth Davidtz, Corin Redgrave, Robert Hardy, and Rupert Frazer as King George V.

DANIEL J. SULLIVAN

***Stage to Screen*:** *Far East* (2000)

Sullivan directed the feature adaptation of the Jon Robin Baitz play *The Substance of Fire* (1996) starring Ron Rifkin, Sarah Jessica Parker, and Eric Bogosian. In *Far East*, the adaptation of an A. R. Gurney play, an American Naval officer in occupied Japan in 1954 falls in love with a beautiful Japanese girl against the wishes of his family, which owns a Milwaukee beer fortune. Bill Smitrovich starred with Miou, Michael Hayden, Lisa Emery, and Jo Yang.

KEVIN SULLIVAN

***WonderWorks*:** *Anne of Green Gables* (1985, mini)
Movies/Miniseries: *Anne of Green Gables: The Sequel* (1987, mini, aka *Anne of Avonlea*), *Looking for Miracles* (1989), *Lantern Hill* (1990), *The Piano Man's Daughter* (2003)

Sullivan directed the features *The Wild Pony* (1993) and *Magic Flute Diaries* (2007). A writer and producer of mostly Canadian productions, he found phenomenal success adapting the novels of L. M. Montgomery, particularly with the two *Anne of Green Gables* miniseries, both about the strong-willed orphan, Anne Shirley, starring the irrepressible Megan Follows. *Lantern Hill* was also adapted from Montgomery fiction. The Anne productions and the adaptation of A. E. Hotchner's realistic coming-of-age novel, *Looking for Miracles*, about teen brothers at camp, were all heartfelt pieces about personal courage and familial ties. *The Piano Man's Daughter* starred Wendy Crewson in the adaptation of Timothy Findley's novel.

Sullivan is unique in that he has won or been nominated more times for Emmy Awards (two wins from eight nominations), CableACEs (three wins from five nominations), and Geminis (seven wins from 18 nominations) than productions he has made. Most of these have to do with the miniseries or spin-off series from his adaptations of Montgomery's literature.

Sullivan combined the best of a Disney-like tradition with a modern-style take on the problems and specifics of teen girl orphanhood, aided by Follows's superb performances. Sullivan shared in the Emmy Award for outstanding children's programming for the original *Anne*, which struck an international chord with family audiences. Sullivan also was nominated for an Emmy Award for writing the show. It won 10 Gemini Awards from 12 nominations, including for Follows, Colleen Dewhurst, and Richard Farnsworth. Writer, director, and producer Sullivan won three of those awards, for best miniseries, writing, and "most popular program." He was also nominated for directing it. The show, which was underwritten by PBS affiliate WQED-TV in Pittsburgh, was bestowed with a Peabody Award.

The sequel won six Gemini Awards from eight nominations. Winning again were Follows, Dewhurst, and Sullivan (for best miniseries). Also nominated was Wendy Hiller, playing Mrs. Harris. Gary Spottiswoode won a Daytime Emmy Award playing one of the brothers in *Looking for Miracles*, and SCTV veteran Joe Flaherty won the Gemini for best supporting actor. Sullivan received two of the Gemini nominations, for best TV movie and direction. *Lantern Hill* received Emmy and CableACE nominations for Sullivan favorite Dewhurst.

KEVIN RODNEY SULLIVAN
b. August 3, 1958

Movies: *Cosmic Slop* (1994, co-directed with Reginald Hudlin, Warrington Hudlin), *America's Dream* (1996, co-directed with Paris Barclay, Bill Duke), *Soul of the Game* (1996, aka *Field of Honour*), *Conviction* (2002), *The Law and Mr. Lee* (2003)

Sullivan has directed episodes of *Night Court*, *Fame*, *Frank's Place*, *Knightwatch*, *I'll Fly Away*, *Ed*, and *The West Wing*. Sullivan had the recurring role of Tommy on *Happy Days* and he appeared in the films *Star Trek: The Wrath of Kahn* (1982), *Night Shift* (1982), and *The Adventures of Buckaroo Banzai across the 8th Dimension* (1984). Sullivan's features as a director include *How Stella Got Her Groove Back* (1998), *Barbershop 2: Back in Business* (2004), and *Guess Who* (2005).

Sullivan joined forces with other African American directors for both *Cosmic Slop*, an omnibus film in *Twilight Zone*–like manner in which each director made a piece about the future of a minority on Earth, and *America's Dream*. Sullivan's *Cosmic Slop* segment was *Tang* starring Chi McBride.

Soul of the Game dramatized the postwar situation in Negro League Baseball when friendships were disrupted as Jackie Robinson was chosen as the first modern African American to play in the Major Leagues, by the Brooklyn Dodgers. Robinson's friendships with Negro League greats Satchel Paige and Josh Gibson—both of

whom also were candidates to be the first black in white ball—became tenuous. Sullivan's crew captured the time/place details of wartime black baseball with alacrity, and the performers responded: Delroy Lindo as Paige, Mykelti Williamson as Gibson, Blair Underwood as Robinson, Edward Herrmann as Branch Rickey, Obba Babatunde as Cumberland Posey, J. D. Hall as Gus Greenlee, Jerry Hardin as Happy Chandler, R. Lee Ermey, Salli Richardson, et al.

Carl Upchurch's autobiography, *Convicted in the Womb*, was the basis for *Conviction*, about a disenfranchised black boy growing up without much of a future in a violent ghetto, yet seeing that the way to a better life had nothing to do with using the cards he was dealt. Omar Epps starred with Dana Delaney as his love interest, and Charles S. Dutton as McGill. Danny Glover starred in *The Law and Mr. Lee*, about a policeman who serves 18 months in prison and becomes a private detective upon his release. Peopling this private-eye number are Bill Smitrovitch, Rosanna Arquette, A Martinez, D. B. Woodside, and Tina Lifford.

JEREMY SUMMERS
b. 1931, St. Albans, Hertfordshire, England

Movies/Miniseries: *Lives of Our Own* (1980), *Tourist* (1980), *Danger UXB* (1981, mini, co-directed with Roy Ward Baker, Douglas Camfield, Ferdinand Fairfax, Henry Herbert, Simon Langton), *Strangers and Brothers* (1984, mini, co-directed with Ronald Wilson)

Summers directed the features *Ferry Cross the Mersey* (1965), *The Vengeance of Fu Manchu* (1967) with Christopher Lee, *Five Golden Dragons* (1967) starring Robert Cummings, and four features starring Viennese actress Maria Rohm. Summers was one of the most in-demand directors of British TV, helming episodes of *Gideon's Way*, *The Saint*, *The Baron*, *Jason King*, *The Pathfinders*, *The Protectors*, *The Return of the Saint*, *All Creatures Great and Small*, *Truckers*, *Coronation Street*, *Tenko*, *The Bill*, *Howards' Way*, *Brookside*, and others.

Tourist might have been Summers's least seen movie, since it was made for the struggling upstart network, Operation Prime Time. The cast was TV-starry, American-style: Lois Nettleton, Bradford Dillman, Lee Meriwether, Adrienne Barbeau, Marisa Berenson, Bonnie Bedelia, John Ireland, et al. It was nothing more than a *Love Boat* plot derived from a Gerald Green book about romance on a European tour, with Summers providing the scenery.

Strangers and Brothers was Julian Bond's adaptation of C. P. Snow, affording Anthony Hopkins a fling at played a rakish, embattled English attorney embarking on a tempestuous career and equal love life. Both *Danger UXB* and *Strangers and Brothers* were aired in America on PBS's *Masterpiece Theatre*.

TIM SUPPLE
b. 1962, England

Movies: *Twelfth Night, or What You Will* (2003), *Rockabye* (2005)

Supple received British Academy of Film and TV Arts Awards nominations for best children's film and best new director, both for *Twelfth Night, or What You Will*.

STEVEN SURJIK

Movies: *Grand Larceny* (1991), *Mary Silliman's War* (1992), *Little Criminals* (1995), *Weapons of Mass Destraction* (1997), *Tripping the Wire: A Stephen Tree Mystery* (2005), *Intelligence* (2005)

Surjik directed episodes of *The Kids in the Hall*, *The X Files*, *Road to Avonlea*, *Due South*, *The Handler*, *Da Vinci's Inquest*, and others. He directed the features *Wayne's World 2* (1993) and *I Want Candy* (2007).

Surjik was nominated three times for Gemini Awards for best direction, for *Little Criminals*, *Tripping the Wire: A Stephen Tree Mystery*, and *Intelligence*. These Canadian-made thrillers were a cut above the norm, especially *Little Criminals*, about a boy whose unregenerate career as a thief and liar could be turned around. *Intelligence* was a look into Vancouver's narcotics trade, starring Ian Tracey.

Weapons of Mass Destraction was an HBO satire that received four Emmy Award nominations, including for writer Larry Gelbart. The fight is for ownership of a pro football franchise by two media moguls for the sake of their egos, which would wreck their businesses and families in the process. Ben Kingsley and Gabriel Byrne squared off as the aspiring owners. Mimi Rogers, R. Lee Ermey, Chris Mulkey, Jason Lee, Paul Mazursky, and Jeffrey Tambor co-starred.

KIEFER SUTHERLAND
b. December 21, 1966, London, England

Movie: *Last Light* (1993)

The son of Donald Sutherland, Kiefer Sutherland has been nominated for at least seven Emmy Awards for starring in and producing *24*. He won two Screen Actors Guild Awards and a Golden Globe (and was nominated for at least three other Golden Globes) as Jack

Bauer, the anti-terrorism agent in *24*. Kiefer's dozens of films include *Stand by Me* (1986), *Young Guns* (1988), *Flatliners* (1990), *A Few Good Men* (1992), *To End All Wars* (2001), and *Phone Booth* (2002). Sutherland directed an episode of *Fallen Angels* and two features in which he starred, the thieves-fall-out drama *Truth or Consequences, N.M.* (1997) and *Woman Wanted* (2000). This last film received the Alan Smithee credit in lieu of Sutherland's signature. It starred Sutherland with Michael Moriarty as his father, and Holly Hunter as the domestic in the household, who is shared sexually by both men. Sutherland's mother, Shirley Douglas, was also in the cast.

In *Last Light*, Sutherland's direction is confidently deliberate with the drama of a death-row inmate (Sutherland) who forges an unlikely friendship with a maximum security guard (Forest Whitaker). Kiefer also cast Amanda Plummer, Clancy Brown, and Kathleen Quinlan.

PETER SVATEK

Movies: *The Call of the Wild: Dog of the Yukon* (1997, aka *Jack London's The Call of the Wild*), *Scent of Danger* (2002), *Student Seduction* (2003), *Baby for Sale* (2004), *Widow on the Hill* (2005), *Proof of Lies* (2006)

Svatek's features include *The Mystery of the Million Dollar Hockey Puck* (1975), *Witchboard III: The Possession* (1995), *Bleeders* (1997), *Silver Wolf* (1998), and *The Rendering* (2002). He also directed episodes of *Big Wolf on Campus*. The canine theme ran through Svatek's first two TV movies. The remake of the Jack London perennial starred Rutger Hauer on the dogsled, some picturesque canines, and beautiful landscapes by cinematographer Sylvain Brault. Sherilyn Fenn starred in *Scent of Danger*, about search-and-rescue dogs.

Svatek got out of the doghouse and became caught up in TV noir. In *Student Seduction*, teacher Elizabeth Berkeley is accused of rape by one of her high school students. In *Baby for Sale*, Dana Delaney helps thwart an infant-peddling scam. Married entrepreneur James Brolin checks out Natasha Henstridge as the *Widow on the Hill*. And *Proof of Lies* presents a dull marriage perked up by the researcher-wife's findings that could alter how science sees addiction.

E. W. (Egbert Warmdrink) SWACKHAMER
b. 1927, Middletown, New Jersey; d. December 5, 1994, Berlin, Germany

Movies: *In Name Only* (1969), *Gidget Gets Married* (1972), *Man and Boy* (1972, aka *Ride a Dark Horse*), *Death Sentence* (1974, aka *Murder One*), *Death at Love House* (1974, aka *The Shrine of Lorna Love*), *Once an Eagle* (1976, mini, co-directed with Richard Michaels), *Night Terror* (1977), *The Amazing Spider-Man* (1977, aka *Spider-Man*), *The Dain Curse* (1978, mini, aka *Dashiell Hammett's The Dain Curse*), *The Winds of Kitty Hawk* (1978), *Vampire* (1979), *The Death of Ocean View Park* (1979), *Reward* (1980), *Peking Encounter* (1981), *The Oklahoma City Dolls* (1981), *Cocaine and Blue Eyes* (1983), *Malibu* (1983, mini), *The Rousters* (1983), *Carpool* (1983), *Brothers-in-Law* (1985), *Command 5* (1985), *Bridge Across Time* (1985, aka *Arizona Ripper*, aka *Terror at London Bridge*), *The Return of Desperado* (1988), *Desperado: The Outlaw Wars* (1989), *Christine Cromwell: Things That Go Bump in the Night* (1989), *Desperado: Badlands Justice* (1989), *Columbo: Columbo Goes to College* (1990), *Lookwell* (1991), *Are You Lonesome Tonight* (1992), *The Secret Passion of Robert Clayton* (1992), *Perfect Family* (1992), *MacShayne: Winner Takes All* (1994), *MacShayne: The Final Roll of the Dice* (1994)

One of the most prolific directors of the heyday of the networks, Swackhamer directed series TV through four decades, including episodes of *The Donna Reed Show*, *Hazel*, *Betwitched*, *The Lieutenant*, *Gidget*, *I Dream of Jeannie*, *The Flying Nun*, *Here Come the Brides*, *The Outcasts*, *Owen Marshall: Counsellor at Law*, *Chopper One*, *The Rookies*, *The Girl with Something Extra*, *M*A*S*H*, *McCloud*, *Eight Is Enough*, *Family*, *The Amazing Spiderman*, *L.A. Law*, *In the Heat of the Night*, *Jake and the Fat Man*, *Law & Order*, and others. Swackhamer was nominated for an Emmy Award for best direction for *The Dain Curse*. He directed the features *Man and Boy* (1972) with Bill Cosby, and *Longshot* (1981) with Lief Garrett.

In Name Only was a remake of Edmund Goulding's *We're Not Married* (1952) and starred Michael Callan and Ann Prentiss. *Gidget Gets Married* paired Monie Ellis and Michael Burns. Cloris Leachman plays a juror in *Death Sentence* who believes the man on trial is innocent of the murder that may have been committed by her husband. Laurence Luckinbill and Nick Nolte co-starred. *Death at Love House* paired Robert Wagner and Kate Jackson as a husband-and-wife writer team researching a book on a Hollywood love goddess (Marianna Hill in flashback) who was involved with his father and becomes the obsession of the son. Valerie Harper is stalked in *Night Terror*. Swackhamer's *The Amazing Spider-Man*, in the person of Nicholas Hammond, was a few decades ahead of his time.

The Dain Curse is a slow-moving but well produced and nicely acted adaptation of the Dahiell Hammett novel about a diamond theft and an old family curse that

causes premature death. James Coburn plays the private investrigator, Hamilton Nash, looking into the weird circumstances, which envelop Jean Simmons, Beatrice Straight, Jason Miller, Hector Elizondo, Paul Stewart, and David Canary. Robert W. Lenski penned the adaptation and won an Edgar Allan Poe Award for it. Made after the minor upswing in attention to old-style private eyes begun by Roman Polanski's *Chinatown* (1974), *The Dain Curse* was enhanced by Andrew Laszlo's cinematography. Emmy nominations went to Swackhamer, Lenski, and Straight.

Swackhamer journeyed further back in time for *The Winds of Kitty Hawk*, a recreation of the first powered flight, written by William Kelley and Jeb Rosebrook. Michael Moriarty and David Huffman played Wilbur and Orville Wright, with John Randolph essaying an appearance by Alexander Graham Bell, and Kathryn Walker, Robin Gammell, Tom Bower, Scott Hylands, and John Hoyt. The show won an Emmy for sound mixing and was nominated for Dennis Dalzell's cinematography and John A. Martinelli's film editing.

Vampire is set in contemporary San Francisco, with an architect and a policeman tracking the title character, whose grave was disrupted by the architect's new church. Richard Lynch is the bloodsucker, E. G. Marshall the cop, Jason Miller the architect, and Kathryn Harrold his neck-bitten wife. *The Death of Ocean View Park* is a paranormal thriller starring Mike Connors. Jason Miller wrote *Reward*, about ex-cop Michael Parks and new girlfriend Annie McEnroe trying to solve the murder of his former partner. *Peking Encounter* starred Diane Canova.

The Oklahoma City Dolls were factory workers organizing into a female football team led by Ronee Blakley and Susan Blakely, looking to Eddie Albert for coaching. *Cocaine and Blue Eyes* starred O. J. Simpson as a San Francisco private eye whose case leads him into the internecine world of a prominent Bay Area family. William Atherton and Susan Dey play a Milwaukee couple who moves to the California beachside community of *Malibu*, mixing them into society where the hobnobbers include James Coburn, Kim Novak, George Hamilton, Chad Everett, Troy Donahue, Anthony Newley, Valerie Perrine, Ann Jillian, Eva Marie Saint, Steve Forrest, Richard Mulligan, Tawny Kitaen, Jenilee Harrison, and other well-tanned types.

Perhaps as an antidote to that slick assignment, Swackhamer went on the road to the Deep South for a few car crackups. *The Rousters*, the pilot for the short-lived series, starred Chad Everett as circus bouncer Wyatt Earp III, Jim Varney as his dim-bulb brother, Mimi Rogers as Ellen Slade, and assorted, well-mixed character talent: Robert Davi, Hoyt Axton, Fred Dryer, Leo Gordon, and John Dennis Johnston. In *Carpool*, a bag of money falls off a Brinks truck, enmeshing four people who hardly know each other. *Brothers-in-Law* starred Mac Davis and Joseph Cortese as the at-odds title characters, a cop and a trucker. Wings Hauser and John Matuszak are members of one of those elite streetwise crimefighting units, *Command 5*. For the detective chosen by a laughable plot to believe that Jack Ripper was revived when the London Bridge was set up again in Lake Havasu City, Arizona, in *Bridge Across Time*, Swackhamer's logic ran to the perfect candidate, David Hasselhoff.

The *Desperado* westerns starred Alex McArthur. Jaclyn Smith was *Christine Cromwell* and Adam West was Ty Lookwell, the star of a cancelled cop show who becomes a detective and deservedly gets no respect. In *Are You Lonesome Tonight*, Parker Stevenson plays a private eye hired by Jane Seymour's widow to find her the killer of her husband, who was obsessed with phone-sex operator Beth Broderick. *The Secret Passion of Robert Clayton* is actually a crush carried by the district attorney (Scott Valentine for Eve Gordon) years after high school. Joanna Cassidy is the new housekeeper for the *Perfect Family*, which makes hubby imperfect. The MacShayne movies were vehicles for Kenny Rogers.

Swackhamer was directing the TV movie *Star Command* (1996) in Berlin at the time of his death from an aneurysm. Jim Johnston directed almost all of that film. In a long and varied career, Swackhamer got the job done with the material given and remained an in-demand director for four decades.

BOB SWAIM
b. November 2, 1943, Evanston, Illinois

Movie: *Target of Suspicion* (1994)

Swaim wrote and directed *Portrait of a Pornographer* (1971), *Half Moon Street* (1986), *Masquerade* (1988), *The Climb* (1998), and other features, most often in the French language. In *Target of Suspicion*, Tim Matheson played a married American perfume merchant in Paris who is seduced by a girl, then becomes the quarry of police after he's charged with her rape and murder.

CHRISTOPHER SWANN

Great Performances*: *On the Town in Concert (1993)

A director and producer of documentaries about music as well as musical performances including operas, Swann directed *Peter and the Wolf: A Prokofiev Fantasy* (1994) narrated by Sting and *Standing Stone* (1997) with Paul McCartney. Swann was nominated for a Grammy Award for the former, and an Emmy for the latter. *On the Town*

in Concert was narrated by the team of Betty Comden and Adolph Green and featured performances by Tyne Daly and Cleo Laine.

BOB SWEENEY
b. October 18, 1918, California;
d. June 7, 1992, Westlake Village, California

Movies: *Bristle Face* (1964, two parts, Disney), *Return to Mayberry* (1986), *If It's Tuesday, It Still Must Be Belgium* (1987)

As an actor, Sweeney had recurring roles on *Our Miss Brooks*, *The Brothers*, and *Fibber McGee and Molly* (as McGee). As a director, his shows included *That Girl*, *Hawaii Five-O*, *Lou Grant*, *The Love Boat*, *The Dukes of Hazzard*, *Scarecrow and Mrs. King*, *Dynasty*, and *MacGyver*.

Both of Sweeney's TV movies had well-established precursors that his productions emulated, especially the Mayberry visitation, which was a tonic for Andy Griffith fans. *Bristle Face* was the kind of dog show that Disney fans loved, complete with Brian Keith and Slim Pickens.

JO SWERLING JR.
b. June 18, 1931, Los Angeles

Miniseries: *The Last Convertible* (1979, mini, co-directed with Sidney Hayers, Gus Trikonis)

Swerling produced many TV movies and series, including *Toma*, *The Rockford Files*, *The A Team*, *Riptide*, and others. Swerling directed the middle third of *The Last Convertible*, a pictorially nostalgic epic about five Harvard University graduates and their lives throughout 40 years.

DAVID SWIFT
b. July 27, 1919, Minneapolis, Minnesota;
d. December 31, 2001, Santa Monica, California

***Playhouse 90*:** *No Time at All* (1958), *The Dungeon* (1958)

An occasional animator, producer, and actor, Swift was primarily an esteemed writer who also directed on such shows as *Alfred Hitchcock Presents*, *The Rifleman*, *Wagon Train*, *Barney Miller*, *Eight Is Enough*, and others. Initially allied with Disney, Swift's features as a director include *Pollyana* (1960), *The Parent Trap* (1961), and *How to Succeed in Business without Really Trying* (1967).

No Time at All was an adaptation of Charles Einstein's novel about a Miami-to-New York flight that experiences electrical problems. The big cast in this suspense exercise included Jane Greer, William Lundigan, Sylvia Sidney, Buster Keaton, Chico Marx, Betsy Palmer, Keenan Wynn, James Gleason, and Sheppard Strudwick. *The Dungeon* was a Swift original starring Paul Douglas, Agnes Moorehead, Patty McCormick, and Dennis Weaver.

LELA SWIFT

***Studio One*:** *Little Women* (1950, two parts)
***ABC Afternoon Playbreak*:** *The Gift of Terror* (1973)
***Wide World of Mystery*:** *Nightmare at 43 Hillcrest* (1974, co-directed with Dan Curtis), *Alien Lover* (1975), *The Two Deaths of Sean Doolittle* (1975)

Swift directed on the soaps *Dark Shadows* and *Ryan's Hope*. Swift, who also had produced on *Dark Shadows* for Dan Curtis, directed the pilot *Dead of Night: Darkness at Blaisedon* (1969), starring Kerwin Mathews and Cal Bellini as investigators of supernatural phenomenon, for a potential ABC series that wasn't green-lighted, to be called *Dead of Night*. She also directed *The Two Lives of Sean Doolittle* (1975) with George Grizzard and Barnard Hughes. Swift also directed an hour-long version of Eugene O'Neill's *Rope* (1989), about the return of a prodigal son, on *American Playwrights Theatre* on A&E with a cast led by Brad Davis, Elizabeth Ashley, Len Cariou, and Jose Ferrer.

Swift's cast for the adaptation of Louisa May Alcott's *Little Women*, one of network TV's first two-part presentations on consecutive Monday nights on CBS, included Mary Sinclair, Nancy Marchand, June Dayton, Una O'Connor, Lois Hall, Berry Kroeger, and John Baragrey.

In *Nightmare at 43 Hillcrest*, police mistake a suburban household as a heroin den, then plant contraband drugs to cover their gaffe and save their careers. Jim Hutton and Linda Evans played the victimized couple. In the spare-looking *Alien Lover*, Kate Mulgrew, Pernell Roberts, and Susan Brown star with John Ventantonio as an alien who comes to Earth in a TV signal, romances a lonely teen girl, and may be the initial arrival of an alien invasion.

MICHAEL SWITZER

***Hallmark Hall of Fame*:** *Fallen Angel* (2003)
Movies: *Frank Nitti: The Enforcer* (1988), *Police Story: Burnout* (1988), *Summer Dreams: The Story of the Beach Boys* (1990), *Revealing Evidence: Stalking the Honolulu*

Strangler (1990), *Lightning Field* (1991, aka *The Lightning Incident*), *The Woman Who Sinned* (1991), *With a Vengeance* (1992, aka *Undesirable*), *Fergie & Andrew: Behind the Palace Doors* (1992), *I Can Make You Love Me* (1993, aka *Stalking Laura*), *A Matter of Justice* (1993, aka *Final Justice*), *Children of the Dark* (1994), *Jonathan Stone: Threat of Innocence* (1994, aka *Frame-Up*), *Cries from the Heart* (1994, aka *Touch of Truth*), *Nothing But the Truth* (1995), *Past the Bleachers* (1995), *Remember Me* (1995, aka *Mary Higgins Clark's Remember Me*), *The Making of a Hollywood Madam* (1996, aka *The Good Doctor: The Paul Fleiss Story*), *What Love Sees* (1996), *Unlikely Angel* (1996), *Unwed Father* (1997), *Holiday in Your Heart* (1997), *Best Friends for Life* (1998), *Forever Love* (1998), *God's New Plan* (1999, aka *No Higher Love*), *Miracle on the 17th Green* (1999), *Miracle on the Mountain: The Kincaid Family Story* (2000), *The Moving of Sophia Myles* (2000), *Three Days* (2001), *Annie's Point* (2005), *Ordinary Miracles* (2005), *Vanished* (2006)

Switzer directed episodes of *Hill Street Blues*, *M*A*S*H*, *Fame*, *Misfits of Science*, *Quantum Leap*, *Gabriel's Fire*, *That's Life*, *NYPD Blue*, *Lincoln Heights*, *Prison Break*, and other series.

Anthony LaPaglia played infamous Chicago mob enforcer Frank Nitti in Switzer's first movie. Lindsay Wagner was effective as a policewoman who starts to show signs of career stress after a dozen years in *Police Story: Burnout*. Bruce Greenwood played Dennis Wilson to good effect in Switzer's Beach Boys movie, which was adapted from Steve Gaines's book, *Heroes and Villains*. Stanley Tucci played the detective in *Revealing Evidence*.

The film noir trend of the 1990s, usually featuring a TV diva in danger, found Switzer guiding vehicles fronted by Nancy McKeon, Susan Lucci, Melissa Gilbert, Patty Duke, Brooke Shields, Patricia Wettig, Kelly McGillis, and others. *Fergie & Andrew: Behind the Palace Doors* made an attempt at interpreting the royal family. *Jonathan Stone: Threat of Innocence* found Richard Crenna relocated to Seattle and suddenly a murder suspect. *Cries from the Heart* featured Duke and Gilbert in a story of autism and parental choices. *Past the Bleachers* is an odd little baseball movie. Richard Dean Anderson and Glynnis O'Connor play a couple recovering from a tragedy, with the inspiration of a mute kid named Lucky Diamond on the Little League team he coaches. Barnard Hughes and Helen Stenborg also co-star.

The Making of a Hollywood Madam is the story of the father/daughter relationship between Dr. Paul Fleiss, a pediatrician, and Heidi Fleiss, who became infamous as the prostitute peddler to the stars. Paul Fleiss was a consultant on the film, and his character, played by Michael Gross, comes off as a bland, good-guy liberal, and the mother, played by Cindy Pickett, is a cold, neurotic mess. Tricia Lee Fisher plays Heidi, and the cast includes George Segal, Lois Nettleton, and Jennifer Crystal. *What Love Sees* is a romance with Richard Thomas and Annabeth Gish. In *Unwed Father*, Brian Austin Green gets his baby out of wedlock deposited on his doorstep and, suddenly, its responsibility time.

Unlikely Angel was a vehicle for Dolly Parton, *Holiday in Your Heart* one for LeAnn Rimes, and *Forever Love* for Reba McIntire. The cue from these easygoing country-western star turns seems to have softened Switzer's tack. *Best Friends for Life* co-starred Gena Rowlands and Linda Lavin as the title duo despite different social circles. *God's New Plan* was up next, with Katey Sagal terminally ill. Surviving a plane crash is the essence of *Miracle on the Mountain: The Kincaid Family Story* with William Devane and Patty Duke heading the brood. *Miracle on the 17th Green* used the miraculous title in a more hyperbolic way, as Robert Urich gets fired, neglects the wife (Meredith Baxter), and tries to make the senior circuit. Della Reese played a preacher's widow who moves to a new home in *The Moving of Sophia Myles*, which co-starred Rue McClanahan and Earl Hyman.

Three Days was another intervention into mortal matters by an angel, and *Fallen Angel* was an inspirational story, too, with Gary Sinise returning to the family home, where the vibes help him rediscover a purpose in life. Betty White plays in a poor man's version of *The Trip to Bountiful* in *Annie's Point*. Jaclyn Smith top-lined *Ordinary Miracles*.

JACK SYDOW

Special: *Annie Get Your Gun* (1967, co-directed with Clark Jones)

Sydow was nominated for a Tony Award for best direction of a musical for *Annie Get Your Gun*, his only TV credit. It marked Ethel Merman's return to one of her great Broadway successes, and Jerry Orbach co-starred in the NBC special. Sydow was involved in several famous play revivals around the same time at the American National Theatre and Academy, some with Denholm Elliott.

JEANNOT SZWARC
b. November 21, 1939, Paris, France

***Hallmark Hall of Fame*:** *The Small Miracle* (1973), *Lisa, Bright & Dark* (1973)
Movies: *Night of Terror* (1972), *The Weekend Nun* (1972, aka *Matter of the Heart*), *The Devil's Daughter*

(1973), *You'll Never See Me Again* (1973), *Columbo: Lovely But Lethal* (1973), *A Summer without Boys* (1973), *Crime Club* (1975), *Code Name: Diamond Head* (1977), *Murders in the Rue Morgue* (1986), *Have a Nice Night* (1990), *Mountain of Diamonds* (1991), *Laura* (1995), *The Rockford Files: A Blessing in Disguise* (1995), *The Rockford Files: If the Frame Fits* (1996)

Szwarc directed episodes of *The Virginian*, *Ironside*, *Kojak*, *Marcus Welby, M.D.*, and 22 episodes of Rod Serling's *Night Gallery* early in his career. Later he directed episodes of *The Practice*, *Ally McBeal*, *JAG*, *Without a Trace*, *Boston Legal*, *Smallville*, and others. Among Szwarc's features are *Bug* (1975), *Jaws 2* (1978), *Somewhere in Time* (1980), *Supergirl* (1984), *Santa Claus: The Movie* (1985), *Grand Larceny* (1987), and *Honor Bound* (1988). Szwarc also directed several French-, German-, and Italian-language features and TV shows.

Szwarc's career building blocks were in the heart of the movie-of-the-week era. Joanna Pettit was *The Weekend Nun*, about a Catholic sister whose weekday job was as a probation officer. A girl's soul was sold to the devil at birth in *The Devil's Daughter*, for which Szwarc received inspired performances from Belinda Montgomery, Shelley Winters, Joseph Cotten, Martha Scott, and Diane Ladd. *You'll Never See Me Again* has David Hartman searching for his wife, then finding himself implicated in her murder. Both of Szwarc's *Hallmark Hall of Fame* productions were excellent. *A Small Miracle*, which featured Raf Vallone, concerned a young boy who believes that St. Francis of Assisi will come and cure his lame donkey. *Lisa, Bright and Dark* depicted the emotional ups and downs of a teenager (Kay Lenz, brilliant) whose girlfriends try to help her through a crisis in an era when mental illness wasn't a network TV regular device. Anne Baxter and John Forsythe portrayed the parents.

A Summer without Boys also used Lenz to good effect as she competed with mom Barbara Bain for the affections of the handyman (Michael Moriarty) at a summer resort. Debralee Scott, Mildred Dunnock, and Bruno Kirby co-starred. *Crime Club* was a search for an ice-pick murderer. *Code Name: Diamond Head* was a pilot film from the Quinn Martin camp looking to establish an espionage base in Hawaii using Roy Thinnis, France Nuyen, and Ian McShane. The cast alone makes Szwarc's version of *The Murders in the Rue Morgue* worth a look: George C. Scott, Val Kilmer, Rebecca DeMornay, and McShane. *Have a Nice Night* was another adaptation of a James Hadley Chase novel with Michael Brandon in the lead.

Mountain of Diamonds was an old-fashioned African adventure from a Wilbur Smith novel featuring a female lead (Isabelle Gelinas) and a big international smorgasbord of raffish characters played by John Savage, Frank Finlay, Ernest Borgnine, Jean-Pierre Cassell, and Derek De Lint.

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KRISTOFER TABORI
b. August 4, 1952, Malibu, California

Movies: *The Accidental Witness* (2006), *Anna's Storm* (2007)

The son of actress Viveca Lindfors, Tabori began acting in the late 1950s and his credits include the *Hallmark Hall of Fame* production of *Neither Are We Enemies* (1970) and episodes of *Nichols*, *Cannon*, *The Rookies*, and many more series. He has acted in productions directed by Don Siegel, Paul Bogart, Tom Gries, Joseph Hardy, Burt Brinckerhoff, Lee Philips, Bradford May, and many others. Tabori has directed on *Picket Fences*, *Chicago Hope*, *The Big Easy*, and many other series. *The Accidental Witness* was a thriller with Natasha Gregson Wagner, and *Anna's Storm* was a sci-fi film.

TIBOR TAKACS
b. September 11, 1954, Budapest, Hungary

Movies: *984: Prisoner of the Future* (1982, aka *The Tomorrow Man*), *Sabrina, the Teenage Witch* (1996, co-directed with Andrew Tsao), *Sabrina Goes to Rome* (1998), *Twice Upon a Christmas* (2001), *Tornado Warning* (2002), *Black Hole* (2006), *Kraken: Tentacles of the Deep* (2006), *Ice Spiders* (2007), *Mega Snake* (2007)

Fantasy-genre maven Takacs directed *The Gate* horror films and tracked onto *The Red Shoe Diaries* video line of erotic escapades, then followed through with the *Sabrina, the Teenage Witch* franchise, directing the pilot, sequel, and series episodes, all fronted by Melissa Joan Hart. *Twice Upon a Christmas* was a sequel to *Once Upon a Christmas*, both starring Kathy Ireland. *Tornado Warning* featured Gerald McRaney as the inventor of a twister predictor. And then the Sci-Fi Channel came along seeking some creature features.

RACHEL TALALAY

Movies/Miniseries: *Band of Gold* (1995, mini, co-directed with Charles Beeson, Matthew Evans, Richard Laxton, Richard Standeven), *Touching Evil II* (1998, co-directed with Sheree Folkson, Alex Pillai), *Dice* (2001, mini), *Double Bill* (2003, aka *A Tale of Two Wives*), *Terminal City* (2005, mini, co-directed with Kari Skogland, Lynne Stopkewich, Stephen Surjik), *The Wind in the Willows* (2006, aka *Kenneth Grahame's The Wind in the Willows*)

Talalay worked in various capacities on *The Nightmare on Elm Street* franchise, then took her big-feature shots with *Ghost in the Machine* (1993) and the eternally unfathomable *Tank Girl* (1995). She has directed episodes of *Boston Public*, *Crossing Jordan*, and *Without a Trace*. *Band of Gold* concerns the gritty lives of hookers (Cathy Tyson, Geraldine James, Samantha Morton, Barbara Dickson) in Yorkshire, England. *Terminal City* follows the progress of a breast cancer victim who takes over a reality show that changes her life and body. Bob Hoskins, Imelda Staunton, and Michael Murphy were in Talalay's *The Wind in the Willows*.

GINO TANASESCU

Movie: *Thanksgiving Day* (1990)

Tanasescu has directed episodes of *The Slap Maxwell Story*, *Baby Boom*, *Salute Your Shorts*, and *Tarzan: The Epic Adventures*. In *Thanksgiving Day*, an upper-class family wrestles with and resolves its differences while they gather for the title holiday. This easily digestible, light-going fare starred Mary Tyler Moore and Tony Curtis with Chicago radio personality Jonathan Brandmeier and a few mugs: Sonny Bono, Joe Bologna, Morton Downey Jr.

DANIEL TAPLITZ

Movies: *Nightlife* (1990), *Black Magic* (1992)

Taplitz's features as a director, *Commandments* (1997) and *Breakin' All the Rules* (2004), both concern men breaking rules after becoming single again. Taplitz wrote *Little Richard* (2000) for Robert Townsend, *Black River* (2001) for Jeff Bleckner, and *WW3* (2001) for Robert Mandel.

Nightlife is an involving horror genre item set in a Mexico City museum, with Ben Cross as a preserved vampire thirsting for his former lover (Maryam d'Abo). *Black Magic* stars Judge Reinhold having dreams of his dead cousin killing a witch in North Carolina; he goes there to satisfy his curiosity, and ends up falling in love with the witch. Anthony LaPaglia, Rachel Ward, and Brion James were involved in this tantalizingly written diversion.

MAX TASH

Movies: *A Perry Mason Mystery: The Case of the Grimacing Governor* (1994), *The Adventures of Captain Zoom in Outer Space* (1995)

Tash directed episodes of *L.A. Law*, *Frank's Place*, *Northern Exposure*, *Parker Lewis Can't Lose*, *Boston Common*, *Pauly*, and others. Both of Tash's TV movies have vigorous premises and follow-through. The Perry Mason entry has the lawyer's old pal, Wild Bill McKenzie (Hal Holbrook), investigating the murder of the governor, while *Captain Zoom* is the story of that star (Daniel Riordan) of a grade-Z 1950s sci-fi TV serial mistakenly being pegged by a planetary civilization in the future as the only hero who can save the planet from the forces of evil.

NADIA TASS
b. 1956, Lofi, Macedonia

Movies/Miniseries: *Stark* (1993, mini), *The Miracle Worker* (2000), *Child Star: The Shirley Temple Story* (2001), *Undercover Christmas* (2003), *Samantha: An American Girl Holiday* (2004), *Felicity: An American Girl Adventure* (2005), *Custody* (2007)

Tass built her career in the Australian film industry with the quirky adventures *Malcolm* (1986), *Rikky and Pete* (1988), and *The Big Steal* (1990). She then tried Hollywood films, directing Martin Short and Danny Glover in *Pure Luck* (1991), of which there was none.

The Miracle Worker was another go at the William Gibson play about Annie Sullivan and the young Helen Keller, with Alison Elliott as the teacher and Hallie Kate Eisenberg as Helen. This led only somewhat logically to the Shirley Temple movie, starring Colin Friels as George Temple and Ashley Rose Orr as the star moppet. The piece expressed some sense of the childhood star's experience, good, bad, and indifferent, with a nice look for the 1930s. The reputation for stories of young girls in the past then led somewhat logically to the *American Girl* movies, in which events in the American experience are seen through young girls' eyes. They concerned, respectively, the turn-of-the-twentieth century (with Mia Farrow) and the Revolutionary War (with Marcia Gay Harden).

BAZ TAYLOR
b. August 30, 1944, Oxfordshire, England

***Play for Today*:** *A Brush with Mr. Porter on the Road to El Dorado* (1981), *The Kamikaze Ground Staff Reunion Dinner* (1981), *A Mother Like Him* (1982)
***WonderWorks*:** *Young Charlie Chaplin* (1989)
Movies/Miniseries: *Happy Since I Met You* (1981), *Our Geoff* (1987), *The Bretts* (1987, mini), *Tattle Tale* (1992), *Delantero* (1994, mini), *Crocodile Shoes* (1994, mini, co-directed with Robert Knights, Malcolm Mowbray, David Richards)

Taylor has directed dozens of British TV series, including *Coronation Street*, *The Venturers*, *Cannon & Ball*, *Shine on Harvey Moon*, *Lovejoy*, *Dempsey & Makepeace*, *Cone Zone*, *Annie's Bar*, and others.

The Chaplin piece examined the formative years of the great comic in England, where his hard-working mother is losing her mind, and his brother, Sydney, tries to keep the family together. Joe Geary played Charlie, with support from Twiggy, Ian McShane, and Lee Whitlock. *Tattle Tale* was an unusual role for Ally Sheedy as a self-serving siren bent on getting her way.

DON TAYLOR
b. December 13, 1920, Freeport, Pennsylvania; d. December 29, 1998, Los Angeles

***Hollywood Television Theatre*:** *The Hemingway Play* (1976)
Movies: *Something for a Lonely Man* (1968), *Wild Women* (1970), *Heat of Anger* (1972), *The Manhunter* (1972), *Night Games* (1974), *Honky Tonk* (1974), *A Circle of Children* (1977), *The Gift* (1979), *The Promise of Love* (1980), *Broken Promise* (1981), *Red Flag: The Ultimate Game* (1981), *Drop-Out Father* (1982), *Listen to Your Heart* (1983), *Ghost Dancing* (1983, co-directed

with David Greene), *September Gun* (1983), *He's Not Your Son* (1984), *My Wicked, Wicked Ways . . . The Legend of Errol Flynn* (1985), *Secret Weapons* (1985, aka *Sexpionage*), *Going for the Gold: The Bill Johnson Story* (1985), *Classified Love* (1986), *Ghost of a Chance* (1987), *The Diamond Trip* (1988)

As an actor, Taylor played in his share of war pictures, including *Battleground* (1949), *Flying Leathernecks* (1951), and *Stalag 17* (1953). He played Elizabeth Taylor's groom in Vicente Minnelli's *Father of the Bride* (1950). He began directing on *Alfred Hitchcock Presents* and subsequently helmed *Burke's Law*, *The Big Valley*, *The Wild, Wild West*, *Mannix*, and *Night Gallery*. He was nominated for an Emmy for comedy direction in 1964 for *The Farmer's Daughter*. His first feature as a director was *Jack of Diamonds* (1967), and his films include *Escape from the Planet of the Apes* (1971), *The Great Scout and Cathouse Thursday* (1976), and *The Final Countdown* (1980). With TV movies, he showed remarkable versatility, directing westerns, difficult relationship dramas, and comedies.

Something for a Lonely Man starred Dan Blocker as a pioneer leader who's marginalized by the people he led through the wilderness to a town site after it's learned that the railroad will go elsewhere. *Wild Women* followed a journey by five women (Anne Francis, Sherry Jackson, et al.) secretly running arms to Mexican-held Texas in 1840. *The Manhunter* was Roy Thinnis combing the bayous for a killer. Taylor's version of *Tom Sawyer* was a musical with Johnny Whitaker, Jeff East, and Jodie Foster as the kids and Celeste Holm as Aunt Polly.

These projects at the height of the movie-of-the-week era gave Taylor cache as an outdoors director, a reputation that stood him in good stead both in features and TV. But he also directed *Heat of Anger*, a courtroom drama with Susan Hayward as the defense attorney for a contractor (Lee J. Cobb) accused of murder. Another legal drama was the intriguing *Night Games*, which was a stone skip for its star, Barry Newman, and his character of Tony Petrocelli, from Sidney J. Furie's feature, *The Lawyer* (1970) to the *Petrocelli* series (1974–1976). In this pilot, Petrocelli defends Arizona socialite Stephanie Powers of murder.

The seeming simplicity of Taylor's shooting of Frederic Hunter's *The Hemingway Play* for PBS facilitates the complex expressions of the great writer at various stages of his life, portrayed by Alexander Scourby, Tim Matheson, and others. What followed for Taylor was a succession of TV movies that were performed and shot at levels above the norm, some (*A Circle of Children*, *Broken Promise*) with exceptional portrayals of children. Glenn Ford and Julie Harris co-starred as a life-marinated Irish American couple in *The Gift*.

Valerie Bertinelli played perhaps her most complex role as a Vietnam War soldier's widow and expectant mother in Taylor's *The Promise of Love*. Dorothy McGuire played a woman not afraid to use dynamite as a rancher fed-up with the downstream drought caused by the rich folks' dam in *Ghost Dancing*. The Errol Flynn movie was fairly well done, with Duncan Regehr as the profligate star. *Secret Weapons* starred Linda Hamilton as a Soviet agent taught to use her female wiles to blackmail other spies. *Ghost of a Chance* starred Redd Foxx as a dead piano player who hopes that the detective (Dick Van Dyke) who accidentally shot him will help his son.

DON TAYLOR
b. June 30, 1936, London, England; d. November 11, 2003, Banham, Norfolk, England

***Wednesday Play*:** *Dan, Dan, the Charity Man* (1965), *And Did Those Feet?* (1965)
***The Sunday-Night Play*:** *For Tea on Sunday* (1963)
***BBC2 Play of the Week*:** *For Tea on Sunday* (1978), *When the Actors Come Home* (1978)
***BBC2 Playhouse*:** *In Hiding* (1980)
***Play of the Month*:** *Waste* (1977), *The Critic* (1982), *The White Guard* (1982)
***The Complete Dramatic Works of William Shakespeare*:** *The Two Gentlemen of Verona* (1983)
Dramas: *Where the Difference Begins* (1961), *The Winter's Tale* (1962), *The Birth of a Private Man* (1963), *The Roses of Eyam* (1973), *The Crucible* (1980), *A Last Visitor for Mr. Hugh Peter* (1981), *Oedipus the King* (1984, aka *The Theban Plays: Oedipus the King*), *Oedipus at Colunnus* (1984, aka *The Theban Plays: Oedipus at Colonnus*), *Antigone* (1984, aka *The Theban Plays: Antigone*)

A playwright himself, and a contemporary of writers Hugh Whitemore and David Mercer—as well as director—Taylor adapted the *Theban* plays back-to-back-to-back, creating what's been called an almost textbook example of staging for the Sophocles trilogy. He cast Michael Pennington as Oedipus, then Anthony Quayle; the brilliant Juliet Stevenson as Antigone in two of them; John Gielgud, Cyril Cusack, Claire Bloom, Paul Copley, John Shrapnel; and, in the chorus, Edward Hardwicke, Trevor Peacock, and many other familiar faces.

Taylor directed his own play, *The Roses of Eyam*, about an actual British village that, in 1666, cut itself off from the outside world when the townspeople came to understand that all of them had contracted the Plague. His stab at Arthur Miller's *The Crucible* starred Sarah Berger, Eric Porter, and Daniel Massey. Patrick Stewart and Alec McCowen starred in *When the Actors Come*

Home. Taylor's early-career version of the Bard's *A Winter's Tale* starred Robert Shaw, Ron Moody, Patrick Macnee, Norman Rossington, and Sarah Badel.

Taylor guided John Gielgud as Lord Burleigh in Richard B. Sheridan's standard *The Critic*, a combination that attracted Anna Massey, Hywel Bennett, Nigel Hawthorne, Alan Badel, and Norman Rodway. Taylor's collaborations with writer David Mercer included *The Birth of a Private Man* and two versions of *For Tea on Sunday*.

ERIC TAYLOR

Movies/Miniseries: *The Affair* (1965), *The Fourth Wish* (1974, mini), *Loss of Innocence* (1978, mini, co-directed with Michael Carson), *Bit Part* (1978), *A Place in the World* (1979, mini, co-directed with Michael Carson, Carl Schultz, Chris Thomson), *Jonah* (1982, mini), *The Body Corporate* (1983)

An Australian producer as well as a director, Taylor directed episodes of *Maigret*, *R3*, and *Over There*. *Bit Part* starred John Meillon as a small-time actor who gets the opportunity to work with a legendary performer. *A Place in the World* is about a reunion of five former friends.

GAVIN TAYLOR

***Great Performances*:** *Les Miserables in Concert* (1995, co-directed with John Caird, Paul Kafno)

Taylor has directed music videos, several for U2. The musical was filmed live in 1995 at the Royal Albert Hall on the occasion of its 10th anniversary, with Colm Wilkinson as Jean Valjean.

JAMES R. TAYLOR

Drama/Comedy: *June Moon* (1948)

June Moon was an experimental TV presentation aired over WBKB in Chicago featuring Sidney Breese and Margaret Kirkwood.

JUD TAYLOR
b. February 25, 1940

Hallmark Hall of Fame: *Foxfire* (1987)
Movies: *Fade-In* (1968, aka *Iron Cowboy*, credited to Alan Smithee), *Weekend of Terror* (1970), *Suddenly Single* (1971), *Revenge* (1971, aka *There Once Was a Woman*), *The Rookies* (1972), *Say Goodbye, Maggie Cole* (1972), *Hawkins on Murder* (1973, aka *Death and the Maiden*), *Winter Kill* (1974), *The Disappearance of Flight 412* (1974), *Search for the Gods* (1975), *Future Cop* (1976), *Return to Earth* (1976), *Woman of the Year* (1976), *Tail Gunner Joe* (1977), *Mary White* (1977), *Christmas Miracle in Caufield, U.S.A.* (1977), *The Last Tenant* (1978), *Lovey: Circle of Children, Part II* (1978), *Flesh & Blood* (1979, mini), *City in Fear* (1980, credited to Alan Smithee), *Act of Love* (1980), *Incident at Crestridge* (1981), *A Question of Honor* (1982), *Packin' It In* (1983), *License to Kill* (1984), *Double-take* (1985), *Out of Darkness* (1985), *Broken Vows* (1987), *The Great Escape II: The Untold Story* (1988, co-directed with Paul Wendkos), *The Old Man and the Sea* (1990), *Murder Times Seven* (1990), *Kaleidoscope* (1990, aka *Danielle Steel's Kaleidoscope), Kung Fu: The Legend Continues* (1992), *In My Daughter's Name* (1992), *Prophet of Evil: The Ervil LeBaron Story* (1993), *Guinevere* (1994), *Secrets* (1995), *A Holiday to Remember* (1995), *Clover* (1997)

Taylor was the first mainly TV director to become president of the Directors Guild of America (1981–1983). He won a DGA Award for directing *Foxfire* and was nominated for an Emmy Award for directing *Tail Gunner Joe*. Taylor's series directing includes episodes of *Ben Casey*, *Star Trek*, *Mannix*, *The Guns of Will Sonnett*, and *Law & Order: Special Victims Unit*.

Taylor's first long-form production, *Fade-In*, about a film editor (Barbara Loden) and a cowboy (Burt Reynolds) who fall in love, was the first picture to receive the Alan Smithee directorial credit. The name was devised by the DGA to substitute for the actual director after a committee of the guild would determine that moral foul play on the producers' part had occurred to alter the original director's vision. In this case, Paramount recut Taylor's film.

Taylor's pilot movies included those for *The Rookies* and the James Stewart series, *Hawkins on Murder*, in which the icon played Billy Jim Hawkins, a small-town West Virginia lawyer. Taylor's thrillers in the movie-of-the-week heyday included the cast-against-type juggernaut, *Weekend of Terror*, in which customarily heroic TV icons Robert Conrad and Lee Majors played thugs who kidnap the customarily photogenic Carol Lynley and Lois Nettleton, playing nuns; *Revenge*, in which a deranged Shelley Winters kidnaps Bradford Dillman and keeps him in her basement for kicks and kinks while police mount a search for him, and *Winter Kills*, in which local law Andy Griffith tries to solve sniper murders at a ski resort.

Taylor directed several movies with sci-fi elements and overtones (*Disappearance of Flight 412*, *Search for the Gods*, *Future Cop*). Yet *Return to Earth*, starring Cliff Robertson as Buzz Aldrin, was grounded in

the reality of the astronaut's problems after his duty in space. Personal stories were well-served by Taylor, including *Mary White*, about writer William Allen White's relationship in the 1920s with his teen daughter, nicely played by Ed Flanders and Kathleen Beller. *The Last Tenant* explored an Italian American family's younger generation's decision making when it becomes evident that their elderly father needs constant care. *Act of Love* starred Ron Howard as a man on trial for the mercy killing of his paralyzed brother.

Tail Gunner Joe was an epic-scale biographical look at Senator Joseph McCarthy and the Communist "witch-hunt" he loosed and goosed across America in the early 1950s. Peter Boyle presented a balanced portrait of McCarthy, with all of his indulgences and duplicities. Burgess Meredith won an Emmy Award as Judge Joseph N. Welch, who presided over the Army-McCarthy Hearings. Cinematographer Ric Waite also won an Emmy and the show, Taylor, Boyle, and Patricia Neal were nominated. *Tail Gunner Joe* was certainly one of Taylor's finest accomplishments.

Flesh & Blood was a rags-to-riches boxing story starring Tom Berenger, with a side plot of incest as his mother (Suzanne Pleshette) seduces him. *City in Fear* was Taylor's one other film carrying the Alan Smithee credit. It's about a newspaper's coverage of a "Son of Sam"-like serial killer, starring David Janssen as an alcoholic columnist and Robert Vaughn as his insistent publisher. In a case of doing it again and getting it better, Taylor's *Out of the Darkness* then replicated the search for David "Son of Sam" Berkowitz with a cast led by Martin Sheen. Ben Gazzara played a New York City policeman caught in a federal corruption sting, who agrees to help collar his co-conspirators in *A Question of Honor*.

Taylor has done his share of sequels and remakes, including *Woman of the Year* converted into a vehicle for Renee Taylor and Joe Bologna, Ernest Hemingway's *The Old Man and the Sea* with Anthony Quinn, two with Richard Crenna playing detective Frank Janek, a *Kung Fu* visitation with David Carradine, and the sequel to John Sturges's *The Great Escape* (1963). Taylor had played a small role in the original. Taylor was behind the camera for the feminist look at King Arthur's Round Table, with Sheryl Lee the fetching title character of *Guinevere*.

Foxfire was a twilight piece, written by Susan Cooper and Hume Cronyn, and played by Cronyn and Jessica Tandy among Appalachian landscapes. The duo played an aging couple living on the Blue Ridge; he dies and she has to learn to cope with nature in his absence. This delicate, intimate character study was given a lucid and sensitive visualization by Taylor, relying on the instincts of two of the medium's all-time great performers. John Denver co-starred.

MALCOLM TAYLOR

Movies: *A Killer in Every Corner* (1974), *Murder Motel* (1975), *Dark River* (1990)

Taylor directed on *Coronation Street*, *The Troubleshooters*, *The Glamour Girls*, and other British series. In *A Killer in Every Corner*, a fiendish Patrick Magee dupes two students to be a part of his mind-control experiments, and he intends to unleash them on murder assignments. In *Dark River*, a disaffected British expatriate living among his kind in an African village, decides to boat downriver and into the unknown on his own. Tom Bell, Sian Phillips, Freddie Jones, and Ian McNeice starred.

RENÉE TAYLOR
b. March 19, 1933, New York City

Specials: *Bedrooms* (1984, co-directed with Joseph Bologna), *It Had to Be You* (1989, co-directed with Joe Bologna)

Taylor and partner Joseph Bologna have written, directed, and acted together on many occasions, and received a joint Academy Award nomination for Cy Howard's *Lovers and Other Strangers* (1969). The duo also co-directed the feature *Love Is All There Is* (1996), a *Romeo and Juliet* re-do with Angelina Jolie. As an actress, Taylor appeared in *The Producers* (1968), *A New Leaf* (1971), and others.

It Had to Be You was an old-fashioned stab at romantic comedy, in which she plays a has-been actress who lures a TV commercial director to her apartment to seduce him into hiring her.

LEWIS TEAGUE
b. March 8, 1938, Brooklyn, New York

Movies: *Shannon's Deal* (1989), *T Bone N Weasel* (1992), *OP Center* (1995, aka *Tom Clancy's OP Center*), *Saved by the Light* (1995), *Justice League of America* (1997, credited solely to Feliz Enriquez Alcala), *The Dukes of Hazzard Reunion* (1997), *Love and Treason* (2001), *The Triangle* (2001)

Teague's education as a total filmmaker came from immersion in low-budget producer Roger Corman's genre mill. Teague was production manager on Michael Wadleigh's *Woodstock* (1970), film editor on Monte Hellman's *Cockfighter* (1974) and Jonathan Demme's *Crazy Mama* (1975), and second unit director on Paul Bartel's *Death Race 2000* (1975) and Samuel Fuller's classic *The Big Red One* (1980). Teague's features as a director include *Alligator* (1980), *Cujo* (1983), *The Jewel of the Nile* (1985), and *Navy SEALS* (1990).

Shannon's Deal was the John Sayles–penned pilot for the series. *T Bone N Weasel* starred Gregory Hines and Christopher Lloyd as the title characters on the road in a stolen car. *OP Center* was a sort of a forerunner to the international monitoring command post known as CTU in *24*, except with Harry Hamlin in charge. In *Saved by the Light*, Eric Roberts plays a blowhard who gets struck by lightning and finds that he has a humbling new ability to converse with the dead. *Love and Treason* stars Kim Delaney as the military wife of a traitor to the U.S. who had escaped prison.

ANDY TENNANT
b. 1955, Chicago, Illinois

Movies: *Keep the Change* (1992), *Desperate Choices: Save My Child* (1992), *The Amy Fisher Story* (1993), *Sliders* (1995)

Tennant became a master of the teen experience with episodes of *The Wonder Years*, *Parker Lewis Can't Lose*, and *Ferris Bueller*. In the mid-1990s, Tennant's feature career took off with the romances *Fools Rush In* (1997), *Ever After* (1998) with Drew Barrymore, *Anna and the King* (1999) with Jodie Foster, *Sweet Home Alabama* (2002) with Reese Witherspoon, and *Hitch* (2005).

Keep the Change was a lively and easygoing adaptation of Thomas McGuane's novel about a ruthless Montana rancher (Jack Palance) who takes over his neighbor's spread when the owner (William L. Petersen) goes to California. However, the absentee returns to kindle a romance with Palance's daughter. Tennant's direction enlarges on this simple-sounding theme, and the actors make it a sharp western including Rachel Ticotin, Lolita Davidovich, and Buck Henry.

Tennant's early work with rising stars helped later in his feature career as he guided Witherspoon as the girl dying from deadly leukemia in *Desperate Choices* and Barrymore was Amy Fisher in the tale of the infamous Long Island teen. *Sliders* was the slick pilot that set up the series.

JOHN TERLESKY
b. May 30, 1961, Cincinnati, Ohio

Movies: *Cerberus* (2005), *Not My Life* (2006), *Fire Serpent* (2007), *By Appointment Only* (2007), *Smokejumpers* (2008)

Terlesky has been an actor who segued to direction and has helmed episodes of *Boston Legal* and *Grey's Anatomy*. *By Appointment Only* was written by its star, Ally Walker.

JOAN TEWKESBURY
b. April 8, 1936, Redlands, California

Movies: *The Tenth Month* (1979), *The Acorn People* (1981), *Elysian Fields* (1989), *Cold Sassy Tree* (1989), *Sudie and Simpson* (1990), *Wild Texas Wind* (1991), *On Promised Land* (1994), *Scattering Dad* (1998)

Best known as a writer, and then nominally in features for her co-writing credit with Robert Altman on *Nashville* (1975), Tewkesbury's widest success actually has been with writing and directing TV movies. Tewkesbury's features include *Old Boyfriends* (1979) and *Strangers* (1991).

She created successful, thoughtfully themed vehicles for such singular stars as Carol Burnett (*The Tenth Month*), as the star shifted gears after 11 years of sketch comedy; Faye Dunaway (*Cold Sassy Tree*) fading from features; and Dolly Parton (*Wild Texas Wind*) looking to TV to sustain her stardom.

On Promised Land was an effective race-relations story set in the mid-20th-century South centering on a misunderstanding over an elderly white woman's dog and the small black boy it attacks with regularity. Joan Plowright delivered one of her better American roles, and was nominated for a CableACE Award, as was the show, writer (Ken Sagoes), and Carl Lumbly as the boy's father.

PETER TEWKSBURY
b. March 21, 1923, Cleveland, Ohio; d. February 20, 2003, Brattleboro, Vermont

Movie: *Second Chance* (1972)

A sitcom veteran of *Father Knows Best* and *My Three Sons*, Tewksbury directed such lightweight features as *Sunday in New York* (1964) with Jane Fonda and the Elvis Presley vehicles *Stay Away, Joe* (1968) and *The Trouble with Girls* (1969). Among his best work was the Disney feature *Emil and the Detectives* (1964) and the undervalued James Garner series, *Nichols*.

Second Chance was an oddity that featured Brian Keith as a tycoon who founds an Arizona haven "for losers." Elizabeth Ashley, William Windom, and Juliet Prowse gave good efforts, but it never gets any better than the premise.

DAVID THACKER
b. December 21, 1950, England

***Performance*:** *Measure for Measure* (1994)
Movies/Miniseries: *A Doll's House* (1992), *Death of a Salesman* (1996), *Broken Glass* (1996), *The Scold's*

Bridle (1998), *Grafters* (1998, mini, co-directed with Paul Harrison, Graham Moore, Stephen Whittaker, David Tucker), *Grafters II* (1999, mini, co-directed with Dominic Brigstocke, Paul Harrison, Stephen Whittaker), *The Mayor of Casterbridge* (2003), *Faith* (2005)

Thacker was awarded the Laurence Olivier Theatre Award for *A Play for Pericles* (1990) at the Royal Shakespeare Company. Thacker's *A Doll's House* was propelled by the superlative performance of Juliet Stevenson. The director's *Measure for Measure* stripped out most of the Bard's comedy in a modern-dress experiment starring Tom Wilkinson, Corin Redgrave, and Ian Bannen.

Thacker directed one of Arthur Miller's least performed works, *Broken Glass*, plus the playwright's most performed play, *Death of a Salesman*, with Warren Mitchell as Willy Loman. *Broken Glass* concerns a Jewish woman in 1938 Brooklyn, who becomes paralyzed below the waist after hearing of the pogrom against Jews in Nazi Germany; She becomes attracted to the doctor treating her. Thacker repeats his stage direction of Margot Leicester in the part in this TV version, co-starring Mandy Patinkin, Henry Goodman, and Elizabeth McGovern. The piece aired in America on PBS's *Masterpiece Theatre*.

KIRK R. THATCHER

Movies: *It's a Very Merry Muppet Christmas Movie* (2002), *The Muppets' Wizard of Oz* (2005)

An actor in *Spaced Invaders* (1990), *Gremlins 2: The New Batch* (1990), and other films, Thatcher was the composer of the score for *Back to the Beach* (1997), second unit director on *Muppets from Space* (1999), and a creature-feature animator on productions including *RoboCop 2* (1990).

GRAHAM THEAKSTON

Movies/Miniseries: *The Politician's Wife* (1995, mini), *The Mill on the Floss* (1997), *March in Windy City* (1998), *The Scarlet Pimpernel* (1998, mini, co-directed with Simon Langton, Patrick Lau), *The Dark Room* (1999), *Seeing Red* (2000), *Come Together* (2002), *Case of Evil* (2002), *New Tricks* (2003), *A Good Murder* (2006)

Theakston directed episodes of *Grange Hill*, *Dempsey & Makepeace*, *A Touch of Frost*, and others. Theakston made a feature of *The Mill on the Floss*, which aired in America on *Masterpiece Theatre*. Theakston's features include *The Lazarus Child* (2004) with Andy Garcia and Angela Bassett.

The Politician's Wife speculates on the flipside of the Profumo affair as Juliet Stevenson plays the wife of a member of British Parliament who is caught in a scandalous tryst with a prostitute. Trevor Eve and Ian Bannen co-starred in this Peabody Award–winning British classic, which also won the British Academy of Film and Television Arts Award for best serial. *The Scarlet Pimpernel* starred Richard E. Grant and Elizabeth McGovern, and aired on A&E in America.

In *Seeing Red*, Sarah Lancashire starred as Coral Atkins, a British TV star who was determined to create a home for disturbed children that would be several cuts above the institutionalization infrastructure in Britain. The film, written by Christopher Monger, won a Christopher Award. Theakston opted for the mid-career choice that's seemingly presented to every British long-form TV director, to try Conan Doyle, so *Case of Evil* resulted, starring James D'Arcy as Sherlock Holmes with Gabrielle Anwar, Richard E. Grant, and Vincent D'Onofrio as Moriarty. Amanda Redman plays a police detective who shoots a VIP's dog, then is recycled back into the force on the dead-end-case squad in the pilot *New Tricks*.

BETTY THOMAS
b. July 27, 1948, St. Louis, Missouri

Movies: *My Breast* (1994), *Couples* (1994), *The Late Shift* (1996)

Thomas has been nominated for 10 Emmy Awards and won twice, for supporting actress in 1985 for *Hill Street Blues*, and for directing a comedy series, *Dream On*, in 1993. Seven of those nominations were for portraying Officer/Sergeant Lucille Bates in Steven Bochco's *Hill Street Blues*. Thomas has also been an occasional producer. Her directorial credits include *Hooperman*, *Doogie Howser, M.D.*, *Shannon's Deal*, *Parenthood*, and others. She directed the features *Only You* (1992), with Andrew McCarthy choosing between Helen Hunt and Kelly Preston, *The Brady Bunch Movie* (1995), *Private Parts* (1997) starring Howard Stern as himself, *Doctor Doolittle* (1998), *28 Days* (2000), and *I Spy* (2002).

For *My Breast*, Thomas's first feature-length assignment, she received nominations for both Emmy and Directors Guild of America Awards. Meredith Baxter starred as a dissatisfied woman who discovers that she has breast cancer, then makes radical life changes. The actress has rarely been better, and Thomas handles Joyce Wadler's adaptation of her own book with great care.

The Late Shift is a great example of something TV rarely has gotten right: a major TV event about a major TV event. Bill Carter and George Armitage collaborated

on the adaptation of Carter's book about the behind-the-scenes machinations at NBC to select a successor to Johnny Carson to front *The Tonight Show*. Daniel Roebuck played Jay Leno, and John Michael Higgins played David Letterman, with other power-players essayed by Bob Balaban, Treat Williams, Kathy Bates, Ed Begley Jr., John Getz, and Lawrence Pressman. Thomas won a DGA Award for her handling of this entertaining entertainment-insider story. Bates won a Golden Globe and Screen Actors Guild Award for her performance as Helen Kushnick. *The Late Shift* was nominated for seven Emmy Awards, including outstanding movie, direction, writing, and for Bates and Williams, who played Michael Ovitz.

DAVE THOMAS
b. May 20, 1949, St. Catharines, Ontario, Canada

Movie: *Ghost Mom* (1993)

Thomas, a writer, producer, and director, is best known as a star of *SCTV* whose features as an actor include *Stripes* (1981), *Boris and Natasha* (1992), and *Coneheads* (1993). Thomas directed the features *The Adventures of Bob & Doug McKenzie: Strange Brew* (1983) with Rick Moranis, *The Experts* (1989), and *Intern Academy* (2004). In *Ghost Mom*, Jean Stapleton returns from the dead to aid her surgeon son in finding a magical stone with great powers before mobsters do.

RALPH L. THOMAS
b. September 8, 1939, Sao Luis, Maranhao, Brazil

Movies: *Cementhead* (1978, co-directed with Edmund Long), *The Terry Fox Story* (1983), *Vendetta II: The New Mafia* (1993, aka *Bride of Violence 2*), *Young Ivanhoe* (1995)

Thomas's notable features include the Canadian productions *Ticket to Heaven* (1981), a compelling film about life inside a cult with Nick Mancuso, and *Apprentice to Murder* (1988) with Donald Sutherland as a fire-and-brimstone preacher. He also made a version of *A Connecticut Yankee in King Arthur's Court* (1998) with Michael York and Theresa Russell.

Thomas's *The Terry Fox Story*, about a physically challenged Canadian athlete, enjoyed a long life on American cable TV. Eric Fryer starred in the title role with Robert Duvall and Rosalind Chao. *Vendetta II* was a gangland pastiche with Carol Alt, Eli Wallach, Burt Young, and Michael Ontkean. *Young Ivanhoe* featured Mancuso, Margot Kidder, and Stacy Keach.

CAROLINE THOMPSON
b. April 23, 1956, Washington, D.C.

Movie: *Snow White* (2001, aka *Snow White: The Fairest of Them All*)

Thompson wrote the screenplays for Tim Burton's *Edward Scissorhands* (1990), Barry Sonnenfeld's *The Addams Family* (1991), Agnieszka Holland's *The Secret Garden* (1993) and other films. Thompson wrote and directed *Black Beauty* (1994) with Sean Bean and *Buddy* (1997) with Rene Russo. Thompson's turn with *Snow White* starred Kristen Kreuk with Miranda Richardson.

ERNEST THOMPSON
b. November 6, 1949, Bellows Falls, Vermont

Movies: *The West Side Waltz* (1995), *Out of Time* (2000), *On Golden Pond* (2001, co-directed with Martin Pasetta Jr.)

Thompson is a writer, actor, and director who wrote the play and screenplay, *On Golden Pond*, for which he won an Academy Award. He wrote the feature *Sweet Hearts Dance* (1988) and wrote and directed *1969* (1989). He also wrote several TV movies including *Take Me Home Again* (1994), and acted in *F. Scott Fitzgerald and the Last of the Belles* (1974) and Bob Fosse's *Star 80* (1983).

West Side Waltz was one of Katharine Hepburn's last Broadway plays, about a senior citizen reluctantly making new friends. Thompson's film version starred Shirley MacLaine, Liza Minnelli, Jennifer Grey, Kathy Bates, and Thompson. *Out of Time* was a retooling of the Rip Van Winkle legend with James McDaniel. The pairing of Julie Andrews and Christopher Plummer in *On Golden Pond* works well for Thompson's saccharine piece, with support from Glenne Headly and Sam Robards.

J. LEE THOMPSON
b. Bristol, England, August 1, 1914; d. August 30, 2002, Sooke, British Columbia

Movies: *A Great American Tragedy* (1972), *The Blue Knight* (1975), *Widow* (1976), *Code Red* (1981)

A writer in British films from 1937 and a director from 1950, Thompson directed more than 40 features. The apex of his career was an association with Gregory Peck that produced *The Guns of Navarone* (1961), *Cape Fear* (1962), and then *MacKenna's Gold* (1968). Thompson,

who was invariably known as Lee-Thompson (or Lee Thompson) closed his career as a house man for the Cannon Group, directing Charles Bronson in *St. Ives* (1976), *The Evil That Men Do* (1984), and worse.

The Blue Knight and *Code Red* were the pilot films for the same-name series starring, respectively, George Kennedy and Lorne Greene. In *Widow*, Michael Learned plays the title role, raising two children after the husband (Farley Granger) dies. Kennedy essayed one of his better parts in the prescient *A Great American Tragedy* as an aerospace engineer who's suddenly laid off from his job and afflicted with perpetual ennui. Vera Miles and James Woods co-starred.

ROB THOMPSON

Great Performances*: *Tales from the Hollywood Hills: Pat Hobby Teamed with Genius (1987)
Movie: *Tad* (1995)

Thompson wrote the screenplays for Howard Zieff's *Hearts of the West* (1975) starring Jeff Bridges, and Sondra Locke's *Ratboy* (1986). Thompson directed episodes of *L.A. Law*, *Dream On*, *The Wonder Years*, *Monk*, and other series. He won both Emmy and Directors Guild of America Awards for directing *Northern Exposure*. *Tad* was a dramatization of Abraham Lincoln's family life, including the loss of one of his sons during his presidency. Kris Kristofferson took his turn as Abe, with Jane Curtin as Mary Todd Lincoln and Bug Hall as the title son.

ROBERT THOMPSON

WonderWorks*: *Words by Heart (1984)

Thompson wrote an *ABC Afterschool Special* called *First the Egg* (1985). *Words by Heart* was an outstanding show about racial prejudice, based on Ovida Sebestyen's book about the only African American family living in a small Midwestern town at the turn of the twentieth century. The cast featured Robert Hooks, Fran Robinson, Charlotte Rae, Ed Call, Leo Geter, and Alfre Woodard, who received an Emmy Award nomination for her performance as Claudie.

ROBERT C. THOMPSON

Movies: *Bud and Lou* (1978), *Gone to Maui* (1999)

Thompson directed episodes of *ABC Afterschool Special*, *Dynasty*, *Magnum, P.I.*, *Fame*, and *Hill Street Blues*. He was nominated for an Emmy Award for directing for *The Paper Chase*. He is also a producer and occasional writer, including of the original story for *The Cowboy Way* (1994). Harvey Korman played Bud Abbott and Buddy Hackett was Lou Costello in Thompson's Hollywood biopic.

TAZEWELL THOMPSON
b. May 27, 1948, New York City

Live from Lincoln Center*: *Porgy and Bess (2002)

Alvy Powell and Marquita Lister starred in the title roles of this New York City Opera presentation of George Gershwin's adaptation of the play by DuBose and Dorothy Heyward.

CHRIS THOMSON
b. 1945, New Zealand

Movies/Miniseries: *A Place in the World* (1979, mini, co-directed with Michael Carson, Carl Schultz, Eric Taylor), *Big Toys* (1980), *1915* (1982, mini, co-directed with Di Drew), *The Last Bastion* (1983, mini, co-directed with George Miller), *Waterfront* (1984, mini), *The Empty Beach* (1985), *The Challenge* (1986, mini), *The Perfectionist* (1987, aka *Three's Trouble*), *Moving Target* (1988), *She Was Marked for Murder* (1988), *The Rainbow Warrior Conspiracy* (1989, two parts), *Swimsuit* (1989), *Stop at Nothing* (1991), *The Feds: Betrayal* (1993), *Woman on the Ledge* (1993), *The Flood: Who Will Save Our Children?* (1993), *The Morrison Murders* (1996), *Trucks* (1997), *Meteorites!* (1998)

A Place in the World concerned six friends who reconvene to reminisce about their lives. *Big Toys* presented a rare late-career turn by Diane Cilento, co-starring with Colin Friels. Australian soldiers leaving New South Wales for the battlefront in World War I was the subject of *1915*. *Waterfront* dramatized the organizing of Aussie dockworkers in the 1920s, with Jack Thompson and Greta Scacchi starring. *The Last Bastion* aired in America on PBS. *The Empty Beach* was a stretch of Aussie primetime inhabited by Bryan Brown as private investigator Cliff Hardy, traveling on a case through Sydney's underworld. *The Challenge* starred one of Thomson's favorite actors, John Wood, as Alan Bond, the Australian who won the Americas Cup in 1982, ending a streak of 131 wins by the New York City Yacht Club.

Jason Bateman played a teenage musician on the run from racketeers in *Moving Target* in an NBC movie. Stefanie Powers starred in *She Was Marked for Murder* as a New York City magazine publisher who begins to suspect her whirlwind love and her secretary are in cahoots

to bump her off and steal her fortune. Lloyd Bridges, Deborah Farentino, and Polly Bergen co-starred.

The Rainbow Warrior Conspiracy concerned the plot to sink the Greenpeace vessel of the title name off Aukland, New Zealand, in 1995. Jack Thompson and Brad Davis co-starred. In *Swimsuit*, a photo-shoot competition-as-movie, Cyd Charisse and William Katt run the enterprise and Catherine Oxenberg, Nia Peeples, and Ally Walker are among the models. Victoria Hamel faced the court-awarded custody of her child by her probable child-molesting husband in *Stop at Nothing*. *Trucks* was based on the same-name Stephen King short story that Emilio Estevez transferred into the feature about tractor-trailers terrorizing their owners in *Maximum Overdrive* (1986).

JERRY THORPE
b. Richard Jerome Thorpe, 1926

Movies: *Dial Hot Line* (1970), *The Cable Car Murder* (1971, aka *Crosscurrent*), *Lock, Stock and Barrel* (1971), *Kung Fu* (1972), *Harry O: Such Dust as Dreams Are Made on* (1973), *Smile Jenny, You're Dead* (1974), *Antonio and the Mayor* (1974), *The Dark Side of Innocence* (1976, aka *The Hancocks*), *I Want to Keep My Baby* (1976), *The Possessed* (1977), *Yesterday's Child* (1977, co-directed with Corey Allen and Bob Rosenbaum), *The Lazarus Syndrome* (1978), *A Question of Love* (1978), *Stickin' Together* (1978, aka *Wonderland Cove*), *Heaven Only Knows* (1979, aka *For Heaven's Sake*), *All God's Children* (1980), *Happy Endings* (1983, NBC), *Blood & Orchids* (1986, mini)

Thorpe, the son of Richard Thorpe, below, began as an assistant director in 1942 and a TV director in 1949, on *The Colgate Comedy Hour*. His series work included *Westinghouse Desilu Playhouse* in the 1950s, *Hawaii Five-O* in the 1960s, and *Kung Fu* in the 1970s. Thorpe's features are *The Venetian Affair* (1967) with Robert Vaughn, *Day of the Evil Gun* (1968) with Glenn Ford and Arthur Kennedy, and *Company of Killers* (1970), a hit-man adventure with Van Johnson that was intended as a TV movie, but was released to theaters instead.

Thorpe directed Tim Matheson and Belinda Montgomery as an eloping frontier couple pursued across rugged landscapes by her family and bumping into such character actors as Burgess Meredith, Jack Albertson, Neville Brand, and Claude Akins. *The Cable Car Murder* features a gallery of suspects including Robert Wagner, Carol Lynley, Jose Ferrer, and Simon Oakland.

Thorpe directed two pilots for the David Janssen detective series *Harry O*, the first of which was shelved, and the second of which, *Smile Jenny, You're Dead*, led to the successful series. He also directed the pilot for David Carradine's *Kung Fu* series, and *I Want to Keep My Baby*, with Mariel Hemingway as a 15-year-old girl whose boyfriend wants to keep and raise their infant. It was nominated for a Golden Globe for best TV movie. *The Possessed* was an *Exorcist* knockoff top-lining James Farentino as a priest fighting the devil in Joan Hackett, who Thorpe directed to an "out there" performance while the supporting cast included Harrison Ford, Dinah Manoff, P. J. Soles, Diana Scarwid, and Claudette Nevins.

Thorpe directed the pilot for the medical series *The Lazarus Syndrome* starring Louis Gossett Jr. Clu Gulager inhabited an aging beach bum who finds redemption in keeping a ragtag band of orphans from the wrong road in *Stickin' Together*. Ray Bolger and the Harlem Globetrotters provided a group case of unlikely quick feet in *Heaven Only Knows*, with the hoofing star as an angel. Richard Widmark and Ossie Davis starred in *All God's Children*.

A Question of Love, starring Jane Alexander and Gena Rowlands, debated the then controversial issue of lesbians as fit parents. Written by frequent Thorpe ally William Blinn, *A Question of Love* was significant in the straight world's acknowledgement of seeing homosexuality as a part of everyday life. The film was superbly acted, especially by Rowlands, and was nominated for a Golden Globe for best TV movie.

Blood & Orchids was one of Thorpe's better racially themed productions, as Kris Kristofferson investigates a rape and beating in 1930s Hawaii, with local islanders as the main suspects. Jane Alexander is the racist plantation owner, Madeliene Stowe the victim, and the cast includes Sean Young, Jose Ferrer, Susan Blakely, Richard A. Dysart, and William Russ.

RICHARD THORPE
b. February 24, 1896, Hutchinson, Kansas; d. May 1, 1991, Palm Springs, California

Movie: *The Scorpio Letters* (1967)

Thorpe directed nearly 190 features from the silent era, including *Night Must Fall* (1937) with Robert Montgomery, *Malaya* (1949) with Spencer Tracy, and the Academy Award–nominated best picture *Ivanhoe* (1952), which led him to a decade of big-budget costume epics. He directed dozens of westerns as well as Tarzan movies with Johnny Weissmuller, and service comedies.

The Scorpio Letters, an espionage thriller starring Alex Cord and Shirley Eaton, was followed by Thorpe's very last film as a director, *The Last Challenge* (1967), a Glenn Ford western. He was the father of Jerry Thorpe, above.

ERIC TILL
b. 1929

Wednesday Play*: *Pale Horse, Pale Rider (1964)
Movies/Miniseries: *The National Dream: Building the Impossible Railway* (1974, mini, co-directed with James Murray), *Back to Beulah* (1974), *Bethune* (1977), *An American Christmas Carol* (1979), *Mary and Joseph: A Story of Faith* (1979), *Shocktrauma* (1982), *A Case of Libel* (1983), *Turning to Stone* (1985, aka *Concrete Hell*), *The Cuckoo Bird* (1985), *Glory Enough for All* (1988), *The Challengers* (1989), *Getting Married in Buffalo Jump* (1990, aka *Buffalo Jump*), *Clarence* (1990), *The Trial of Red Riding Hood* (1992), *To Catch a Killer* (1992, mini), *Lifeline to Victory* (1993), *Final Appeal* (1993), *Small Gifts* (1994), *Voices from Within* (1994, aka *Silhouette*), *Falling for You* (1995), *When the Vows Break* (1995), *Golden Will: The Silken Laumann Story* (1996), *Murder at My Door* (1996), *Pit Pony* (1997), *The Girl Next Door* (1999), *Win, Again!* (1999)

Till occasionally ventured into American productions, but most of the above-listed work has been for Canadian TV, for which he has received four Gemini Award nominations. He also received two Genie nominations. His eclectic features include *Hot Millions* (1968) with writer/star Peter Ustinov, *Wild Horse Hank* (1979) with Linda Blair, *Improper Channels* (1981) with Alan Arkin, *If You Could See What I Hear* (1982) with Marc Singer as blind musician Tom Sullivan, and *Luther* (2003) with Joseph Fiennes as theologian Martin Luther. In 1986 and 1987, Till directed Christmas specials featuring Jim Hensen's Muppets.

Pale Horse, Pale Rider starred Keir Dullea and Joan Hackett in the adaptation of the Katherine Anne Porter story. *The National Dream* was a big Canadian period production based on Pierre Berton's books about the building of the Canadian transcontinental railway with a cast including John Colicos, William Hutt, Ken Pogue, and Paxton Whitehead. For *Mary and Joseph: A Story of Faith*, Till directed Blanche Baker and Jeff East in the title roles, with Colleen Dewhurst, Yossi Yadin, Lloyd Bochner, and Stephen McHattie. *An American Christmas Carol* relied on two seismic shifts: the Dickens story was transferred to the U.S. Great Depression, and a shaggy Henry Winkler enacted the Scrooge part, Benedict Slade.

To Catch a Killer featured Brian Dennehy as Midwestern serial killer John Wayne Gacy. Till's biographical Canadian TV movies include *Bethune*, starring Donald Sutherland as a physician in World War II, and *Glory Enough for All*, about the Nobel Prize–winning discovery of insulin in 1921–1922 at the University of Toronto. *Shocktrauma*, another medical biopic, was the first made-for-TV movie designed for syndication rather than a particular network. It starred William Conrad as Baltimore physician R. Adams Cowley, who pioneered trauma units. Between fact-based movies, Till returned to low-budget thrillers on a regular basis.

Getting Married in Buffalo Jump stars the top Canadian TV-movie damsel of them all, Wendy Crewson, a virtual Maple Leaf–wrapped Lindsay Wagner, as a musician who returns to her bucolic origins when her father dies, and marries the ranch hand out of convenience for them both, setting the stage for true love to creep in. The film received four Gemini Award nominations, including one for Crewson. *Turning to Stone* was a women's film that reaped eight Gemini Award nominations, including two for the writer, Judith Thompson, and four for performers Jackie Richardson, Nicky Guadagni, Anne Anglin, and Bernard Behrens.

A Case of Libel was the redoing of Henry Denker's play, which had been directed by Charles Jarrott for TV in 1968, with Van Heflin as legendary lawyer Louis Nizer. Till's videotaped Showtime production, which was then reaired on *American Playhouse* in 1986, recounted the actual 1954 story of a newspaper reporter who was accused of having Comminist ties and sued, with Nizer as his defense. This time the lawyer was enacted by Edward Asner. Daniel J. Travanti played the self-righteous anti-Communist. Both Travanti and Asner were nominated for CableACE honors.

Till directed Robert Carradine as an angel in *Clarence*. The fairly inspired musical, *The Trial of Red Riding Hood*, starred Elizabeth Manley, with Alan Thicke as the big bad wolf, whose murder is at issue. *Lifeline to Victory* was a salute to the Canadian Navy in World War II. *Small Gifts* won Gemini Awards for Jessica Steen and writer David Adams Richards, and is on the short list of best TV Christmas movies. Till guided JoBeth Williams in two 1990s noirs, Jennie Garth in one, Patty Duke in *When the Vows Break*, Judith Light in *Murder at My Door*, and Polly Shannon in *The Girl Next Door*, who ends up dead after several secret sex sessions with the trusted family doctor (Henry Czerny). Shannon and Czerny were nominated for Gemini Awards. *Golden Will* was about Silken Laumann, a Canadian Olympic hopeful who suffered a debilitating injury.

The Pit Pony, the adaptation of Joyce Barkhouse's book for children, was nominated for eight Geminis, winning three, including one for writer Heather Conkie. Till was nominated, too. *Win, Again!*, which was written by and stars Gordon Pinsent, concerned an ex-con who is exonerated years after his sentence, and tries to reconnect with his family. Pinsent won a Gemini for writing the

film, and was nominated along with his daughter, Leah Pinsent, for performing.

MARK TINKER
b. January 15, 1951, Stamford, Connecticut

Movies: *Private Eye* (1987), *Capital News* (1990), *My Old School* (1991), *Our Shining Moment* (1991), *NYPD Mounted* (1991), *Babe Ruth* (1991), *Bonanza: Under Attack* (1995)

Tinker, the son of Grant Tinker (chairman of NBC from 1981 to 1986), won Emmy Awards for directing episodes of *St. Elsewhere* in 1988, *NYPD Blue* in 1997, and *Brooklyn South* in 1998, and for producing *NYPD Blue* in 1995. He had received 17 Emmy nominations by 2006, including two for producing *The White Shadow* and two for writing *St. Elsewhere*. Tinker has received seven Directors Guild of America Award nominations, four for *St. Elsewhere*. He has directed episodes of *Chicago Hope*, *ER*, *L.A. Law*, *Deadwood*, and others.

Michael Woods starred as a former LAPD cop investigating his brother's murder in 1956 in *Private Eye*, Tinker's pilot to a short-lived series exhibiting mood and some quirky substance. *Capital News* was a slice-of-life look at the daily exploits of reporters and editors at a Washington, D.C., newspaper, peopled by a lively cast: Woods, Kathryn Harrold, Benjamin Bratt, Lloyd Bridges, Lee Richardson, Daniel Roebuck, Jenny Wright, Beah Richards, William Russ, et al. Dennis Franz was in his wisecracking-cop mode in *NYPD Mounted*, in which he and a former rodeo star team up on horseback in the Big Apple to capture an escaped tiger.

Babe Ruth starred Stephen Lang as the Bambino in a tepid recreation of the home run king's life, featuring Pete Rose as Ty Cobb; Bruce Weitz as Miller Huggins; and Donald Moffat, Lisa Zane, and Brian Doyle-Murray. Tinker's *Bonanza* movie is interesting for what happens under a bankable title after the regular stars have drifted off: Ben Johnson is now Bronc Evans, Michael Landon Jr. and Dirk Blocker have inherited roles similar to those of their fathers, Leonard Nimoy plays Frank James, Richard Roundtree has a supporting role, and Jack Elam shows up, like he heard someone was making a western.

TONY TO

Miniseries: *Band of Brothers* (2001, mini, co-directed with David Frankel, Tom Hanks, David Leland, Richard Loncraine, David Nutter, Phil Alden Robinson, Mikael Salomon)

To was the line producer on Carl Franklin's *One False Move* (1992), and was a producer on the TV movies *Another Midnight Run* (1994), *Earth 2* (1994), and the miniseries *From the Earth to the Moon* (1998). He directed episode eight of *Band of Brothers*, *The Last Patrol*, written by Erik Bork and Bruce C. McKenna. He also directed on the series *Harsh Realm*.

RICKY TOGNAZZI
b. May 1, 1955, Milan, Italy

Movies: *Excellent Cadavers* (1999), *The Good Pope: Pope John XXIII* (2002)

Tognazzi is the actor son of Ugo Tognazzi, the star of 150 films including *Barbarella* (1968), Federico Fellini's *Satyricon* (1970), *La Cage aux Folles* (1978), Bernardo Bertolucci's *Tragedy of a Ridiculous Man* (1981) and others. Ricky Tognazzi is also an actor and writer. His features in Italy as director include *La Scorta* (1993) and *Vite Strozzate* (1996).

Excellent Cadavers, in Mafiosi parlance, are apparently public officials who refuse to be bought. The film starred Chazz Palminteri and F. Murray Abraham fronting for an otherwise all-Italian cast in the retelling of an actual Mafia episode. Bob Hoskins was the only non-Italian actor in Tognazzi's film about Angelo Roncalli, who became Pope John XXIII, after Pope Pius XI died in 1958. Pope John oversaw the overhauling of many Roman Catholic traditions through the vaunted "Vatican II" conferences. Moreover, Catholic scholars are partial to Tognazzi's version of Roncalli's life, due to its avowed accuracy, and Hoskins's sympathetic portrait of a man thrust into a role to which he had not aspired.

NORMAN TOKAR
b. November 25, 1919, Newark, New Jersey

Movies: *Sammy the Way-Out Seal* (1962, two parts, Disney), *A Boy Called Nuthin'* (1967, two parts, Disney)

Tokar was a long-established Disney director whose wrangler-friendly shows established him as one of the great critter coaches in Hollywood history. For the Mouse, Tokar's features included *Big Red* (1962), *Savage Sam* (1963), *A Tiger Walks* (1964), *The Ugly Dachshund* (1966), *The Horse in the Gray Flannel Suit* (1968), *Rascal* (1969), and *The Cat from Outer Space* (1978).

Among Tokar's sitcom pilots in the 1970s that never went series were *My Sister Hank* with a young Jodie Foster and *Big Daddy* with Rosie Grier. *Sammy the Way-Out Seal* was the usual Disney family fun, and business as usual for Tokar, while *A Boy Called Nuthin'* had more

life-lesson ballast, helped by the sensitive portrayal of Ronny Howard as Richie "Nuthin'" Caldwell.

SERGIO TOLEDO
b. 1956, Sao Paulo, Brazil

Movie: *One Man's War* (1991)

Toledo directed the acclaimed Brazilian film *Vera* (1987), about the life of a cross-dresser inside a female correctional facility, starring Ana Beatriz Nogueira. In *One Man's War*, Toledo directed Anthony Hopkins as Joel Filartiga, an actual political and human rights activist in Paraguay, who lost his son to a murder of retribution by a totalitarian dictator.

STEPHEN TOLKIN

Movies: *Golden Years* (1991, mini, aka *Stephen King's Golden Years*, co-directed with Allen Coulter, Kenneth Fink, Michael Gornick), *Daybreak* (1993), *Carolina Moon* (2007), *What If God Were the Sun?* (2007)

Brothers Stephen and Michael Tolkin are mainly writers. Michael wrote Robert Altman's *The Player* (1992) and wrote and directed the features *The Rapture* (1991) and *The New Age* (1994). Stephen wrote and directed the features *The Price of Life* (1987) and *Judgment Day: The Ellie Nesler Story* (1999), starring Christine Lahti as an actual Bible-quoting woman who murdered a camp counselor. Stephen Tolkin also wrote Albert Pyun's *Captain America* (1991) and David Attwood's miniseries *Fidel* (2002). The Tolkins are the sons of writer Mel Tolkin.

In *Golden Years*, an aging janitor and his wife flee a factory explosion, after which his aging process reverses ever so slowly while plant officials are in pursuit. Tolkin elicited fine performances from Keith Szarabajka and Frances Sternhagen as the couple. *Daybreak* was an unusual futuristic piece set inside a fascist-controlled New York City where the survivors are driven to help each other, aided by an excellent cast (Martha Plimpton, Cuba Gooding Jr., Moira Kelly, Omar Epps).

TOM TOPOR

Movie: *Judgment* (1990)

Playwright Topor's screenplays include those for Martin Ritt's *Nuts* (1987) and Jonathan Kaplan's *The Accused* (1988), for which Jodie Foster won an Academy Award as a New England rape victim. Topor also wrote the teleplays for Lawrence Schiller's *Perfect Murder, Perfect Town: JonBenet and the City of Boulder* (2000) and Robert Markowitz's *Word of Honor* (2003).

Topor wrote and directed *Judgment*, the fact-based story of a Louisiana priest accused of several molestations. The film focuses on the effects of his acts on one victim's family. The parish's attempted cover-up and the family's initial disbelief are dramatized in a believable manner. Topor's cast and casting were impeccable: Keith Carradine and Blythe Danner as the parents, David Strathairn as the pedophile, Bob Gunton as the monsignor, Jack Warden, Mitchell Ryan, Robert Joy, Brad Sullivan, Dylan Baker, and Michael Faustino as the central victim. Topor won a Writers Guild of America Award for his script.

ROBERT TOTTEN
b. February 5, 1937, Los Angeles; d. January 27, 1995, Sherman Oaks, California

Movies: *Way Down Cellar* (1968, two parts, Disney), *Ride a Northbound Horse* (1969, two parts, Disney), *Michael O'Hara the Fourth* (1972, two parts, Disney), *The Mystery in Dracula's Castle* (1973, two parts, Disney), *The Red Pony* (1973), *Huckleberry Finn* (1975, ABC version), *Louis L'Amour's The Sacketts* (1979, mini)

Totten was a character actor on *Gunsmoke* who went on to direct episodes of it and other TV westerns, as well as all manner of action shows throughout the 1960s and 1970s, including *Bonanza*, *The Dakotas*, *Dan August*, and *Kung Fu*. Totten became a trivia answer as the director who shared directorial chores with Don Siegel on one of the first films to earn the Alan Smithee credit, *Death of a Gunfighter* (1969), starring Richard Widmark.

Totten left a lasting mark with the heartfelt adaptation of John Steinbeck's *The Red Pony*, starring Henry Fonda in a beautifully understated performance. Absent the Billy Buck character, this version was co-written and paced by Totten as a balance of literary classic and realistic portrait of California ranch life. Nominated for eight Emmy Awards, including for Fonda, *The Red Pony* also won a Peabody Award. Maureen O'Hara, Ben Johnson, Richard Jaeckel, Clint Howard, and a Totten favorite, Jack Elam, were wonderful in support. Jerry Goldsmith's superb score as well as the sound effects won Emmy Awards.

Totten's version of *Huckleberry Finn* starred Ron Howard and Donny Most, both off duty from *Happy Days*, and was lucky to have Elam and Royal Dano as Mark Twain enlivening proceedings with a personable literary lesson. *The Sacketts* teamed Tom Selleck, Jeff Osterhage, and Sam Elliott as the title brothers, with Glenn Ford on hand as Tom Sunday and character galore:

Elam, Ben Johnson, Ruth Roman, John Vernon, Paul Koslo, Gene Evans, Gilbert Roland, L. Q. Jones, Slim Pickens, Mercedes McCambridge, Pat Buttrum, James Gammon, et al.

JEFFREY TOWNSEND
b. May 14, 1954, New York City

Drama: *Landscape with Waitress* (1986)

Townsend has been a second unit director and was the production designer on films directed by John Sayles, James Foley, Martin Scorsese, Steve Kloves, Nora Ephron, and Paul Mazursky. For TV, the multitalented Townsend produced *The Tracey Ullmann Show* and wrote for *Rugrats*. The PBS production of *Landscape with Waitress*, written by Robert Pine and photographed by Michael Ballhaus, starred John Rothman and Nurit Koppel.

ROBERT TOWNSEND
b. February 6, 1957, Chicago, Illinois

Movies: *Love Songs* (1999, co-directed with Andre Braugher, Louis Gossett, Jr.), *Jackie's Back!* (1999, aka, *Jackie's Back: Portrait of a Diva*), *Up, Up, and Away!* (2000), *Little Richard* (2000), *Livin' for Love: The Natalie Cole Story* (2000, aka *The Natalie Cole Story*), *Holiday Heart* (2000), *Carmen: A Hip Hopera* (2001), *10,000 Black Men Named George* (2002)

A writer and producer who's primarily known as an actor and director, Townsend famously functioned in all four of those capacities for the low-budget "blaxploitation" send-up, *Hollywood Shuffle* (1987), by financing the movie with his credit cards. His features as a director include *The Five Heartbeats* (1991) and *Fraternity Boys* (1999). Townsend often played in his TV movies, several of which elucidated stories of African American entertainers of the past.

Love Songs contains three intertwining romantic episodes written by Charles Fuller and starring the three directors. *Jackie's Back!* concerns a pop music icon trying to make a comeback while a documentary records the affair. A game mockumentary, it stares Jenifer Lewis as Jackie, Tim Curry as the fatuous filmmaker, and dozens of cameos by the likes of Dolly Parton, Whoopi Goldberg, Bette Midler, Liza Minnelli, Rosie O'Donnell, Eva Marie Saint, et al.

Leon (Robinson) provided the impersonation for *Little Richard*, a standard biopic that took the rock 'n' roll legend from his Southern roots through born-again inspirations and retirement. Theresa Randle delivered one of the best performances in Townsend's work as the heroin-addicted Natalie Cole, the talented daughter of famed crooner Nat King Cole, played by James McDaniel.

Ving Rhames played *Holiday Heart*, a drag queen who agrees to take in an addict and her daughter. Alfre Woodard co-starred. *Carmen: A Hip Hopera* was a modern updating of *Carmen Jones* starring Beyonce Knowles and Mekhi Phifer with musical talents Mos Def, Wyclef Jean, and Bow Wow.

The story of the 1920s unionization attempts by the Pullman porters working on passenger railways was a relatively unremembered episode of American labor until Townsend directed *10,000 Black Men Named George*. Andre Braugher starred as grassroots labor organizer Asa Philip Randolph, with Charles S. Dutton, Brock Peters, and Mario Van Peebles. Cyrus Nowrasteh's script was well served and Townsend's crew provided evocative time/place details.

WENDY TOYE
b. May 1, 1917, London, England

Specials: *Orpheus in the Underworld* (1967), *Follow the Star* (1979)

Toye directed the hour-long children's fantasy *The Golden Toy* (1954) for British TV and the features *All for Mary* (1955) with Nigel Patrick, *We Joined the Navy* (1962) with Kenneth More and Lloyd Nolan, and others. The Jacques Offenbach opera *Orpheus in the Underworld* aired on Granada Television in 1961 before it arrived in America on *NET Playhouse*. The ensemble included Kevin Miller, Cynthia Morey, and Suzanne Steele. *Follow the Star* featured Robert Dorning.

IAN TOYNTON

Movies/Miniseries: *Widows* (1983, mini), *The Fourth Floor* (1986, mini), *Piece of Cake* (1988, mini), *The Contract* (1988), *The Saint: The Brazilian Connection* (1989), *Red Fox* (1991, mini), *She's Out* (1995, mini), *Annie: A Royal Adventure!* (1995), *Bermuda Triangle* (1996), *The Cape* (1996), *Supreme Courtships* (2007)

A former sound editor and film editor, Toynton received a British Academy of Film and TV Arts Award nomination for *Widows* in 1984 and an Emmy nomination for *24* in 2003. Toynton has directed multiple episodes of the series *Bergerac*, *Nowhere Man*, *The Pretender*, *Profiler*, *Relic Hunter*, *Providence*, *Crossing Jordan*, *24*, *Summerland*, and *The OC*.

Widows was based on Lynda La Plante's first big TV success, a script about the widows of three armed robbers; they were killed trying to pull a job. The women

set out to finish what the men couldn't. Ann Mitchell, Maureen O'Farrell, Fiona Hendley, and Eva Mottley star. *The Fourth Floor* was a mystery with Brian Cox. *Piece of Cake* dramatized the lives of the Royal Air Force's Hornet Squadron during the Battle of Britain. *The Contract* was an espionage adventure to get a Russian missile guru to defect to the West. Jane Birkin, Cox, and John Hurt co-starred in *Red Fox*. Toynton's musical sequel to *Annie* starred Ashley Johnson, George Hearn as Daddy Warbucks, Joan Collins, Emily Ann Lloyd, and Ian McDiarmid.

A Caribbean storm places a family in a sort of other dimension in *Bermuda Triangle*, which features Naomi Watts and Jerry Hardin. *The Cape* was a slice of astronaut life among the high fliers in the NASA program at Cape Canaveral, Florida, led by Corbin Bernsen and Adam Baldwin. Toynton directed the pilot and episodes of the short-lived series.

JEAN-CLAUDE TRAMONT
b. May 5, 1934, Brussels, Belgium; d. December 27, 1996, Los Angeles

Movie: *As Summers Die* (1986)

A greedy white family covets a black woman's land in 1950s Louisiana in Tramont's evocative single American TV effort, starring the eclectic cast of Jamie Lee Curtis, Bette Davis, and Beah Richards. A former consort of Barbra Streisand, Tramont directed her opposite Gene Hackman in the unjustly neglected feature *All Night Long* (1981), his one other American film.

PETE TRAVIS

Movies/Miniseries: *The Jury* (2002, mini), *Henry VIII* (2003), *Omagh* (2004)

Travis directed episodes of *Cold Feet* and *Other People's Children* as well as the feature *Vantage Point* (2008) featuring Dennis Quaid, Forest Whitaker, William Hurt, and Sigourney Weaver.

The Jury was a 300-minute legal tangle featuring Gerard Butler. *Henry VIII*, written by Peter Morgan, was a grand old stab at portraying the royal throne in the BBC tradition of yore, with Ray Winstone pulling out the stops in the title role, Helena Bonham Carter as Anne Boleyn, Assumpta Serna as Katherine of Aragon, and Joss Ackland, Mark Strong, Charles Dance, Sean Bean, David Suchet as Cardinal Wolsey, and Derek Jacobi narrating.

Travis shared with writers Paul Greengrass and Guy Hibbert in the British Academy of Film and TV Arts Award for best single drama earned by *Omagh*, which examined the 1998 Irish Republican Army bombing that killed 29 people in the title city, located in Ulster, Northern Ireland. The drama focuses on one family that loses a son, a circumstance that strains the parents' marriage. Travis's cast included Gerard McSorley, Brenda Fricker, Michele Forbes, and Stuart Graham.

BRIAN TRENCHARD-SMITH
b. 1946, England

Movies: *Official Denial* (1994), *Sahara* (1995), *Escape Clause* (1996), *Doomsday Rock* (1997), *Atomic Dog* (1998), *Voyage of Terror* (1998), *Happy Face Murders* (1999, aka *The Fourth Horseman*), *Britannic* (2000), *Seconds to Spare* (2002), *Sightings: Heartland Ghost* (2002), *The Paradise Virus* (2003), *D.C. 9/11: Time of Crisis* (2003), *Tides of War* (2005, aka *USS Poseidon: Phantom Below*)

Low-budget, stunt-laden action films have been Trenchard-Smith's métier, mostly Australian made: *Stunt Rock* (1978), *Turkey Shoot* (1982), *Jenny Kissed Me* (1986), and others. Then he directed the Vietnam War stickler's low-budget favorite, *The Siege of Fire Base Gloria* (1989), starring R. Lee Ermey, Wings Hauser, and Albert Popwell. Trenchard-Smith directed episodes of *Five Mile Creek*, *Mission: Impossible*, *Silk Stalkings*, *Time Trax*, and *Flipper*.

In *Official Denial*, Parker Stevenson claims he's been abducted by aliens, after which he's abducted by the U.S. military. *Sahara* was a remake of Zoltan Korda's 1943 World War II tank adventure (made during the war) with Humphrey Bogart as a tank commander after the battle of Tobruk. Jim Belushi is Trenchard-Smith's substitute, on maneuvers to evade Rommel's Afrika Corps in Doomsday Rock. William Devane's scientist, convinced that a great meteor will collide with Earth, takes over a nuclear missile silo while the FBI (Ed Marinaro) enlists his also-scientist daughter (Connie Sellecca) to talk him out of anything foolish. Ann-Margret fingers her nasty lover for the killing of a mentally challenged girl in *Happy Face Murders*.

Trenchard-Smith's career found buoyancy on the high seas and with disease outbreaks. Lindsay Wagner must contain a ship-bound ebola-like outbreak in the director's *Voyage of Terror*. A history lesson of World War I was the backdrop for *Britannic*, which was sabotaged by German agents and sunk in the Aegean Sea in 1916. John Rhys-Davies and Jacqueline Bisset portrayed passengers. *The Paradise Virus* starred Lorenzo Lamas. *Tides of War* brought the *Poseidon* name out of mothballs. *Seconds to Spare* was a pending-disaster action/suspense drama aboard a passenger train. Beau Bridges and Nia Long

were in *Sightings*, which took a TV-reality show crew to a supposedly haunted house to record the real thing.

D.C. 9/11: Time of Crisis was based on a script by Lionel Chetwynd and featured Timothy Bottoms as President George W. Bush, and character actors impersonating the likes of Donald Rumsfeld, Dick Cheney, Colin Powell, John Ashcroft, and others in Washington's leadership positions.

JOHN TRENT
b. Canada; d. June 3, 1983

Movies: *The Man Who Wanted to Live Forever* (1970, aka *One Way Out Is Dead*, aka *The Heart Farm*), *Crossbar* (1979)

Trent mostly wrote, directed, and produced Canadian productions, which included *Vengeance Is Mine* (1974) with Ernest Borgnine, *It Seemed Like a Good Idea at the Time* (1975) with Stefanie Powers, *Middle Age Crazy* (1980) with Ann-Margret, and *The Best Revenge* (1982) with John Heard. Trent also directed *Freddy the Freeloader's Christmas Dinner* (1981), a curio with a long-in-the-tooth Red Skelton, who performs a duet with Vincent Price.

The Man Who Wanted to Live Forever starred Stuart Whitman and Sandy Dennis as researchers hired by a philanthropist (Burl Ives) to ostensibly help him benefit mankind. However, he has other selfish purposes. Originally shot as a feature, it aired on ABC during the network push to air "first-run" movies. Brent Carver played a physically challenged Olympic hopeful in *Crossbar*.

GEORG TRESSLER
b. January 25, 1917, Vienna, Austria-Hungary [now Austria]; d. January 6, 2007, Belgern, Germany

Movie: *The Magnificent Rebel* (1962, two parts, Disney)

Tressler directed more than 50 German films, many for TV. His one stray into American directing was for the Disney forum. *The Magnificent Rebel* starred Karl Boehm as the moody Ludwig von Beethoven, who loses his hearing during the Napoleonic Wars. The show was distributed in Europe as a feature.

BLAIR TREU

Movies: *Just Like Dad* (1995), *Phantom of the Multiplex* (2000), *The Last Day of Summer* (2007)

Treu has directed for the various *Power Rangers* series and *Chicken Soup for the Soul*. *Just Like Dad* was a family film about a kid who's embarrassed by his nonathletic father (Wallace Shawn), and convinces the muscular Joe-Joe (Nick Cassavetes) to pass for his dad, leading him to further duplicities and a realization about his real dad. Treu's next TV movie was a Disney effort integrating Mickey Rooney into a modernization of *The Phantom of the Opera*.

JESÚS SALVADOR TREVIÑO
b. March 26, 1946, El Paso, Texas

Movies: *Seguin* (1982), *Babylon 5: Thirdspace* (1998, aka *Thirdspace*)

Treviño has directed episodes of *Star Trek: Deep Space Nine*, *NYPD Blue*, *Chicago Hope*, *ER*, *Nash Bridges*, *The Practice*, *Third Watch*, *Crossing Jordan*, *The OC*, and many other series. *Seguin* was the dramatization of the saga of Colonel Juan Nepomuceno Seguin, occasionally considered the forgotten hero of the Alamo, who fought alongside Jim Bowie and Davy Crockett in 1836. A Martinez starred as Seguin with Edward James Olmos as General Santa Ana, Tex Hill as Bowie, and Henry Darrow, Danny De La Paz, and Lupe Ontiveros.

RUSSELL TREYZ
b. 1940

Theatre in America: *The Year of the Dragon* (1975, co-directed with Portman Paget)
Musical: *Cotton Patch Gospel* (1988, co-directed with Michael Meece)

Year of the Dragon, which was directed on the stage by Treyz, was the adaptation of the Frank Chin play on PBS with George Takei and Pat Suzuki. *Cotton Patch Gospel* was the story of Jesus played out in musical form in twentieth century Georgia, starring Tom Key. Treyz also directed the short film *North of Providence* (2003).

GUS TRIKONIS
b. November 21, 1937, New York City

Movies: *The Darker Side of Terror* (1979), *The Last Convertible* (1979, mini, co-directed with Sidney Hayers, Jo Swerling Jr.), *She's Dressed to Kill* (1979, aka *Someone's Killing the World's Greatest Models*), *Flamingo*

Road (1980), *Elvis and the Beauty Queen* (1981), *Twirl* (1981), *Miss All-American Beauty* (1982), *Dempsey* (1983), *First Affair* (1983), *Malice in Wonderland* (1985), *Love on the Run* (1985), *Midas Valley* (1985), *Christmas Snow* (1986), *Open Admissions* (1988), *Unknown Subject* (1989, co-directed with Bill Corcoran), *The Great Pretender* (1991, aka *Dead End Brattigan*)

A Broadway dancer and character actor in such films as Robert Wise's *West Side Story* (1961) and *The Sand Pebbles* (1966), Trikonis segued into directing low-budget exploitation films, such as *Five the Hard Way* (1969), *The Swinging Barmaids* (1975), and *Moonshine County Express* (1977). Trikonis later directed episodes of *Wiseguy*, *Quantum Leap*, *Baywatch*, *Viper*, *The Commish*, *Burke's Law*, *Thunder in Paradise*, *Baywatch Nights*, and others. Trikonis also directed Sid Caesar in an hour-long version of Paul Theroux's *Christmas Snow* (1986).

The Darker Side of Terror found scientist Robert Forster cloning himself so the clone can seduce the wife (Adrienne Barbeau) of the man who beat him out for a prime research job. *She's Dressed to Kill* was a throwback to Trikonis's exploitation days, with a serial killer bumping off models. *Flamingo Road*, the pilot film for the soapy series, starred Mark Harmon, Morgan Fairchild, John Beck, Stella Stevens, Howard Duff, Melba Moore, and Barbara Rush. *Elvis and the Beauty Queen* starred Don Johnson as the King. *Twirl* and *Miss All-American Beauty* were competitions with the requisite pulchritude, including Heather Locklear and Rosalind Chao, in the former, and Diane Lane in the latter.

Dempsey was Trikonis's full-out period piece, based on Jack Dempsey's book and starring Treat Williams as the champ, with Sam Waterston, Victoria Tennant, Sally Kellerman, and Robert Harper as Damon Runyon. To the director's credit, the fight scenes after Martin Scorsese's *Raging Bull* (1980) needed to have a sense of bracing reality, and this film achieves that.

Trikonis presided over *Malice in Wonderland*, the saga of competing Hollywood gossip columnists Hedda Hopper and Louella O. Parsons during the 1940s and 1950s. This is a well-dressed catfight, all clawed up with Elizabeth Taylor as Parsons and Jane Alexander as Hopper. Trikonis's decision to use one of the top cinematographers of Hollywood's heyday, Philip Lathrop, who knew both women, resulted in the camera guru winning an Emmy Award. Alexander's Emmy nomination was one of four total for the show. Richard A. Dysart played Louis B. Mayer, Tim Robbins was Joseph Cotten, and Jason Wingreen impersonated Jack Warner.

Love on the Run concerned an actual Columbus, Ohio, public defender who chucked everything to help one of her clients escape. *Midas Valley* was an early look at Silicon Valley intrigues connected to computer business greed, enlivened by George Grizzard, France Nuyen, Jean Simmons, Robert Stack, Catherine Mary Stewart, Linda Purl, and Albert Hall. *Open Admissions* was a portrayal of the lives, loves, and stress on a collegiate faculty, starring Jane Alexander, Estelle Parsons, Dennis Farina, Michael Beach, and Wanda Christine. In *The Great Pretender*, Bruce Greenwood plays a newspaper reporter who wins a court case against his employer for firing him. Back on the job, he's given the cold shoulder and colder stories to chase, until he uncovers a land swindle. Donald Moffat co-starred.

ROBERT TRONSON
b. 1924, Chilmark, Wiltshire, England

***Thriller*:** *The Colour of Blood* (1973, aka *The Carnation Killer*), *The Next Voice You See* (1975), *Kill Two Birds* (1976, aka *Cry Terror*)
Movies/Miniseries: *The Colour of Blood* (1973), *Look Back in Darkness* (1975), *The Next Voice You See* (1975), *Cry Terror* (1976, aka *Kill Two Birds*), *Five Red Herrings* (1976, mini), *Murder of a Moderate Man* (1985, mini), *Chelworth* (1989, mini, co-directed with Roger Bamford, Brian Farnham, Christopher Hodson), *No Bananas* (1996, mini, co-directed with Moira Armstrong, Roger Bamford, Alan Dossor)

Tronson directed episodes of *Edgar Wallace Mysteries*, *Gideon's Way*, *Troubleshooters*, *The Saint*, *Callan*, *Hunter's Walk*, *Juliet Bravo*, and others, including, latterly, *Bergerac*, *Armchair Theater*, *All Creatures Great and Small*, *Rumpole of the Bailey*, *The Darling Buds of May*, and *Hetty Wainthropp Investigates*.

In *The Colour of Blood*, written by Brian Clemens, an asylum escapee (Norman Eshley) picks up a woman (Katherine Schofield) for his next diabolical trick, only she shows possible evil tendencies of her own. Also for the *Thriller*/Clemens forum, Tronson directed *The Next Voice You See* starring Bradford Dillman as a blind jazz pianist and Catherine Schell as the most photogenic agent in perhaps the history of representation. He begins to understand that the person who killed his wife and blinded him with a shotgun blast is still lurking in his midst. *Kill Two Birds* starred Susan Hampshire and Bob Hoskins in an early starring role.

Five Red Herrings was one of the better Lord Peter Wimsey adventures starring Ian Carmichael and aired in America on PBS's *Masterpiece Theatre*. *The Murder of a Moderate Man* was a Mideast espionage affair. *Chelworth* propels a favorite son (Peter Jeffrey) back

from Hong Kong to the home mansion to keep the crumbling family estate from disrepair, if not from intrigues. *No Bananas* was an epic family comedy, a sort of *Upstairs Downstairs* upended entirely, featuring Alison Steadman, Stephanie Beacham, Tom Bell, and others.

MICHAEL (J.) TUCHNER
b. June 24, 1934, Berlin, Germany

***Wednesday Play*:** *Sling Your Hook* (1969), *Hunting of Lionel Crane* (1970)
***Play for Toda**y: Easy Go* (1974), *Keep an Eye on Albert* (1975), *Bar Mitzvah Boy* (1976)
***Hallmark Hall of Fame*:** *The Hunchback of Notre Dame* (1982, co-directed with Alan Hume)
Movies: *Summer of My German Soldier* (1978), *The One and Only Phyllis Dixey* (1978, aka *Peek-A-Boo*), *Haywire* (1980, mini), *Parole* (1982), *Adam* (1983), *Not My Kid* (1985), *Generation* (1985), *Amos* (1985), *Trapped in Silence* (1986), *At Mother's Request* (1987, mini), *Mistress* (1987), *Divided We Stand* (1988), *Internal Affairs* (1988), *Desperate for Love* (1989), *When Will I Be Loved?* (1990), *The Summer My Father Grew Up* (1991), *Captive* (1991), *The Rainbow Warrior* (1992, aka *The Sinking of the Rainbow Warrior*), *With Murder in Mind* (1992), *Firestorm: 72 Hours in Oakland* (1993), *The Conviction of Kitty Dodds* (1993), *Good King Wenceslas* (1994), *Awake to Danger* (1995), *Hart to Hart: Two Harts in Three-Quarter Times* (1995), *Nightworld: 30 Years to Life* (1998), *A Place Called Home* (2004)

Both of Tuchner's *Wednesday Play* contributions were written by Roy Minton, with Robert Powell as Lionel Crane. On *Play for Today*, Jack Rosenthal's *Bar Mitzvah Boy* has a reputation for expressing underlying British Jewish family issues on the eve of the title character's further initiation to the faith. Tuchner won a British Academy of Film and TV Arts Award for best single play for *Bar Mitzvah Boy*. Tuchner's early features included *Villain* (1971) with Richard Burton as a London rackets boss; the adaptation of Alistair Maclean's *Fear Is the Key* (1972) starring Barry Newman, and featuring Suzy Kendall, John Vernon, and Ben Kingsley in his film debut; and *The Old Curiosity Shop* (1975, aka *Mr. Quilp*) starring Anthony Newley. Tuchner directed episodes of *Wessex Tales*, *Follyfoot*, and *Tales of the Unexpected*.

Summer of My German Soldier marked an auspicious debut for Tuchner in America. Kristy McNicol starred as a Jewish girl who aids an escaped German soldier from a prisoner-of-war camp in rural Georgia during World War II, much to the chagrin of her family. This evocative coming-of-age piece is underscored by the girl's loss of innocence and gaining of inner strength, and the ethnic/racial undercurrents, including the thoughts of the family's black maid. Esther Rolle won an Emmy Award in that role. The piece was also Emmy-nominated for outstanding special and Jane-Howard Hammerstein's adaptation of Bette Greene's novel. Martin Balsam played the father, and co-starring were Bruce Davison as the soldier, Michael Constantine, Barbara Barrie, Robin Lively, and Mary Nell Santacroce.

The One and Only Phyllis Dixey was a biographical portrait of a famous London stripper, played by Lesley Anne Down. Tuchner's handling of the envelope-pushing subject matter, from Philip Purser's script, garnered Tuchner his second and, thus far, last BAFTA Award nomination for best single play.

Haywire was Brooke Hayward's autobiographical account of growing up the daughter of actress Margaret Sullavan and agent Leland Hayward. Sullavan's suicide opens up Tuchner's production, and the show concentrates on the actress's strivings for perfection on all fronts, which was impossible with a roving husband. Lee Remick was superb as Sullavan, and her work was noticed by one of the three Emmy nominations the piece received. Jason Robards played Leland, with Deborah Raffin as Brooke, and Hart Bochner, Linda Gray, Richard Johnson and Kaki Hunter.

For his version of *The Hunchback of Notre Dame*, Tuchner assembled a remarkable cast: Anthony Hopkins as Quasimodo, Derek Jacobi as Dom Claude Frollo, Lesley Anne Down as Esmerelda, John Gielgud, Nigel Hawthorne, Tim Pigott-Smith, Roland Culver, and Robert Powell. The *Hallmark Hall of Fame* production received an Emmy nomination for Hopkins's performance.

Adam told the difficult story of the aftermath of the actual kidnapping and murder of a six-year-old boy named Adam Walsh. In a case of life benefiting from art, the two airings of the movie on NBC were followed by pleas to report missing kids and prompted action on the Missing Children's Bill in Congress. The actual FBI arrests of abductors resulted. The show was nominated for four Emmy Awards, including for outstanding special, actor (Daniel J. Travanti), actress (JoBeth Williams), and writing (Allan Leicht). Co-starring in the Alan Landsburg production were Richard Masur, Martha Scott, Mason Adams, and John Henry Faulk as Strom Thurmond.

Not My Kid is about a drug addiction intervention center using the controversial methods of inter-addict confrontations. Andrew Robinson starred with George Segal, Stockard Channing, Viveka Davis, and Nancy Cartwright. Kirk Douglas starred as *Amos*, a former baseball player in a nursing facility run by an increasingly nefarious head nurse played by Elizabeth Montgomery in a rare villainous role. The show, Douglas, Pat

Morita, and Dorothy McGuire all received Emmy nominations. Ray Walston, Don Keefer, and Jerry Hausner co-starred. *Trapped in Silence* starred Keifer Sutherland as a boy whose traumatic experiences keep him mute while Marsha Mason's psychiatrist does what she can to get him to talk.

At Mother's Request starred Stefanie Powers as a constantly financially strapped woman who convinces her sons to help kill her parents to get the inheritance. The gravy train ends for Victoria Principal in the rather unglamorous and surprising *Mistress* when her married lover dies. *Internal Affairs* is one of the policiers starring Richard Crenna as investigator Frank Janek. Christian Slater starred in *Desperate for Love*, about his girl running into the arms of his best friend. *When Will I Be Loved?* featured a troika of about-to-be ex-wives—Powers, Katherine Helmond, Crystal Bernard—comparing notes about their pending divorces. John Ritter manned the laughs in *The Summer My Father Grew Up*. Tuchner was in charge of the better of the two Greenpeace vessel disasters, *Rainbow Warrior*, starring Jon Voight, Sam Neill, Kerry Fox, Bruno Lawrence, Lucy Lawless, and John Callen.

The 1990s film noir mill caught Tuchner in *Captive* with Joanna Kerns, *With Murder in Mind* starring Elizabeth Montgomery, Veronica Hamel in *The Conviction of Kitty Dodds*, and Tori Spelling in *Awake to Danger*. The director caught up to Ann-Margret entering her dotage in *A Place Called Home*. A big production was *Firerstorm: 72 Hours in Oakland*, about the 1991 fires that consumed part of the Bay Area city. Jill Clayburgh and LeVar Burton starred. The Christmas piece, *Good King Wenceslas*, starred Jonathan Brandis and a good Family Channel ensemble: Joan Fontaine, Leo McKern, Stefanie Powers, and Perry King.

DAVID TUCKER

Movies/Miniseries: *Diana* (1984, mini, co-directed with Richard Stroud), *The Nemesis* (1987, aka *Miss Marple: The Nemesis*), *Behaving Badly* (1989, mini), *The Gravy Train* (1990, mini), *Stanley and the Women* (1991, mini), *A Very Polish Practice* (1992), *A Year in Provence* (1993, mini), *The Grafters* (1998, mini, co-directed with Paul Harrison, Graham More, David Thacker, Stephen Whittaker), *Rhinoceros* (1999)

Tucker directed episodes of *Tenko*, *McCallum*, *Midsomer Murders*, and *The Last Detective* and was nominated for a British Academy of Film and TV Arts Award for *A Very Peculiar Practice*. He made large contributions to the *Bramwell* franchise with Jemma Redgrave. *Behaving Badly* offered Judi Dench the opportunity for another BAFTA Award nomination. *Gravy Train* starred Christopher Waltz and Ian Richardson. Nigel Kneale's adaptation of Kingsley Amis's novel, *Stanley and the Women*, was served by John Thaw in the title role of a man dealing with his wife, ex-wife, secretary, female psychiatrist, and rather idiosyncratic son.

Thaw was again in top form in *A Year in Provence*, based on Peter Mayle's book. Thaw played Mayle in this 12-part miniseries divided into four 90-minute sections titled by the seasons. Michael Sadler's teleplay goes deeper into the personalities than the book, with Lindsay Duncan excellent as Annie Mayle. In *Rhinoceros*, Robson Green and Niamh Cusack play an estranged couple who conduct a movie-long argument across the Welsh countryside in search of their missing mentally challenged son.

REX TUCKER
b. February 20, 1913, March, Isle of Ely, England; d. August 10, 1996

***Wednesday Play*:** *The Head Waiter* (1966), *Dismissal Leading to Lustfulness* (1967)
Movies/Miniseries: *The Silver Swan* (1952, mini), *St. Ives* (1955, mini), *Triton* (1961, mini), *Jane Eyre* (1963, mini), *Madame Bovary* (1964, mini), *The Mill on the Floss* (1965, mini), *For Whom the Bell Tolls* (1965, mini), *A Farewell to Arms* (1966, mini), *Hassan* (1971), *Point Counterpoint* (1973, mini)

Tucker directed on the British series *Dr. Who* and *The Paradise Makers*. The director's two Hemingway miniseries for the BBC were adapted by Giles Cooper: John Ronane and Ann Bell were in *For Whom the Bell Tolls*, while *A Farewell to Arms* starred Vanessa Redgrave and George Hamilton. *The Head Waiter* was the ubiquitous Donald Pleasance. The adaptation of Aldous Huxley's *Point Counterpoint*, which aired in America on PBS's *Masterpiece Theatre*, featured the venerable Max Adrian and Edward Judd. Tucker's *Jane Eyre* was Ann Bell and his *Madame Bovary* was Nyree Dawn Porter, with Nigel Davenport as Rodolphe. Peter Cushing was featured in Tucker's pioneering miniseries, *The Silver Swan*.

ROGER TUCKER

Movies: *Deadly Recruits* (1986), *Bookie* (1987), *Bombay Blue* (1998, mini, co-directed with Indra Bhose)

Tucker directed episodes of *Crown Court*, *Gangsters*, *Bergerac*, *Lovejoy*, *The Bill*, and other series. Tucker's long-form shows were noir exercises: Terence Stamp

in the Cold War drama *Deadly Recruits*, Ian Bannen in the crime melodrama *Bookie*, and the Indian underworld portrayed in *Bombay Blue*.

BRAD TURNER
b. Bayfield, Ontario, Canada

Movies/Miniseries: *Paris or Somewhere* (1994), *Peacekeepers* (1997), *Dead Man's Gun* (1997, co-directed with Neill Fearnley, Joseph L. Scanlon), *Major Crime* (1997), *This Matter of Marriage* (1998), *The Inspectors* (1998), *Roswell: The Aliens Attack* (1999), *Must Be Santa* (1999), *The Inspectors 2: A Shred of Evidence* (2000), *The Wandering Soul Murders* (2001), *A Colder Kind of Death* (2001), *Jinnah—On Crime: Pizza 911* (2002), *The New Beachcombers* (2002), *Jinnah—On Crime: White Knight, Black Widow* (2003), *Human Cargo* (2004, mini)

Turner directed episodes of *Airwolf*, *21 Jump Street*, *Street Justice*, *The Outer Limits*, *La Femme Nikita*, *Alias*, *24*, and others. Turner's first TV movies are mostly Canadian productions. *The Inspectors* was an interesting crime drama in which the protagonists (Louis Gossett Jr., Jonathan Silverman) were U.S. Postal inspectors pursuing a mail bomber. *The Wandering Soul Murders* is about a serial killer targeting prostitutes, starring Wendy Crewson and Cynthia Gibb. Crewson's detective exited the force for *A Colder Kind of Death*, but continues sleuthing when her murdered husband's case is reopened. Jinnah (Dhirendra) was a South Asian Muslim reporter covering stories for a Vancouver newspaper and helping out police. For *Human Cargo*, Kate Nelligan and Nicholas Campbell fronted an effort to cover the broad range of illegal immigration issues facing the Canadian government.

GEORGE TURPIN

Hollywood Television Theatre*: *The Chinese Prime Minister (1974, co-directed with Brian Murray)

Turpin was a producer or associate producer on *Mayberry RFD*, *The Doris Day Show*, and *All in the Family*. He produced several installments of *Hollywood Television Theatre* and other PBS shows under the guidance of overall producer Norman Lloyd, including the Steve Tesich plays *The Carpenters* (1974) and *Nourish the Beast* (1974) as well as Michael Crisofer's *Knuckle* (1975).

The Chinese Prime Minister was PBS's production of Enid Bagnold's play starring Judith Anderson, Elayne Heilveil, Don McHenry, Stephen Elliott, Kathleen Miller, and Peter Coffield.

JON TURTLETAUB
b. August 8, 1963, Shelbyville, Tennessee

Miniseries: *From the Earth to the Moon* (1998, mini, co-directed with Michael Grossman, David Carson, Sally Field, Gary Fleder, David Frankel, Tom Hanks, Frank Marshall, Jonathan Mostow, Graham Yost, Lili Fini Zanuck)

Turtletaub's features include *3 Ninjas* (1992), *Cool Runnings* (1993), *While You Were Sleeping* (1995), *Phenomenon* (1996) with John Travolta, *Instinct* (1999) with Anthony Hopkins, and *National Treasure* (2004). Turtletaub directed episode seven of *From the Earth to the Moon*, the acclaimed miniseries about NASA. The episode was written by Erik Bork, Tom Hanks, and Paul McCudden. Turtletaub also directed an hour-long comedy/drama with Mary McCormack called *More, Patience* (2001).

DAVID N. TWOHY
b. October 18, 1955, Los Angeles

Movie: *Grand Tour: Disaster in Time* (1992)

A sci-fi maven, Twohy's canon as a hyphenate in features includes *The Arrival* (1996), *Pitch Black* (2000), *Below* (2002), and *The Chronicles of Riddick* (2004). His screenwriting assignments have included *Warlock* (1989), *The Fugitive* (1993), *Terminal Velocity* (1994), *Waterworld* (1995), *G.I. Jane* (1997), and *Imposter* (2002). *Grand Tour* concerned a hotelier (Jeff Daniels) and his daughter (Ariana Richards) visited by a strange traveling troupe in the director's adaptation of the novel *Vintage Season* by Henry Kuttner and C. L. Moore.

GEORGE TYNE
b. February 6, 1911, Philadelphia, Pennsylvania

Visions*: *The Great Cherub Knitwear Strike (1976)

A character actor since the 1940s, Tyne was in *Body and Soul* (1947), *Sands of Iwo Jima* (1949), *Tell Them Willie Boy Is Here* (1969), and 40 other features. He directed on more than 20 series, including *The Mary Tyler Moore Show*, *The Love Boat*, and *Happy Days*. *The Great Cherub Knitwear Strike* on PBS was Tyne's only long-form directorial assignment, written by Ethyl Tyne, and starring Kathleen Beller, Adam Arkin, and Dinah Manoff.

U

RON UNDERWOOD
b. November 6, 1953, Glendale, California

***Hallmark Hall of Fame*:** *Back When We Were Grown-ups* (2004)
Movies: *Santa Baby* (2006), *The Year without Santa Claus* (2006), *Holiday in Handcuffs* (2007)

Underwood's features include *Tremors* (1990), *City Slickers* (1991), *Speechless* (1994), *Mighty Joe Young* (1998), and *Stealing Sinatra* (2003). He also directed episodes of *Monk* and *Boston Legal*.

Back When We Were Grownups gave Blythe Danner a great role realized from Anne Tyler's fiction, as a 53-year-old woman with an irrepressible spirit and creative ways of dealing with family members. Underwood's handling of the entire cast has a few surprises from Jack Palance, Faye Dunaway, Nina Foch, Ione Skye, Peter Riegert, and Peter Fonda. Danner received nominations for both an Emmy Award and Golden Globe for one of her most memorable roles. Underwood's run of yuletide movies starred, respectively, Jenny McCarthy, Delta Burke, and Melissa Joan Hart.

MICHAEL TOSHIYUKI UNO

***Hallmark Hall of Fame*:** *Blind Spot* (1993)
Movies/Miniseries: *Home Fires* (1987, mini), *Without Warning: The James Brady Story* (1991), *Fugitive Among Us* (1992), *In the Eyes of a Stranger* (1992), *Call of the Wild* (1993, credited to Alan Smithee), *Lies of the Heart: The Story of Laurie Kellogg* (1994), *A Time to Heal* (1994, aka *Jenny's Story*), *The Road to Galveston* (1996), *Buried Secrets* (1996), *A Face to Kill For* (1999), *A Private Affair* (2000)

Uno directed episodes of *China Beach*, *Beverly Hills 90210*, and *The Outsiders*, and was nominated for a CableACE award for directing his first big production, *Home Fires*, a two-part Showtime presentation about a lawyer's family, featuring Guy Boyd, Juliette Lewis, and Max Perlich.

Uno handled the James Brady movie with a deft hand, working from a Robert Bolt teleplay that weaved in a remarkable degree of antihandgun sentiment. Beau Bridges was inspired for the task, and won the Emmy Award for best actor as the White House press secretary who took a bullet to the brain during the 1981 assassination attempt on President Ronald Reagan in San Francisco. Bolt and the show, which co-starred Joan Allen and David Strathairn, received Emmy nominations while the guiding force, Uno, was neglected.

Blind Spot was produced by its star, Joanne Woodward, who received one of her Emmy nominations as a U.S. Congresswoman coping with a cocaine-addicted daughter (Laura Linney, superb). Uno's casting sense (Allison Janney, Ming Na-Wen, Fritz Weaver, Patti D'Arbanville) was evident here.

Uno's stab at Jack London's classic *Call of the Wild* was fronted by Rick Schroeder and enhanced by the epic snowscapes of cinematographer David Geddes and the score, by Lee Holdridge. However, Uno opted for the Alan Smithee credit, signaling that moral foul play had gone on behind the scenes.

Most of Uno's other films carried the theme of a wronged or afflicted heroine, offering strong roles for Jennie Garth, sold by her father at age 15 for $500 into marriage in *The Laurie Kellogg Story*; Nicolette Sheridan as a stroke victim in *A Time to Heal*; Cicely Tyson as a 65-year-old Texan who creates a clinic for Alzheimer's sufferers in her own home in *The Road to Galveston*; Tiffani Amber-Thiessen in an inspired gothic horror piece called *Buried Secrets*; Crystal Bernard avenging her wrongful imprisonment in *A Face to Kill For*; and Vanessa Bell Calloway looking to reestablish herself after a rocky past in *Private Affair*.

PAUL UNWIN
b. 1957, England

Movies/Miniseries: *Bramwell* (1995, mini, co-directed with Kate Cheeseman, Paul Murton, Laura Sims, David Tucker, Tim Whitby), *Bramwell: Our Brave Boys* (1998), *Blue Murder* (2000), *The American* (2001), *Poirot: Five Little Pigs* (2003), *Trial and Retribution VIII* (2003), *Messiah: The Harrowing* (2005), *Marple: The Sittaford Mystery* (2006), *Elijah* (2007)

Unwin was artistic director of the Bristol Old Vic, created the BBC series *Casualty*, and his short film, *Syrup*, was nominated for a 1995 Academy Award. The front half of his career was concerned with the *Bramwell* fascination, the latter part by British crime mysteries. The *Bramwell* series, which were broadcast in America on *Masterpiece Theatre*, starred Jemma Redgrave as a pioneering 1890s woman physician facing the gender hazards of her position.

The American was the adaptation of the Henry James novel starring Matthew Modine, Aisling O'Sullivan, Brenda Fricker, T. P. McKenna, and Diana Rigg as the barmy mother. Unwin's direction and Tony Miller's cinematography visually embroidered the characters' feelings.

STUART URBAN
b. September 11, 1958, Newport, Isle of Wight, England

Movies: *An Ungentlemanly Act* (1992), *Our Friends in the North* (1996, mini, co-directed with Simon Cellan Jones, Pedr James)

A writer and producer, Urban submitted *The Virus of War* (1972) to the Cannes Film Festival at age 13, the youngest filmmaker to do so. He directed episodes of *BBC2 Playhouse*, *Bergerac*, *The Bill*, *The Good Guys*, and other series. *An Ungentlemanly Act*, about the events triggering the Falklands War, starring Ian Richardson and Bob Peck, won the British Academy of Film and TV Arts Award for best single drama. Richardson received a BAFTA nomination for his performance.

Our Friends in the North was a nine-part drama about four friends living through the final decades of the twentieth century. Starring were Christopher Eccleson, Daniel Craig, Mark Strong, and Gina McKee. This miniseries received the BAFTA Award for best drama serial and McKee won the best actress honor.

PETER USTINOV
b. April 16, 1921, London, England; d. March 28, 2004, Genolier, Vaud, Switzerland

***Omnibus*:** *Moment of Truth* (1958)

One of the most admired actors of his generation, Ustinov was also an accomplished playwright and director. He won Academy Awards for best supporting actor for *Spartacus* (1960) and *Topkapi* (1964) and was nominated for *Quo Vadis* (1951) and for writing *Hot Millions* (1968). Ustinov won Emmy Awards for his performances in *The Life of Samuel Johnson* (1958) on *Omnibus*, and *Barefoot in Athens* (1968) and *A Storm in Summer* (1970), both on *Hallmark Hall of Fame*. As a director, Ustinov's features include *School for Secrets* (1946), *Romanoff and Juliet* (1961), *Billy Budd* (1962), *Lady L* (1965), and *Hammersmith Is Out* (1972).

Written by Ustinov, *Moment of Truth* was a drama of political intrigue set in Vichy France during World War II. Originally staged in 1952, it was adapted and directed for *Omnibus* by Ustinov, who starred with Jason Robards Jr., Rosemary Harris, and Fritz Weaver.

V

LUIS VALDEZ
b. June 26, 1940, Delano, California

***Visions*:** *El Corrido: Ballad of a Farmworker* (1976, co-directed with Kirk Browning)
***Great Performances*:** *La Pastorela* (1991, aka *The Shepherd's Tale*)
Special: *Corridos!: Tales of Passion & Revolution* (1987)
Movie: *The Cisco Kid* (1994)

A central figure of modern Latino performing arts, Valdez wrote and directed the musical play and 1981 film, *Zoot Suit*, about anti-Latino prejudice in 1940s Los Angeles. The piece was tied to the infamous Sleepy Lagoon murders, leading to the Zoot Suit Riots. Valdez also wrote and directed the hit film, *La Bamba* (1987), based on the life of popular singer Ritchie Valens. Valdez's plays include *I Don't Have to Show You No Stinking Badges* and *The Mummified Deer*.

El Corrido is a major piece in the portrayal of Mexican American laborers in the United States and was performed in both English and Spanish by the group Valdez founded, El Teatro Campesino. *Corridos*, which featured Linda Ronstadt, combined folklore, facts, and music to portray Mexican history.

La Pastorela was Valdez's reconstitution of the story of the birth of Christ as a dreamlike experience for a little rural Tex-Mex girl. Participating in this uniquely endearing Christmas celebration are an array of mainstream Latino performers, including Ronstadt, Paul Rodriguez, Don Novello, Robert Beltran, Freddy Fender, Cheech Marin, Lupe Ontiveros, and others.

The Cisco Kid was a TNT movie that paired Jimmy Smits and Cheech Marin as Cisco and Pancho, desperado-battling Mexican characters in the Old West, made popular in the syndicated 1950s series of the same name (produced by Ziv TV and starring Duncan Renaldo and Leo Carrillo).

JOE VALENTI
b. December 4, 1973, Toms River, New Jersey

Movie: *The Hacking Chronicles* (2007)

Valenti's one previous feature was *Lying Beside You* (2001), which he also wrote and produced on a shoestring. In *The Hacking Chronicles*, a math professor and the FBI independently discover a plot to overthrow the United States by computer hackers.

DENNIS VANCE
b. March 18, 1924, Birkenhead, Cheshire, England; d. October 12, 1983, London, England

***BBC Sunday Night Theatre*:** *The Voices* (1955)
Play of the Week (New York)**:** *Mary Stuart* (1960)
***Thriller*:** *The Crazy Kill* (1975, aka *The Fear Is Spreading*)
Special: *The Voices* (1955)

A former actor whose films included Charles Frend's *Scott of the Antarctic* (1948) and David Macdonald's *Christopher Columbus* (1949), Vance directed series on both sides of the Atlantic, including *Rheingold Theatre*, *Lilli Palmer Theatre*, *Special Branch*, *The Scarlet Pimpernel*, *The Avengers*, and *Public Eye*. Vance directed the feature *The Anatomist* (1961) with Alistair Sim paying off grave-robbers.

The Voices was a pioneering science-fiction TV piece about a threat to man's expansion in the galaxy. Vance's *Armchair Theatre* installments included adaptations of an Andre Gide play, *Tears in the Wind*, starring Joan Greenwood and Ian Bannen, and the August Strindberg standard, *Miss Julie*, starring Mai Zetterling and Tyrone Power, the latter attempting to exercise his acting chops beyond Hollywood's leading-man mold. *Mary Stuart* used the 1957 adaptation of the von Schiller play starring

Muriel Kirkland, Eva La Gallienne, Signe Hasso, and Staats Cotsworth.

The Fear Is Spreading was an installment in Brian Clemens's *Thriller* anthology starring Denholm Elliott as a doctor whose home becomes a converging point for two escaped killers (Juan Moreno, Anthony Valentine) and an unsuspecting American journalist (Tandy Cronyn).

STUART VAUGHAN
b. August 23, 1925, Terre Haute, Indiana

Omnibus*: *The Lady's Not for Burning (1958, co-directed with John Desmond)

Christopher Fry's play was adapted by *New York Herald-Tribune* critic Walter Kerr for an ensemble including Christopher Plummer, Mary Ure, John McGiver, Noel Leslie, and Geoffrey Lumb.

RAY VEGA

Movie: *Another Pretty Face* (2002)

Mel Harris played a local TV news anchorwoman who is shunted from her on-air position because of her age, then reinvents herself with a youthful makeover and decides to rework her way back up the news-business food chain from secretary. The very nature of this PAX movie avoids the real issue of middle-aged female news anchors getting the bounce, but it gives Harris an agreeable role.

MIKE VEJAR
b. June 25, 1943, Los Angeles

Movies: *Hawaiian Heat* (1984), *Double Agent* (1987), *MacGyver: Lost Treasure of Atlantis* (1994), *Babylon 5: In the Beginning* (1998), *Babylon 5: A Call to Arms* (1999), *Babylon 5: The Legend of the Rangers: To Live and Die in Starlight* (2002)

Vejar's father (Laurie) and brother (Dennis) were film editors, as was he, including on such TV movies as Vincent McEveety's *The Last Day* (1975) and Bernard Kowalski's *Flight to Holocaust* (1977). Mike began directing on such series as *Quincy*, *Fame*, *The A Team*, *MacGyver*, *The X Files*, and sci-fi shows: *Star Trek: Deep Space Nine*, *Babylon 5*, *Star Trek Voyager*, etc. *Hawaiian Heat* was the pilot to the series about transplanted Chicago cops. Michael McKean starred in *Double Agent*, a comic Disney espionage adventure.

REYNALDO VILLALOBOS
b. November 9, 1940, Los Angeles

Movies: *The Heat* (1989), *Conagher* (1991, aka *Louis L'amour's Conagher*), *Hollywood Confidential* (1997)

As an in-demand cinematographer, Villalobos has shot dozens of films, including Paul Brickman's *Risky Business* (1983), Eugene Corr's *Desert Bloom* (1986), and Chazz Palminteri's *A Bronx Tale* (1993). His series assignments as a director include *Wiseguy*, *Tour of Duty*, and *Booker*.

Villalobos crafted an agreeable western for Sam Elliott's barbeque-voiced persona in *Conagher*, which co-starred Katharine Ross and has enjoyed a long life on the Turner networks. *Hollywood Confidential* was also a star vehicle, this time for Villalobos's old friend, Edward James Olmos, playing the top investigator in a Tinseltown private eye agency.

CHUCK VINSON
b. July 14, 1956, Elkhart, Indiana

Movie: *The Right Connections* (1997)

Vinson directed episodes of *The Cosby Show*, *The Fresh Prince of Bel-Air*, *Living Single*, *Sabrina, the Teenage Witch*, and other sitcoms as well as awards and variety shows. *The Right Connections* concerned a family singing act fronted by Melissa Joan Hart and formed to help mom out with the finances—aided on the business end by M.C. Hammer.

VIRGIL W. VOGEL
b. November 29, 1919; d. January 1, 1996, Tarzana, California

Movies/Miniseries: *The Return of Joe Forrester* (1975, aka *Cop on the Beat*), *Law of the Land* (1976), *No Margin for Error* (1978), *Centennial* (1978–1979, mini, co-directed with Paul Krasny, Harry Falk, and Bernard McEveety), *Beulah Land* (1980, mini, co-directed with Harry Falk), *Portrait of a Rebel: Margaret Sanger* (1980), *Power* (1980, mini, co-directed with Barry Shear), *Today's F.B.I.* (1981), *Condor* (1986), *Desperado* (1987), *Longarm* (1988), *Mario and the Mob* (1992)

Vogel began as an assistant film editor, then editor on mostly low-budget action films at Universal Pictures in the 1950s. However, his credits include Budd Boetticher's *Seminole* (1953), King Vidor's *Man Without a Star*

(1955) and Orson Welles's *Touch of Evil* (1958). By this time, Vogel had switched nearly exclusively to directing television after helming the low-budget features *The Mole People* (1956) with John Agar and *The Kettles on Old McDonald's Farm* (1957).

Vogel flourished for more than 35 years mostly in action/adventure TV—*M Squad*, *Bonanza*, *Wagon Train*, *The Big Valley*, *Dan August*, *Magnum P.I.*, *Airwolf*, *Lady Blue*, *Quantum Leap*. Vogel also helped share some of the bigger assignments of the miniseries era: the westerns *Centennial* and *Beulah Land*, as well as *Power*, a forceful epic about a Jimmy Hoffa–brand of pioneering union leader, played by Joe Don Baker. In an era of detective shows, Vogel and Lloyd Bridges refocused attention back on beat-walking cops in *The Return of Joe Forrester*. Vogel also directed Bonnie Franklin as feminist firebrand Margaret Sanger. With *Desperado*, the director made optimum use of one of Elmore Leonard's more derivative scripts. Vogel's movies evinced his best series work: solid and dependable.

JUDITH VOGELSANG

Movie: *Heartless* (1997)

Vogelsang was an assistant director on such films as Walter Bernstein's *Little Miss Marker* (1980) and Art Linson's *Where the Buffalo Roam* (1980), and such TV productions as David Greene's *In the Best Interest of the Child* (1990) and Alistair Reid's *Tales of the City* (1993). *Heartless* was a thriller starring Madchen Amick as the timid recipient of a heart transplant whose personality undergoes a profound change that may be tied to the donor, a murder victim.

JON VOIGHT
b. December 29, 1938, Yonkers, New York

Movie: *The Tin Soldier* (1995, co-directed with Gregory Gieras)

Voight has starred in more than 60 films and TV productions. He won the Academy Award for best actor for *Coming Home* (1978) and was nominated for Oscars for *Midnight Cowboy* (1969), *Runaway Train* (1985), and *Ali* (2001). He was nominated for an Emmy Award for *Uprising* (2001).

The Hans Christian Andersen story about a boy's imagination used to instill father/mentor status in the title toy, was updated to a rough Los Angeles neighborhood where Ally Sheedy is the mom, Dom DeLuise the shop owner, and Voight the fantasy's title character.

MARC F. VOIZARD

Movies: *Shades of Love: The Man Who Guards the Greenhouse* (1988), *Shades of Love: Sunset Court* (1989), *Sands of Eden* (1995, aka *Water War*), *Cover Me* (1999, mini)

Canadian director Voizard's work includes the series *Sirens*, about female Pittsburgh police officers. The *Shades of Love* movies began as a straight-to-video offering, *Shades of Love: The Lilac Dream*, which Voizard co-directed with Jim Kaufman. It starred Dack Rambo washing ashore onto a remote island and into Susan Almgren's care. The *Shades of Love* movies were the well-produced equivalent of romance novels, written by George Arthur Bloom. *Cover Me* was an espionage saga with Jackie Burroughs that failed to go series.

MATT VON BRAUCHISTCH

NET Playhouse Biography*: *George Washington: A Portrait of the Hero as a Young Man (1972)

Von Brauchistch's work on Western Pennsylvania locations to recreate Washington's epic journey of détente to Fort LeBeof during the French and Indian War helped foster a clear understanding of the first U.S. president's past as a British Army officer. Rene Auberjonois delivered a strong performance as Washington with George Montgomery as scout Christopher Gist.

KATJA VON GARNIER
b. December 15, 1966, Wiesbaden, Germany

Movie: *Iron Jawed Angels* (2004)

After studies in Munich, von Garnier wrote and directed films for European TV, including *Bandits* (1997). *Iron Jawed Angels* was about the women who embraced the suffrage movement in America after World War I and campaigned ceaselessly to give women the right to vote. Hilary Swank gave a performance of conviction as Alice Paul with excellent support from Anjelica Huston, Margo Martindale, Lois Smith, Frances O'Connor, and Vera Farmiga.

SHARON VON WIETERSHEIM
b. Fort Stewart, Georgia

Movie: *Time Share* (2000)

Wietersheim directs mostly German-financed and produced romantic comedies, including *Workaholic* (1996) and *No Taboo* (2000). *Time Share* starred Nastassja Kinski and Timothy Dalton as single parents whose families are forced to share the same house on the same weekend. It aired on Fox Family Channel.

W

RUPERT WAINWRIGHT
b. November 30, 1961, England

Movie: *Dillinger* (1991)

Wainwright directed videos for M.C. Hammer and independent features, such as *The Sadness of Sex* (1995) with Peta Wilson and the Brazil-set *Stigmata* (1999) with Patricia Arquette and Nia Long.

The story of the notorious Depression era bank robber, John Dillinger, received this serviceable run-through (John Milius directed a low-budget shoot-'em-up of the same name in 1973). Mark Harmon starred with Sherilyn Fenn, Will Patton, Arquette, and Vince Edwards as J. Edgar Hoover. Helen P. Butler designed the costumes and Donald M. Morgan won the TV-movie award for best cinematography from the American Society of Cinematographers.

GILES WALKER
b. 1946, Dundee, Scotland

Movies/Miniseries: *Blind Terror* (2001), *Tales from The Neverending Story* (2001, mini, co-directed with Adam Weissman), *Il Duce Canadese* (2004, mini), *Rene Levesque* (2005, mini)

Walker directed many Canadian shorts and documentaries as well as independent films, such as *Ordinary Magic* (1993) with Glenne Headly, and such series as *Sirens*, *Cold Squad*, *Dooley Gardens*, and others. *Blind Terror* starred Nastassja Kinski as a newlywed terrorized by a woman who says she's the former girlfriend of the mysterious new husband.

ROB WALKER

Ruth Rendell Mysteries*: *The Mouse in the Corner (1992)

Movies/Miniseries: *Dead Head* (1986, mini), *Blind Justice* (1988, mini, co-directed with Michael White), *Wild Things* (1988), *Rules of Engagement* (1989, mini), *Kinder, Die* (1990, mini), *Little Napoleons* (1994, mini)

Walker directed on such British series as *Lovejoy* and *Dangerfield*. Jane Lapotaire was nominated for a British Academy TV Award for her performance in *Blind Justice*. *Rules of Engagement* was a World War III tale with Kenneth Cranham, Anna Calder-Marshall, and Cathy Tyson. *Kinder, Die* aired on PBS in America, telling the story of a mother (Miranda Richardson) searching for her children, who were kidnapped by her politically radical husband (Frederic Forrest).

RICK WALLACE

Movies: *California Girls* (1985), *A Time to Live* (1985), *Acceptable Risks* (1986), *A Father's Homecoming* (1988, co-directed with R. W. Goodwin), *Dad, the Angel & Me* (1995)

Wallace directed Lily Tomlin's first special, *Lily*, in 1973, and his series work has been predisposed toward crime: *Hill Street Blues*, *L.A. Law*, *NYPD Blue*, *Nash Bridges*, *Law & Order: Special Victims Unit*, etc., although he has done *Bay City Blues*, *Smallville*, and others. Wallace won a Directors Guild of America Award for directing *Hill Street Blues* in 1983. He won Emmy Awards for producing *L.A. Law* in 1989, 1990, and 1991, and was nominated in 1988. He was also nominated for directing the show in 1990 and 1992.

California Girls is about Robby Benson following his dream to live on the West Coast, where crass cons like Martin Mull and beautiful women like Tawny Kitaen are part of the equation. Wallace managed to steer a disease-of-the-week movie over solid ground with *A Time to Live*, starring Liza Minnelli in a Golden Globe–winning

role as a mother in her son's struggle with muscular dystrophy. *Acceptable Risks* starred Brian Dennehy in a story about a factory's toxic wastes leaking into the local town's ground water and discussions of a cover-up. Carol Kane plays another angel role as the guardian of a family in *Dad, the Angel & Me*.

TOMMY LEE WALLACE
b. September 6, 1949, Somerset, Kentucky

Movies: *It* (1990, aka *Stephen King's It*), *And the Sea Will Tell* (1991), *The Comrades of Summer* (1992), *Danger Island* (1992, aka *The Presence*), *Witness to the Execution* (1994), *Green Dolphin Beat* (1994, aka *Green Dolphin Street*), *Born Free: A New Adventure* (1996), *Once You Meet a Stranger* (1996), *Steel Chariots* (1997), *The Spree* (1998), *Final Justice* (1998)

A protégé of John Carpenter, Wallace directed such genre fare as *Halloween III: Season of the Witch* (1982), *Aloha Summer* (1988), and *John Carpenter's Vampires: Los Muertos* (1992), and he directed episodes of the series *Max Headroom*, the new *The Twilight Zone*, *Tour of Duty*, *Baywatch*, and others.

For *It*, a town of familiar actors (Richard Thomas, Harry Anderson, Annette O'Toole, John Ritter) in Maine suffers terrorization by a ghost in a clown suit. The piece won an Eddie from the American Cinema Editors for David Blangsted and Robert F. Shugrue, and an Emmy Award for Richard Bellis's haunting score. *And the Sea Will Tell* was based on Vincent Bugliosi's book about a murder that remains in question featuring a criminal on the run, his spacey girlfriend, and the yacht-owning older couple they befriend who eventually "disappear." Wallace delivered a nicely handled "paradise" mystery, with Richard Crenna as Bugliosi.

In *The Comrades of Summer*, Wallace had Joe Mantegna as Sparky Smith, an American coach teaching baseball to Russian athletes. Kathy Ireland is among the survivors of an airliner crash on a tropical isle inhabited by strange creatures in *Danger Island*. *Witness to the Execution* is a jab at TV as Sean Young plays a programming executive of a pay-TV network that is going to televise the execution of a convicted murderer to achieve ratings—except she begins to believe he is innocent, clicking Wallace's storytelling skills into gear.

Wallace's remake of Hitchcock's *Strangers on a Train*, called *Once You Meet a Stranger*, paired bad girl Theresa Russell with Jacqueline Bissett. *Steel Chariots* was a racecar movie with John Beck. *The Spree* was a cat-burglar study with Jennifer Beals and Powers Boothe as the dumb cop obsessed with her. *Final Justice* used a vengeance plot with Annette O'Toole as the sister of a murder victim exacting her own "justice" on the defense attorney whose efforts acquitted the killer.

HERB WALLERSTEIN
b. November 28, 1925; d. September 29, 1985

Movie: *Snowbeast* (1977)

Wallerstein was an assistant director on *Father Knows Best*, *Hazel*, *Bewitched*, and other shows, then director of *The Farmer's Daughter*, *The Wild Wild West*, *Star Trek*, *The Iron Horse*, *Happy Days*, and others.

The assignment to direct *Snowbeast*—about an abominable snowman run amok—had to fall to someone. Robert Logan, Bo Svenson, and Yvette Mimieux hang around Sylvia Sidney's Colorado ski resort waiting for Clint Walker as the sheriff to get to the bottom of a series of particularly brutal killings. Wallerstein shot the rampages in blurs and pans, so the audience is as in the dark as everyone else.

DEARBHLA WALSH

Movie: *Dead Clever: The Life and Times of Julie Bottomley* (2007)

Walsh directed on the series *EastEnders*, *Shameless*, and *Funland*, for which she received some awards attention.

FRED WALTON

Movies: *When a Stranger Calls* (1979), *Hadley's Rebellion* (1984), *Alfred Hitchcock Presents* (1985, co-directed with Steve De Jarnatt, Randa Haines, Joel Oliansky), *I Saw What You Did* (1988, aka *I Saw What You Did . . . And I Know Who You Are*), *Trapped* (1989), *Murder in Paradise* (1990), *The Price She Paid* (1992, aka *Plan of Attack*), *Homewrecker* (1992), *When a Stranger Calls Back* (1993), *Dead Air* (1994), *The Courtyard* (1995), *The Stepford Husbands* (1996)

When a Stranger Calls was an innovative thriller about a babysitter getting menacing calls from inside the home, starring Carol Kane, who came back for Walton's sequel 14 years later. *Hadley's Rebellion* was a rare and solidly paced high school wrestling saga with Griffin Dunne. *I Saw What You Did* put over more of Walton's intriguing "phone-y baloney," about a couple of phone-prank girls who make the mistake of ringing up Robert Carradine.

Trapped is a low-budget, few-persons variation on John McTiernan's *Die Hard* (1988): Kathleen Quinlan is

locked in after hours in the skyscraper with a mysterious killer. Walton's career has been mostly in the noir vein, with Loni Anderson in danger from a paroled rapist, Gregory Hines as a disc jockey following up his hunch about a lead on his dead wife's killer, Robby Benson building a robot that hates his wife, Andrew McCarthy in *Rear Window* territory, etc.

SAM WANAMAKER
b. June 14, 1919, Chicago, Illinois; d. December 18, 1993, London, England

Movies: *Columbo: The Bye-Bye Sky-High IQ Murder Case* (1977), *My Kidnapper, My Love* (1980), *The Killing of Randy Webster* (1981), *Columbo: Grand Deceptions* (1989)

Wanamaker acted in more than 50 films or TV movies, and got his boost in directing on *The Defenders*, in which he also appeared. He directed other series—*Hawk*, *Cimarron Strip*, *Dundee and Culhane*—and graduated to features, including the espionage thriller *The Executioner* (1970) with George Peppard and the western *Catlow* (1971) with Yul Brynner. Wanamaker was founder of the International Shakespeare Globe Theatre and father of actress Zoe Wanamaker

Wanamaker traced along the outline of Peter Falk's usual numbers for the *Columbo* movies. And *My Kidnapper, My Love* was a so-so effort with Glynnis O'Connor as a girl from a wealthy family who's ransomed by a pair of sleazy brothers. But *The Killing of Randy Webster* was one of the better TV movies of its time. Hal Holbrook starred as a father determined to get to the truth behind the gunning down of his son by Houston police. Based on an article by Tom Curtis, the movie was driven by Holbrook's superb performance and the conviction alive in Wanamaker's hold on the story. The film concentrated on what's known in police parlance as a "throwdown," a weapon planted by officers on a dead body in a cover-up attempt. The cast was superb, even in small roles by Sean Penn, Jennifer Jason Leigh, Nancy Malone, Barry Corbin, Anthony Edwards, and Chris Mulkey.

DOUGLAS TURNER WARD
b. May 5, 1930, Burnside, Louisiana

***Theatre in America*:** *The First Breeze of Summer* (1976, co-directed with Kirk Browning)

Ward founded the Negro Ensemble Company in 1967 with Robert Hooks and Gerald S. Krone and has remained a troupe guiding force for generations. Ward acted in the TV productions *Ceremonies in Dark Old Men* (1975), *Go Tell It on the Mountain* (1985), *The Women of Brewster Place* (1989), and *For Love of Olivia* (2001).

Ward also acted in *The First Breeze of Summer*, the adaptation of Leslie Lee's play about three generations of an African American family during a visit by the grandmother. It's a beautifully presented piece in which each concentration—family relations, the changing season, and generational black racial motifs—are interwoven to an extraordinary degree. Racially distinct yet manifestly universal, *The First Breeze of Summer* is a small masterpiece of 1970s TV. Ward's efforts and vision to realize it along with the expertise of the great facilitator of TV-directing partners, Kirk Browning, helped make it an enriching experience.

CLYDE WARE
b. December 22, 1936, West Virginia

Movies: *The Story of Pretty Boy Floyd* (1974), *The Hatfields and the McCoys* (1975), *Three Hundred Miles for Stephanie* (1981)

A writer who occasionally directs, Ware began with scripts for *Rawhide*, *Gunsmoke*, *Alfred Hitchcock Presents*, *High Chaparral*, *The Man from U.N.C.L.E.*, and *The Invaders*. Ware's friendship with Martin Sheen led to two West Virginia–lensed independent films that are all but forgotten, *No Drums, No Bugles* (1972), about a conscientious objector during the Civil War, and the Tennessee Williams–like drama, *When the Line Goes Through* (1973).

Ware then directed his own script about Depression era bank robber Charles Arthur Floyd, starring Sheen. Somewhat akin to the actor's work in Terrence Malick's *Badlands* (1973), *The Story of Pretty Boy Floyd* also owes a debt to Arthur Penn's *Bonnie and Clyde* (1967) and the sudden 1970s rash of Depression era outlaw productions. This and *The Hatfields and the McCoys* were nicely turned out as period naturals, steeped in time and place details. The latter gave Ware a chance to pictorially tell his home state's greatest mountain legend, the family feud in Mingo County. Jack Palance and Steve Forrest squared off as the clan patriarchs, "Devil Anse" Hatfield and Randall McCoy, respectively. The succession of vengeful one-upmanship resounded with the feel of classic tragedy, in Palance's brooding performance, and, surprisingly, in Forrest's work, too. *Three Hundred Miles for Stephanie* starred Tony Orlando in a heart-tugger set in the Latino quarters of San Antonio and then bigger Texas landscapes. Ware's work has surfaced since, but not often and not on TV.

DEBORAH WARNER
b. May 12, 1959, Oxfordshire, England

Movies: *Hedda Gabler* (1993), *Richard II* (1997)

Warner was awarded Laurence Olivier Theatre Awards for directing *Titus Andronicus* (1988) and *Hedda Gabler* (1991), and was nominated for a Tony Award for directing *Medea* (2003). Warner directed the short *The Waste Land* (1995), based on the T. S. Eliot story and starring Fiona Shaw, and *The Last September* (1999) with Maggie Smith and Michael Gambon.

Both of Warner's TV productions starred Fiona Shaw. *Hedda Gabler* preserved Shaw's stage role. But her performance as *Richard II*, for one of Shakespeare's better less-appreciated plays, was deemed distracting. It inverts the old British stage dictum of centuries past to use only men and boys as actors. However, several things get lost in this so obviously forced feminist translation, including the power of the crown, and the central motivations of Richard.

CHARLES MARQUIS WARREN
b. December 16, 1912, Baltimore, Maryland; d. August 11, 1990, West Hills, California

Playhouse 90*: *Without Incident (1957)

A writer, director, and producer of mostly Westerns, Warren's features as a director include *Hellgate* (1952), *Arrowhead* (1953), *Tension at Table Rock* (1956), and one of Elvis Presley's last films, *Charro!* (1969). He also directed episodes of *Gunsmoke* and *Rawhide*. *Without Incident* starred Errol Flynn in a rare TV role, with Ann Sheridan, Julie London, and John Ireland.

DAVID WARRY-SMITH

Movie: *Heaven's Fire* (1999)

Warry-Smith was a second unit director who went on to direct episodes of the action-adventure series *Xena: Warrior Princess*, *Due South*, *La Femme Nikita*, *Stargate SG-1*, *Andromeda*, and others. In the Eric Roberts–fronted *Heaven's Fire*, a heist at the U.S. Treasury Department in Seattle goes really wrong when the escape helicopter crashes into the building, a fire threatens everything, and an impromptu hostage turns out to be a resourceful federal agent.

MARK WATERS
b. June 30, 1964, Cleveland, Ohio

Movie: *Warning: Parental Advisory* (2002)

Waters directed the features *The House of Yes* (1997), *Head Over Heels* (2001), *Freaky Friday* (2003), *Mean Girls* (2004), *Just Like Heaven* (2005), and *The Secret Life of Walter Mitty* (2006). He is the brother of screenwriter Daniel Waters. *Warning: Parental Advisory* starred Jason Priestley and Mariel Hemingway as Tipper Gore in the story of the 1985 Senatorial hearings into so-called obscene lyrics and themes in rock music. The film was produced by VH1.

MICHAEL W. WATKINS

Movies: *To Love, Honor, and Deceive* (1996, aka *The Protected Wife*), *Detention: The Siege at Johnson High* (1997, aka *Hostage High*), *Deadlocked* (2000), *Semper Fi* (2001), *Prince William* (2002), *5ive Days to Midnight* (2004), *Kojak* (2005), *Into the West* (2005, mini, co-directed with Robert Dornhelm, Sergio Mimica-Gezzan, Jeremy Podeswa, Timothy van Patten, Simon Wincer)

Watkins won Emmy Awards for the cinematography of *Quantum Leap* in 1990 and 1991, and was nominated twice more for that series as well as for director Jack Bender's *Family Album* (1994) and *NYPD Blue* in 1997. Watkins was nominated for American Society of Cinematography Awards three times for *Quantum Leap* and won for *Family Album*. Watkins directed episodes of *Chicago Hope*, *Brooklyn South*, *Smallville*, *Las Vegas*, and others.

To Love, Honor, and Deceive follows a woman (Vanessa Marcil) who's having an affair with a policeman while her abusive husband is supposedly lost at sea. Based on an actual 1992 California incident of revenge by a former student on his old high school teachers, *Detention* starred Rick Schroeder as the young returnee with pent-up rage. *Deadlocked* cast David Caruso as an attorney, *5ive Days to Midnight* has Timothy Hutton's college professor discovering that he's earmarked for murder, and *Kojak* found Ving Rhames in the new pilot to the old Telly Savalas series about the lollipop consuming homicide detective.

PETER WATKINS
b. October 29, 1935, Norbiton, Surrey, England

Specials: *The Battle of Culloden* (1966, aka *Culloden*), *Edvard Munch* (1974)

Watkins's *The War Game* (1967), which was commissioned by the BBC but then banned from the broadcast media, was released to theaters instead and won the Academy Award for best documentary. The 48-minute film envisions the possible results of a nuclear holocaust. Watkins's provocative features include *Privilege* (1967) and *Punishment Park* (1971).

Culloden was a mega-dose of ammonium nitrate for the slumbering historical old guard, as Watkins and a modern documentary news crew were filmed scurrying about the countryside gathering interviews and information during the last big land battle fought on British soil, on Culloden Moor near Inverness, Scotland, in 1746. This was when the young pretender, Charles Edward Stuart, was defeated by the forces of the Duke of Cumberland, ending the Jacobite cause in England. The film was incongruous, shocking, and made out both sides to be ill-prepared, treacherous, narrow-minded, and very unlike traditionally held British history. *The Battle of Culloden* aired on *NET Playhouse* in 1966 in the United States.

Watkins used a Norwegian cast to tell the story of *Edvard Munch*, the great expressionist painter and sculptor. He mostly has made films since then in the Scandinavian languages.

PAUL WATSON
b. February 17, 1942, London, England

American Playhouse*: *The Rothko Conspiracy (1983)

Watson is a long-time British contributor to documentary films who directed *Malcolm and Barbara: A Love Story* (1999). *The Rothko Conspiracy* was a dramatization of facts presented in Lee Seldes's book *The Legacy of Mark Rothko*. He was a New York artist estranged from his family and found dead in a gallery with his arms slashed. His death was ruled a suicide, and his assets went to art-world friends, until his daughter filed suit to reopen the case. The film starred Ronald Lacey and Barry Morse.

PETER WATTS

Drama: *Henry V* (1953)

John Clements starred in the title role with Kay Hammond as Princess Katherine.

STEVE WAX

Visions*: *Over-Under, Sideways-Down (1977, co-directed with Eugene Corr, Peter Gessner)

Over-Under, Sideways-Down was an experimental film from three directors that aired on PBS's *Visions* series with a cast including Robert Viharo, Fran Furey, and Sharon Goldman.

AL WAXMAN
b. March 2, 1935, Toronto, Ontario, Canada; d. January 18, 2001, Toronto

Movie: *The Diamond Fleece* (1992)

Waxman was an actor whose credits include the features *The Victors* (1963), *Atlantic City* (1980), *Spasms* (1983), and *Millennium* (1989) as well as several TV movies. Waxman directed the *CBS Schoolbreak Special*, *Maggie's Secret* (1990), about a teenage girl (Joanne Vannicola) who takes over the household from her alcoholic parents and her school grades begin to suffer. Waxman also directed episodes of *Cagney & Lacey* and the feature *White Light* (1991) with Martin Kove.

The Diamond Fleece starred Ben Cross as a jewel thief who is let out of prison with the proviso that he help design the security system to protect one of the world's largest diamonds. Co-star Kate Nelligan received a Gemini Award nomination for her performance.

KEONI WAXMAN
b. June 30, 1968, Honolulu, Hawaii

Movie: *The Hostage Negotiator* (2001), *Amber's Story* (2006), *Unthinkable* (2007)

A writer and director, Waxman helmed the low-budget, lowdown action features *Almost Blue* (1991), *I Shot a Man in Vegas* (1995), *Countdown* (1996), *Sweepers* (1998), and *The Suspect* (2005). Gail O'Grady starred as *The Hostage Negotiator*, an FBI agent who is successful at diffusing a bank robbery situation, but then can't handle the disintegration of her marriage.

JACK WEBB
b. April 2, 1920, Santa Monica, California; d. December 23, 1982, West Hollywood, California

Movies: *Dragnet* (1969), *O'Hara, United States Treasury* (1971), *Emergency!* (1972), *Chase* (1973)

Webb's performances as the relentless, terse, and ramrod-straight Los Angeles police Sergeant Joe Friday in the radio, motion picture, and TV (1952–1959 and 1967–1970) versions of *Dragnet* made an indelible collective impression on popular culture. The image was satirized by Webb himself on *The Tonight Show*, and in Tom Mankiewicz's *Dragnet* (1987) via Dan Aykroyd's amusing embodiment. Webb was a much more successful producer than an actor—although how many actors are so well known for so long that they become the stuff of satire?

Webb produced other long-running L.A. public-service shows: *Adam-12* and *Emergency*. Webb directed five movies starring himself—*Dragnet* (1954), *Pete Kelly's Blues* (1955), *The D.I.* (1957), *-30-* (1959), and *The Last Time I Saw Archie* (1962, with Robert Mitchum)—as well as four TV pilot movies. Each theatrical and TV movie is a model of efficiency stating exactly what Webb wanted to say as a producer. How they said it often cleaved close to the whopping cliché. Webb's work was never innovative, but it showed a kind of invested honor toward public responsibility that has been practically lost on TV. The shades of gray that came to mark all cop shows were only seen in a Webb production in his suits.

The four pilots are all crisp and no-nonsense, if your definition of no-nonsense is the same as Jack Webb's. The *Dragnet* movie, filmed in 1966 as a pilot for the series revival—then shelved and first aired as a movie three years later—was as cost-conscious as the series, but not as dull, concerning a serial killer. It featured Harry Morgan's first stab at Officer Bill Gannon. *O'Hara* put David Janssen in Webb's world, and at that pace, he barely had time for a facial tic. *Emergency!* spun off *Adam-12*, and won a series audience. In the pilot, the emergency medical technicians played by Randolph Mantooth and Kevin Tighe were subordinate to the police and physicians, but they later became the central focus of the program. *Chase*, starring Mitchell Ryan on a special LAPD task force, expired as a series. Each pilot was constructed with the Webb success formula, and none of them had any wallop or surprise. They were strained up front of all creative juices, and put out for mass consumption with the pride of the collaborating department completely intact.

WILLIAM WEBB

Movie: *The Hit List* (1993)

Webb directed and produced the low-budget action features *California Girls* (1984), *Sunset Strip* (1985), *Delta Summer* (1987), *Party Line* (1988), and *Target* (2004). The ingredients in *The Hit List* can be added together from this list: hit man (Jeff Fahey), beautiful and mysterious girl (Yancy Butler), syndicate boss (James Coburn), and detective (Michael Beach).

PAUL WEIDNER
b. March 29, 1934, Charleston, South Carolina

Theatre in America*: *All Over (1976, co-directed with John Desmond, John Edwards)

Edward Albee's play about the last hours of a dying man, *All Over* featured an ensemble including William Prince, Anne Shropshire, and Myra Carter.

PAUL WEILAND
b. July 11, 1953, England

Movie: *Bernard and the Genie* (1991)

Weiland directed the features *Leonard Part 6* (1987), *City Slickers II: The Legend of Curley's Gold* (1994), *Roseana's Grave* (1997), *Blackadder Back & Forth* (1999), *Sixty Six* (2006), and *Made of Honor* (2008). Weiland also co-directed with John Birkin several hour-long adventures starring Rowan Atkinson as his Mr. Bean character. *Bernard and the Genie* was a comedy with Lenny Henry, Rowan Atkinson, and Alan Cumming.

CLAUDIA WEILL
b. 1947, New York City

Movies: *Johnny Bull* (1986), *Face of a Stranger* (1991), *A Child Lost Forever: The Jerry Sherwood Story* (1992), *Critical Choices* (1996), *Giving Up the Ghost (*1998)

Weill co-directed with Shirley MacLaine the documentary *The Other Half of the Sky: A China Memoir* (1975), then the features *Girlfriends* (1978) and *It's My Turn* (1980). Her series directing includes episodes of *thirtysomething*, *My So-Called Life*, *Birdland*, and *Chicago Hope*.

In *Johnny Bull* Suzanna Hamilton played a British bride who comes to a small Pennsylvania coal-mining town in the 1950s to be reunited with her husband (Peter MacNicol) and his family, which includes parents (Jason Robards, Colleen Dewhurst) and his sister (Kathy Bates). The script holds some surprises, the period feel is effusive, and the casting superb.

Weill extracted an Emmy Award–winning performance from Gena Rowlands as the long-time unawares wife of a recently deceased gambler in *Face of a Stranger*. The actress finds after the funeral that hubby had gambled all of the money away, and she is left destitute and will lose her apartment. She forms a friendship with a street beggar (Tyne Daly) living in a cardboard box, and mulls the possibility of her daughter (Cynthia Nixon) marrying a wealthy prig.

Jerry Sherwood is played by Beverly D'Angelo, a woman who had given her baby up for adoption, then, curious as to what became of him, checks back on the boy 19 years later only to learn he had died at age three. *Critical*

Choices plays out the abortion debate around the operation of a pro-choice clinic in Madison, Wisconsin, where the formidable actresses up to the banter are Betty Buckley, Pamela Reed (pro-life), and Diana Scarwid. In *Giving Up the Ghost*, Marg Helgenberger plays a young widowed lawyer whose husband's ghost comes back to convince her to commit suicide, so they can be together again.

DON WEIS
b. May 13, 1922, Milwaukee, Wisconsin; d. July 25, 2000, Santa Fe, New Mexico

Movies: *The Longest Hundred Miles* (1967), *Now You See It, Now You Don't* (1968, aka *Midnight Oil*), *The Millionaire* (1978), *The Dooley Brothers* (1979), *The Munsters' Revenge* (1981)

As a dialogue director or script supervisor, Weis worked on an impressive cluster of highly regarded films by premiere directors: Abraham Polonsky's *Force of Evil* (1948), Lewis Milestone's *The Red Pony* (1949), Mark Robson's *Champion* (1949), Fred Zinnemann's *The Men* (1950), etc.

Weis directed low-budget features in the 1950s, including *The Affairs of Dobie Gillis* (1953) with Bobby Van and *A Slight Case of Larceny* (1953) with Mickey Rooney. His TV series across four decades included *The Jack Benny Program*, *Wagon Train*, *Warner Bros. Presents*, *The Virginian*, *Batman*, *M*A*S*H*, *SWAT*, *Harry O*, *Charlie's Angels*, *MacGyver*, *Remington Steele*, and others

The Longest Hundred Miles was one of the first features made by Universal Pictures to be presented on TV instead of released to theaters. A barely operating bus is drafted into service by Doug McClure, Katharine Ross, and Ricardo Montalban as a priest to evacuate children in front of the invading Japanese Army in the Philippines at the outset of World War II. *Now You See It, Now You Don't* gave Jonathan Winters the lead role in an art-heist picture. *The Millionaire*, starring Martin Balsam, Ralph Bellamy, and Eddie Albert, was an attempt to revive the old TV series about a benefactor giving away $1 million to total strangers. Sid Caesar played Dr. Diablo in *The Munsters* movie, and he and Howard Morris as Igor were up to no good, creating wax museum Munsters robots, a circumstance that implicates the "real" family (Fred Gwynn, Al Lewis, Yvonne de Carlo, et al.) in a jewelry heist.

PETER WELLER
b. June 24, 1947, Stevens Point, Wisconsin

Movie: *Gold Coast* (1997, aka *Elmore Leonard's Gold Coast*)

Weller was nominated for an Academy Award for directing a live-action short film, *Partners* (1993), the adaptation of a Thomas McGuane short story. His eclectic filmography as an actor includes Sidney Lumet's *Just Tell Me What You Want* (1980), Alan Parker's *Shoot the Moon* (1982), Michael Apted's *Firstborn* (1984), David Cronenberg's *Naked Lunch* (1991), Michael Tolkin's *The New Age* (1994), and Woody Allen's *Mighty Aphrodite* (1995). Weller directed episodes of *Homicide: Life on the Street*, *Michael Hayes*, and *Odyssey 5*.

Harley Peyton adapted a piece of Elmore Leonard's Florida fiction for Weller, and the dialogue has some snap in the story of Karen (Marg Helgenberger), the wife of a dead tycoon (Richard Bradford) who gets the inheritance if she stays away from men. She's guarded by Roland (Jeff Kober) to see that she does. Enter Maguire (David Caruso), who is owed cash by the deceased and ignites a spark with Karen, jeopardizing her cash trust. Weller keeps the show tight.

ORSON WELLES
b. May 6, 1915, Kenosha, Wisconsin; d. October 10, 1985, Hollywood, California

Movie: *Moby Dick Rehearsed* (1955)

A writer, producer, director, and actor, Welles was internationally celebrated for the enduring brilliance of *Citizen Kane* (1941) and the *Magnificent Ambersons* (1942). His films as a director include *The Stranger* (1946), *Macbeth* (1948), *Mr. Arkadin* (1955), and *Touch of Evil* (1958). An actor, raconteur, and commanding talk-show circuit guest, Welles cultivated an outsized personality that matched his girth. His dabbling in TV included several short shows in the 1950s, the hour-long adaptation of Isak Dinesen's *The Immortal Story* (1968) for French TV, and a version of *The Merchant of Venice* (1969) with Oja Kodar and Charles Gray that, legend has it, was only screened once for Kodar and her mother and was glimpsed in Vassili Silovic and Kodar's feature-length documentary, *Orson Welles: The One-Man Band* (1998).

Another of the many legends about Welles was the airing of *Moby Dick Rehearsed* on the BBC. Welles wrote a play within a play about a troupe preparing a theatrical adaptation of Herman Melville's whale story. The cast makes it all the more intriguing: Gordon Jackson starred as the actor playing Ishmael, Christopher Lee was the stage manager, Patrick McGoohan played the actor playing Starbuck, Joan Plowright was a young actress in the ensemble, which included Kenneth Williams as "a very serious actor" and Wensley Pithey as a "middle-aged actor." Welles played three roles: the Actor Manager,

Father Mapple, and, of course, Captain Ahab. The plot concerned the Actor Manager arriving at the theater for a scheduled run-through of *King Lear* only to announce that the cast was to rehearse *Moby Dick*. McGoohan recalled seeing portions of the film and a cameraman has recalled that it contained many close-ups. In the debris scattered behind Welles as he advanced toward another project, *Moby Dick Rehearsed* is another of those lost or incomplete films. The play was mounted in London in 1955 and on Broadway in 1962 under the truncated title of *Moby Dick*, starring Rod Steiger in the Welles roles. It closed after 13 performances.

DAVID WELLINGTON
b. 1963, Canada

Movies: *Dead Aviators* (1999, aka *Restless Spirits*), *Blessed Stranger: After Flight 111* (2000)
Special: *Long Day's Journey into Night* (1996)

A veteran of Canadian independent films, Wellington directed episodes of the series *The Hidden Room*, *Queer as Folk*, and *The Eleventh Hour*, and the feature *I Love a Man in Uniform* (1993). In *Dead Aviators*, a young girl whose father had died in a plane crash visits her grandmother (Marsha Mason) in Newfoundland and encounters the spirits of two other pilots (Lothaire Bluteau, Michel Monty) who had died in a 1927 crash, and helps them rebuild their old airplane. *Blessed Stranger* starred Kate Nelligan as the mother of a victim of the crash of SwissAir Flight 111 and Hugh Thompson as one of the would-be rescuers of the disaster. They meet in this fictitious film and share their feeling about it. Eight Gemini nominations resulted, and Thompson won. Wellington and Nelligan were nominated.

One of the least-known screen performances of Eugene O'Neill's *Long Day's Journey into Night* starred William Hutt, Martha Henry, Peter Donaldson, Tom McCamus, and Martha Burns. The production swept the Genie Awards, with all of the actors winning, save McCamus, who settled for a nomination. Wellington's crew designed the set based on the structure and decor of the O'Neills' summer home in New London, Connecticut.

PAUL WENDKOS
b. September 20, 1922, Philadelphia, Pennsylvania

***Playhouse 90*:** *The Galvanized Yankee* (1957), *Bitter Heritage* (1958)
Movies/Miniseries: *Hawaii Five-O: Cocoon* (1968), *Fear No Evil* (1969), *The Brotherhood of the Bell* (1970), *Travis Logan, D.A.* (1971), *A Tattered Web* (1971), *A Little Game* (1971), *A Death of Innocence* (1971), *The Delphi Bureau* (1972), *The Family Ricco* (1972), *Haunts of the Very Rich* (1972), *Footsteps* (1972, aka *Nice Guys Finish Last*), *Strangers in 7A* (1972), *The Woman I Love* (1972), *Honor Thy Father* (1973), *Terror on the Beach* (1973), *The Underground Man* (1974), *The Legend of Lizzie Borden* (1975), *Death Among Friends* (1975), *Special Delivery* (1976, aka *Dangerous Break*), *The Death of Richie* (1977), *Secrets* (1977), *Good Against Evil* (1977), *Harold Robbins' 79 Park Avenue* (1977, mini), *Betrayal* (1978), *A Woman Called Moses* (1978), *The Ordeal of Patty Hearst* (1979), *Act of Violence* (1979), *The Ordeal of Dr. Mudd* (1980), *A Cry for Love* (1980), *The Awakening of Candra* (1981), *The Five of Me* (1981), *Golden Gate* (1981), *Farrell for the People* (1982), *Cocaine: One Man's Seduction* (1983), *Intimate Agony* (1983), *Celebrity* (1984, mini, aka *Tommy Thompson's Celebrity*), *Scorned and Swindled* (1984), *The Execution* (1985), *The Bad Seed* (1985), *Picking Up the Pieces* (1985), *Rage of Angels: The Story Continues* (1986), *Sister Margaret and the Saturday Night Ladies* (1987), *Blood Vows: The Story of a Mafia Wife* (1987), *Six Against the Rock* (1987), *Right to Die* (1987), *The Taking of Flight 847: The Uli Derickson Story* (1988), *The Great Escape II: The Untold Story* (1988, co-directed with Jud Taylor), *From the Dead of Night* (1989), *Cross of Fire* (1989), *Blind Faith* (1990), *Good Cops, Bad Cops* (1990), *The Chase* (1991), *White Hot: The Mysterious Murder of Thelma Todd* (1991), *Guilty Until Proven Innocent* (1991, aka *Presumed Guilty*), *Trial: The Price of Passion* (1992), *Bloodlines: Murder in the Family* (1993), *Message from Nam* (1993, *Danielle Steel's Message from Nam*), *A Match Made in Heaven* (1997), *Nobody Lives Forever* (1998, aka *Crimes of Passion: Nobody Lives Forever*, aka *Edna Buchanan's Nobody Lives Forever*), *A Wing and a Prayer* (1998), *Different* (1999)

A craftsman with a record in TV movies like an old Hollywood studio hand of the mid-century in features, Wendkos was a throwback director in the best senses of the phrase. He turned out quality productions at a rapid rate working with the top talent in the movie-of-the-week business. There's a clean calculation and sense of detachment to the emotional contexts of his characters, as if the story-teller is there to set up the situation, then step aside. This discretion is oftentimes construed as anonymity. Only once has Wendkos been nominated for an Emmy Award for directing, for *The Taking of Flight 847: The Uli Derickson Story*.

Wendkos directed low-budget features including *The Case Against Brooklyn* (1958) and became known for war pictures—*Tarawa Beachhead* (1958), *Battle of the Coral Sea* (1959)—and especially the Gidget franchise:

Gidget (1959), *Gidget Goes Hawaiian* (1961), and *Gidget Goes to Rome* (1963). Meanwhile, he directed many series episodes: *The Untouchables*, *Ben Casey*, *Dr. Kildaire*, *The Big Valley*, *The Invaders*, *I Spy*, *Honey West*, *The Wild, Wild West*, etc. Meanwhile, he squeezed in mediocre action features such as *Attack on the Iron Coast* (1968) with Lloyd Bridges, *Guns of the Magnificent Seven* (1969) starring George Kennedy, and *Cannon for Cordoba* (1970) starring George Peppard.

The Galvanized Yankee starred Lloyd Nolan and James Whitmore, while *Bitter Heritage* was a western featuring Franchot Tone, Elizabeth Montgomery, Eva LaGallienne, Denver Pyle, and James Drury as Jesse James. The latter was an odd story about the James Gang, who are framed for a bank robbery until the banker's daughter vows that they could not have done the deed.

Fear No Evil was an NBC ratings-grabber as a premier movie event, starring Louis Jourdan as a psychiatrist who investigates an antique mirror, which seems to possess a demon. *The Brotherhood of the Bell* starred Glenn Ford as a college professor whose admittance to a fraternal organization in his youth carried the proviso that the group would have something for him to do later in life. It's time for that, and Ford is perfect in the part of a good man entrapped by the sudden order, supported by Dean Jagger, Rosemary Forsyth, and Maurice Evans.

Travis Logan, D.A. was the pilot for a prospective series starring Vic Morrow as the title prosecutor, looking for holes in murderer Hal Holbrook's alibi. Lloyd Bridges is a cop who accidentally kills the floozy who's wrecking his daughter's marriage in *A Tattered Web*. Ed Nelson thinks he's the next victim after his stepson becomes a murder suspect in *A Little Game*. Shelley Winters isn't so convinced of her daughter's innocence as the younger woman's murder trial proceeds in *A Death of Innocence*. *The Delphi Bureau*, the pilot to the series, starred Laurence Luckinbill as a federal agent trying to solve the disappearance of Air Force planes. *The Family Ricco* is a Mafia empire with a problem, younger brother Gino (James Farentino) defects much to the chagrin of older brother Eddie (Ben Gazzara).

These were the building blocks of the movie-of-the-week era. *Haunts of the Very Rich* was group jeopardy at an island resort. *Footsteps* dramatized gamblers pressuring the new local college football coach (Richard Crenna) to maintain the mediocre status quo. In *Strangers in 7A*, building superintendent Andy Griffith and his wife (Ida Lupino) are held hostage by crackpots. *The Woman I Love* told the story of King Edward VIII, who abdicated the British throne so he could marry American divorcee Wallis Warfield Simpson. Wendkos coaxed Richard Chamberlain and Faye Dunaway to act out this scandalous affair with robust aplomb. Lewis John Carlino adapted Gay Talese's book about the Bonnano crime family, *Honor Thy Father*, into a TV movie that helped explain the inner-workings of the Mafia, and afforded Joe Bologna perhaps his best role. *Terror on the Beach* was in store for Dennis Weaver's family from a loony band of Charles Manson–style ragged hippies.

The Underground Man was the adaptation of one of Ross Macdonald's best Lew Archer novels. Writer Douglas Heyes condensed the book, and Peter Graves gave the multidimensional Archer his best shot as the gumshoe tries to solve the kidnapping of a rich woman's boy while murders happen around him. Wendkos used one of his better casts to good advantage: Judith Anderson, Kay Lenz, Jim Hutton, Vera Miles, Celeste Holm, Sharon Farrell, Jack Klugman, et al. This was the pilot to the subsequent *Archer* series, in which Wendkos directed Brian Keith. Neither Graves nor Keith had quite the weariness, sass, self-deprecation, or ability to convey a thinking man operating by the seat of his pants that Macdonald invested in the character, mettle approached by Paul Newman in Jack Smight's *Harper* (1966).

Elizabeth Montgomery was nominated for an Emmy Award for her performance as the title murderess in *The Legend of Lizzie Borden*. Lesley Ann Warren won a Golden Globe under Wendkos's direction as a legendary New York bordello madam in *79 Park Avenue*. Lonne Elder III won a Writers Guild of America Award for the teleplay to *A Woman Called Moses*, starring Cicely Tyson as Harriet Tubman, who helped nineteenth-century slaves escape to freedom. Wendkos recreated the stories of several historical figures, including kidnapped heiress Patty Hearst (Lisa Eilbacher), Lincoln's assassin's medico, Dr. Samuel Mudd (Dennis Weaver), and the Indiana Ku Klux Klan leader of the 1920s, D. C. Stevenson (John Heard) in *Cross of Fire*. Addicts were played by Susan Blakely in *A Cry for Love*, and Dennis Weaver in *Cocaine*. Raquel Welch was diagnosed with Lou Gehrig's disease in *Right to Die*. Wendkos's adaptability extended to a remake of Mervyn LeRoy's *The Bad Seed*, and a sequel to John Sturges's *The Great Escape*, this time with Christopher Reeve.

The Taking of Flight 847 was based on the 1985 hijacking of a TWA jetliner flying from Athens to Rome. Uli Derickson (Lindsay Wagner) was the flight attendant whose courage and resourcefulness saved all but one of the passengers on the plane. The movie was nominated for five Emmy Awards, including for Wendkos and outstanding special. Ray Wise and Sandy McPeak co-starred. Wendkos's *Blind Faith* was nominated for four Emmys, including for best miniseries. It told the story, derived by John Gay from a Joe McGinniss best seller, of a wealthy father of three who is accused of murdering his wife for the insurance money.

The Emmys never flirted with Wendkos again. He continued with a string of fact-based crime movies, including *Good Cops, Bad Cops* about actual Boston policemen (Ray Sharkey, et al.) involved in heists, *The Chase* replicating a Denver incident in which the frantic escape of a desperate killer (Casey Siemaszko) is caught by news helicopter cameras, *White Hot* with Loni Anderson as the ill-fated Hollywood star Thelma Todd, and *Bloodlines*, about the so-called "Yom Kippur murders" in the Woodman family in Brentwood, California.

PETER WERNER
b. January 17, 1947, New Jersey

***Hallmark Hall of Fame*:** *Aunt Mary* (1979)
Movies/Miniseries: *Battered* (1978), *Hard Knox* (1984), *I Married a Centerfold* (1984), *Sins of the Father* (1985), *Outlaws* (1986), *LBJ: The Early Years* (1987), *The Image* (1990), *Hiroshima: Out of the Ashes* (1990), *Ned Blessing: The True Story of My Life* (1992, aka *Lone Justice*), *Doorways* (1993), *The Substitute Wife* (1994), *The Four Diamonds* (1995), *Almost Golden: The Jessica Savitch Story* (1995), *The Unspoken Truth* (1995), *Inflammable* (1995), *Two Mothers for Zacharey* (1996), *Blue Rodeo* (1996), *On the Edge of Innocence* (1997), *House of Frankenstein* (1997, mini), *Tempting Fate* (1998), *Mama Flora's Family* (1998), *Hefner: Unauthorized* (1999, aka *Hugh Hefner: The True Story*), *The '70s* (2000, mini), *After Amy* (2001, aka *No Ordinary Baby*), *Ruby's Bucket of Blood* (2001), *Call Me Claus* (2001), *We Were the Mulvaneys* (2002), *The Pact* (2002), *Killer Instinct: From the Files of Agent Candice DeLong* (2003), *Gracie's Choice* (2004), *Vinegar Hill* (2005), *Mom at Sixteen* (2005), *Witness: The Amber Frey Story* (2005), *Why I Wore Lipstick to My Mastectomy* (2006), *Girl, Positive* (2007), *The Circuit* (2008)

Werner shared with Andre Guttfreund the Academy Award for best live-action short film, *In the Region of Ice* (1976), starring Fionnula Flanagan as a nun. Werner directed episodes of *Family*, and one of the better installments of PBS's *American Short Story*, the Horton Foote adaptation of William Faulkner's *Barn Burning* (1980), starring Tommy Lee Jones. He was nominated for an Emmy Award for directing *Moonlighting*, and later directed on such series as *Grounded for Life* and *The Medium*. Werner's features include *Prisoners* (1981) with Tatum O'Neal, and the Vietnam War drama, *Don't Cry, It's Only Thunder* (1982).

Battered, written by and starring Karen Grassle, concerned three battered wives. *Aunt Mary* was a physically challenged Baltimore woman (Jean Stapleton) who coordinated a baseball team of local street kids to try and keep them from falling into crime, then has to battle authorities through the years to skirt social bias against the racially integrated team. *Hard Knox* followed military school shenanigans to the letter with Robert Conrad. *I Married a Centerfold* starred Teri Copley. *Sins of the Father* found Glynnis O'Connor as an addition to old snake James Coburn's law firm. And *Outlaws* was the pilot for a kooky series starring Rod Taylor leading a band of Old West gunfighters from the 1880s, but transported into the 1980s, and now doing business as a detective agency.

Werner's biopic on Lyndon Baines Johnson examined that Texas son's honey-barbequed front, brass asides, quick temper, and tough-hearted interior via the tour-de-force performance of Randy Quaid, who won a Golden Globe for the work and reaped one of six Emmy nominations, including for Werner. Patti LuPone played Lady Bird, and Pat Hingle essayed Sam Rayburn.

The Image was a broadside against unscrupulous TV journalism, embodied by Albert Finney as a Dan Rather–like anchorman who has leaped on a real estate scam and triggered a perhaps innocent man caught up in the swindle to commit suicide. Werner's superb cast was in fine form—Marsha Mason, Kathy Baker, John Mahoney, Swoosie Kurtz, Wendie Jo Sperber, Brad Pitt, Jim Haynie, and Spalding Gray—for this cautionary tale of media responsibility.

Werner received his first Directors Guild of America Award for *Hiroshima*, a visualization of what it might have been like when the atom bomb was dropped on the title Japanese city. The film uses special effects for the exact opposite of what they are used for nearly 99 percent of the time. The director used them to approximate real horror: the sorrowful death of innocents. Max von Sydow, Judd Nelson, Tamlyn Tomita, Mako, and Sab Shimono starred.

Jessica Savitch was NBC's rising young news reporter-cum-anchor when she was killed in October 1983 with *New York Post* Vice President Martin Fischbein. The car he was driving rolled over into the deep mud of the Delaware Canal in Bucks County, Pennsylvania, sinking into the ooze and trapping the people inside as water poured in. Werner's *Almost Golden* caught Savitch's headstrong ambition and her eventual dependence on narcotics through the excellent performance of Sela Ward, who won a CableACE Award and was nominated for an Emmy. Werner was nominated for both Emmy and DGA Awards.

The director guided stories around Lea Thompson in prison, Marg Helgenberger on a sexual harassment investigation, Ann-Margret on the radio, Kellie Martin with manic depression, and Randall Batinkoff as *Playboy Magazine* founder and publisher Hugh Hefner. Adrian Pasdar played a detective on a serial-murder case running

into the old Universal Pictures monster troika when his girlfriend is bitten by a wolf and kidnapped by a vampire in *House of Frankenstein 1997*. Alex Haley wrote the source book that became *Mama Flora's Family* starring Cicely Tyson, Blair Underwood, Mario van Peebles, Queen Latifah, and Hill Harper.

Bridget Fonda portrayed a reporter tracking the first human-cloning story in *After Amy*. Angela Bassett delivered a first-rate performance as an old-time Louisiana juke joint owner in *Ruby's Bucket of Blood*. Whoopi Goldberg fronted for a Christmas exercise called *Call Me Claus*. Werner directed Beau Bridges and Blythe Danner to Emmy nominated performances in the adaptation of Joyce Carol Oates's book about a crumbled family, *We Were the Mulvaneys*. Werner's handful of subsequent movies were mostly about keeping families together during crises.

LIZ WESTBROOK

Movie: *Shoot to Kill* (1998, co-directed with Peter Kosminsky)

Westbrook has been a unit production manager. *Shoot to Kill*, a drama of the Irish "troubles," was nominated for the British Academy of Film and TV Arts Award for best single drama.

TONY WHARMBY

Movies/Miniseries: *Bouquet of Barbed Wire* (1976, mini), *Lillie* (1978, mini, co-directed with John Gorrie, Christopher Hodson), *Love for Lydia* (1978, mini, co-directed with John Glenister, Piers Haggard, Christopher Hodson, Simon Langton, Michael Simpson), *The Seven Dials Mystery* (1981), *The Secret Adversary* (1982, *Agatha Christie's Secret Adversary*), *Why Didn't They Ask Evans?* (1985, mini, co-directed with John Davies), *Sorry, Wrong Number* (1989), *The Kissing Place* (1990), *Voice in the Heart* (1990), *Coins in the Fountain* (1990), *Treacherous Crossing* (1992), *To Be the Best* (1992), *Wild Justice* (1993, mini), *Trade Winds* (1993, mini, co-directed with Reza Badiyi, Charles Jarrott), *Seduced by Evil* (1994), *The Rockford Files: Godfather Knows Best* (1996), *The Rockford Files: Murder and Misdemeanors* (1997)

A mainstay of British TV and an occasional producer, Wharmby directed episodes of *Coronation Street*, *Hadleigh*, *New Scotland Yard*, *Within These Walls*, and others, and later directed such American fare as *Magnum, P.I.*, *The Equalizer*, *JAG*, *Providence*, and *The OC*.

Bouqet of Barbed Wire was a big hit, mining into the private lives of the British middle-class where sexual tension, anxiety, and desperation are all played out in Andrea Newman's adaptation of her own novel, starring Frank Finlay, Susan Penhaligon, James Aubrey, and Sheila Allen. Both *Love for Lydia* and *Lillie* aired in 1978 in Great Britain, and later in America on PBS's *Masterpiece Theatre*. Francesca Annis may have had her finest hours as the nineteenth-century actress Lillie Langtry, whose beauty captivated men wherever she went. *Love for Lydia* is a superb examination of a young beauty whose confusion in love and zest for excitement causes all sorts of beaus to stumble after her. Mel Martin was excellent in the title role, and Wharmby's cast included Jeremy Irons, Rachel Kempson, and Christopher Blake. Wharmby became the caretaker of Annis's career with *Why Didn't They Ask Evans?* featuring John Gielgud, and *Secret Advisory*, about two pre–World War I friends (Annis and James Warwick) who meet after the war.

The Seven Dials Mystery was another Agatha Christie success, with Warwick's quest to solve the murder of a friend dragging him into international intrigues with Gielgud, Cheryl Campbell, Harry Andrews, Joyce Redman, and others. After dabbling with several series and pilots, Wharmby undertook a cable updating of Lucille Fletcher's *Sorry, Wrong Number*, starring Loni Anderson and Hal Holbrook. In the 1990s, Wharmby's movies included three with Lindsay Wagner, a remake of *Three Coins in the Fountain* with Anderson, and villainous presentations of Meredith Baxter Birney (*The Kissing Place*) and Suzanne Somers (*Seduced by Evil*).

CLAUDE WHATHAM
b. December 2, 1935, Manchester, England

***Wednesday Play*:** *Jamie, on a Flying Visit* (1968), *Anyone for Tennis?* (1968), *Hello, Good Evening, and Welcome* (1968), *Birthday* (1969)
***Play of the Month*:** *Hello and Goodbye* (1979), *The Gay Lord Quex* (1983)
***Play for Today*:** *Circle Line* (1971), *Thank You Very Much* (1971), *Jingle Bells* (1973), *Tiptoe Through the Tulips* (1976), *The Peddler* (1976), *The House of Bernarda Alba* (1976), *Sorry* (1978)
***Hallmark Hall of Fame*:** *All Creatures Great & Small* (1975)
Movies: *All's Well That Ends Well* (1968, co-directed with John Barton), *W. Somerset Maugham's Mother Love* (1969), *A Voyage Round My Father* (1969), *Flotsam and Jetsam* (1970), *Elizabeth R* (1971, mini, co-directed with Roderick Graham, Richard Martin, Donald McWhinnie, Herbert Wise), *Cheri* (1973), *Caesar and*

Claretta (1975), *Cider with Rosie* (1975), *Disraeli* (1980, mini), *Fothergill* (1981), *Agatha Christie's Murder Is Easy* (1982), *The Captain's Doll* (1983), *Jumping the Queue* (1989)

Waltham was a steady British TV director who occasionally ventured to do a feature, was tinged with the prestige of *Elizabeth R*, and directed an appreciable number of literary works as well as the likes of Jeremy Irons, Helen Mirren, Dorothy Tutin, Ian Richardson, Michael Gambon, Judy Davis, Ian McShane, and Sam Waterston, plus Ringo Starr and Roger Daltry. *Murder Is Easy* used Helen Hayes and Olivia DeHavilland as matriarchs in an entertaining whodunit. Whatham's *Disraeli* miniseries easily ranks as the best depiction of that statesman yet filmed. It's well appointed and acted, and gets deeply into Disraeli's subversions of Parliament's anti-Semitic sentiments. McShane is a matter of taste, but as Disraeli, his strengths played to the character's.

Whatham's version of John Mortimer's *A Voyage Round My Father* starred Ian Richardson. *All Creatures Great & Small* starred Simon West as James Herriot's aspiring veterinarian with Anthony Hopkins and Lisa Harrow. *Caesar and Claretta* starred Robert Hardy as Benito Mussolini and Helen Mirren as Claretta Petacci.

JIM WHEAT
b. 1952

Movie: *Ewoks: The Battle for Endor* (1985, co-directed with Ken Wheat)

The Wheats (*see* KEN WHEAT, below) are screenwriting brothers whose TV movies include *The Birds II: Land's End* (1994) and *The Stepford Husbands* (1996). The sequel to *The Ewok Adventure* (1984), a *Star Wars* spin-off, starred Wilford Brimley, Paul Gleason, Sian Phillips, and Warwick Davis.

KEN WHEAT
b. 1950

Movie: *Ewoks: The Battle for Endor* (1985, co-directed with Jim Wheat)

(*See* JIM WHEAT, above.)

DAVID WHEATLEY
b. 1950

Movies: *The Road to 1984* (1984), *The Fifteen Streets* (1985), *Journey to Knock* (1991), *Hostages* (1993), *Nobody's Children* (1994), *The Tide of Life* (1996, mini), *The Girl* (1997, aka *Catherine Cookson's The Girl*), *The Wingless Bird* (1997, aka *Catherine Cookson's The Wingless Bird*), *Rag Nymph* (1997, mini, aka *Catherine Cookson's Rag Nymph*), *Dalziel and Pascoe: Child's Play* (1998), *Imogen's Face* (1998, mini), *Monsignor Renard* (2000, mini, co-directed with Malcolm Mowbray), *Dalziel and Pascoe: Foreign Bodies* (2000), *Dalziel and Pascoe: Truth and Consequences* (2001), *Dalziel and Pascoe: The Price of Fame* (2004)

James Fox played George Orwell in *The Road to 1984*. Three disabled men make a journey to County Mayo, Ireland, on a personal mission in *Journey to Knock*. The performances of John Hurt, David Thewlis, and Charles Simon make this excursion thoroughly worthwhile. *Hostages* was a fictionalized account of Anglo hostages taken in Lebanon in the 1980s, with Jay O. Sanders as Terry Anderson and a cast including Kathy Bates, Josef Sommer, Natasha Richardson, Colin Firth, and Harry Dean Stanton. *Nobody's Children* starred Ann-Margret.

Gillian Kearney was very effective portraying the ups and downs of a perceptive housekeeper in *The Tide of Life*. *The Girl* was another character study, set in nineteenth century Yorkshire, initiating a string of Wheatley projects from the source pen of novelist Catherine Cookson. Wheatley's version of Cookson's *The Wingless Bird* aired in America on PBS's *Masterpiece Theatre*.

ANNE WHEELER
b. 1946, Edmonton, Alberta, Canada

Movies: *The Diviners* (1993), *Other Women's Children* (1993), *The Investigation* (2002), *Betrayed* (2003), *A Beachcombers Christmas* (2004)

Wheeler directed episodes of *Cold Squad*, *Ray Bradbury Theatre*, and *This Is Wonderland*. Her Canadian-based features include *Cowboys Don't Cry* (1989), *The War Between Us* (1995), and *Edge of Madness* (2002).

The Diviners was nominated for eight Gemini Awards and won four, including for best movie and best supporting actor (Wayne Robson) in the story of a woman's (Sonja Smits) search for love throughout a lifetime. *The Investigation* recounted a Royal Canadian Mounted Police probe into 1981 serial killings in Fraser Valley, British Columbia. *Betrayed* was the fictionalization of an actual case of water poisoning that occurred in Ontario. In *A Beachcombers Christmas*, a bunch of pals (Dave Thomas, Graham Greene) throw together an old-timers hockey game while one of their daughters mulls a business deal with one of her former boyfriends.

DAVID F. WHEELER
b. 1950

Movie: *Blind Alleys* (1985, co-directed with Bill Coswell)

Blind Alleys starred Pat Morita and Cloris Leachman as husband and wife.

FOREST WHITAKER
b. July 15, 1961, Longview, Texas

Movies: *Strapped* (1993), *Black Jaq* (1998)

A sometime producer and director, Whitaker has starred in more than 60 features and TV shows. He won the Academy Award for Best Actor playing brutal former Ugandan dictator Idi Amin Dada in Kevin MacDonald's *The Last King of Scotland* (2006). He was nominated for a Golden Globe for his performance as Charlie Parker in Clint Eastwood's *Bird* (1988), and won an Emmy Award as a producer of Steven Schachter's *Door to Door* (2002). Whitaker's films as an actor include *Platoon* (1986), *The Color of Money* (1986), *Good Morning, Vietnam* (1987), *The Crying Game* (1992), and *Smoke* (1995). Whitaker directed the features *Waiting to Exhale* (1995), *Hope Floats* (1998), and *First Daughter* (2004).

Strapped delved into the odds stacked against an ex-con trying to walk the straight-and-narrow, especially after his girlfriend is busted for dealing crack cocaine. *Black Jaq* was the pilot for a prospective Nia Long series that also featured Dyan Cannon, Bill Duke, and Kurtwood Smith.

SUSANNA WHITE

Movies: *Love Again* (2003), *Lie with Me* (2004), *Mr. Harvey Lights a Candle* (2005), *Bleak House* (2005, mini, co-directed with Justin Chadwick), *Jane Eyre* (2006, mini), *The Diary of a Nobody* (2007)

Hugh Bonneville starred as Mr. Pooter in *The Diary of a Nobody*, written by Andrew Davies based on a novel by George Grossmith. But the source of White's satire is an actual BBC documentary on a lower middle-class Londoner who basks in know-it-all tenets and his own high opinion of his own observations.

DEAN WHITMORE
d. November 4, 1972

Specials: *Brief Encounter* (1961), *Feathertop* (1961)

Feathertop was an ABC musical adaptation of the Nathaniel Hawthorne story starring Hugh O'Brien, Jane Powell, Cathleen Nesbitt, and Hans Conreid.

JAMES WHITMORE Jr.
b. October 24, 1948

Movies: *Sky High* (1990, co-directed with James Fargo), *The Rockford Files: I Still Love L.A.* (1994), *Crowfoot* (1995), *Wiseguy* (1996)

The son of James Whitmore was also a character actor who became an accomplished and in-demand series director. He acted in episodes of *Police Story*, *Magnum, P.I.*, *Hill Street Blues*, and dozens more. He directed episodes of *Quantum Leap*, *Melrose Place*, *Brooklyn South*, *Dawson's Creek*, *Buffy the Vampire Slayer*, *JAG*, *Charmed*, *Profiler*, *24*, and dozens more.

Whitmore directed episodes of the original *Rockford Files* and *Wiseguy* series years before he signed on for the movies. In *Crowfoot*, the title Native American detective and a Japanese American woman team up to solve the murder of a beach girl, who appears to Crowfoot as a ghost. In *Sky High*, Whitmore directed his father (*see* JAMES FARGO).

HELEN WHITNEY

American Playhouse*: *Lethal Innocence (1991)

Whitney's short films *A Town's Revenge* (1989) and *Everyday Heroes* (1990) were about prejudices in small towns, the latter about race relations in 1985 in Deer River, Minnesota. Whitney made the documentaries *Richard Avedon: Darkness and Light* (1996) for PBS's *American Masters*, and, for PBS's Frontline, the docs *The Choice '96* (1996), *John Paul II: The Millennial Pope* (1999), and the powerful *Faith and Doubt at Ground Zero* (2002). Whitney's films have received nominations for six Emmys and an Oscar, and won two Peabody Awards.

Lethal Innocence carries a misleading title. It's about a Cambodian refugee adopted by an American mother, and their efforts to help the child's family also emigrate to American shores. The sturdy movie starred Blair Brown, Brenda Fricker, David Strathairn, Teresa Wright, and Amy Wright.

STEPHEN WHITTAKER
b. June 28, 1947; d. February 7, 2003

Movies/Miniseries: *What If It's Raining?* (1985), *Portrait of a Marriage* (1990), *Killing Me Softly* (1995), *Hearts and Minds* (1995, mini), *Stone, Scissors, Paper* (1997), *Grafters* (1998, mini, co-directed with Paul Harrison, Graham Moore, David Thacker, David Tucker), *Dalziel and Pascoe: A Sweeter Lazarus* (2000), *The Life*

and Adventures of Nicholas Nickleby (2001, aka *Nicholas Nickleby*), *Sons & Lovers* (2003)

Whittaker directed episodes of *Poirot* and *Inspector Morse*. Anthony Minghella wrote the script for *What If It's Raining?* Penelope Mortimer adapted Nigel Nicolson's *Portrait of a Marriage*, about Vita Sackville-West's affair with novelist Violet Kepple during her marriage to Harold Nicolson in the 1920s. The film received three British Film and TV academy awards for its look, and the performances of Janet McTeer and Cathryn Harrison were superb in elucidating the destructiveness that entered both lives because of their alternating possessiveness.

Hearts and Minds starred Christopher Eccleston as a Liverpool teacher. *Stone, Scissors, Paper* featured Juliet Stevenson as a woman fleeing an abusive husband. Both *Nicholas Nickleby* and *Sons & Lovers* received the full treatment, with James D'Arcy and Charles Dance as Nicholas and Ralph Nickleby.

MICHAEL WHYTE
b. Middlesbrough, Yorkshire, England

Movies: *Catherine* (1988, aka, *An Anorexic's Tale: The Brief Life of Catherine*), *Small Zones* (1990), *The Man Who Cried* (1993), *Flowers of the Forest* (1996), *Frontiers* (1996, co-directed with Andrew Piddington), *Close Relations* (1998, mini), *Trial and Retribution IV* (2000), *NCS Manhunt* (2001), *The Commander* (2003, aka *The Commander: Entrapment*)

Small Zones featured Suzanna Hamilton as a politically undesirable Russian poet and Catherine Neilson as an abused wife who forge a common bond. Ciaran Hinds played *The Man Who Cried*.

WILLIAM WIARD
b. 1928; d. July 2, 1987

Movies: *Scott Free* (1976), *Ski Lift to Death* (1978, aka *Snowblind*), *The Girl, the Gold Watch & Everything* (1980), *This House Possessed* (1981), *Help Wanted: Male* (1982), *Fantasies* (1982, aka *The Studio Murders*), *Deadly Lessons* (1983), *Kicks* (1985)

Wiard directed action and comedy series, including *Bonanza, High Chaparral, M*A*S*H, Nichols, Barnaby Jones, The Rockford Files, Spenser for Hire, The Scarecrow and Mrs. King*, etc. Wiard directed Steve McQueen's final feature, the western *Tom Horn* (1980).

Michael Brandon played the title character in *Scott Free*, who's anything but his namesake as racketeers, feds, and Native Americans are all hot on his trail after he wins some land in a poker game. Stephen J. Cannell wrote the script, and Susan Saint James and Robert Loggia provided some color. Trapped up in two derailed mountain lifts in *Ski Lift to Death* are a pair of downhill champions and some mobsters trying to kill them as Wiard tests the perturbability of Don Johnson, Veronica Hamel, Deborah Raffin, and others. *The Girl, the Gold Watch & Everything* starred Robert Hays and Pam Dawber in the adaptation of John D. MacDonald's novel about a guy who inherits one thing from a millionaire uncle, a magical watch.

Parker Stevenson plays a rock 'n' roll star after a nervous breakdown being nursed by Lisa Eilbacher when their mansion starts acting creepy in this imaginative little film, which was still bulky enough to include special effects tricks, Slim Pickens, Joan Bennett, Barry Corbin, and David Paymer. Suzanne Pleshette wants a baby and not necessarily a parent partner in *Help Wanted: Male*, and Wiard stayed with the actress for *Fantasies*, about a killer stalking a soap opera cast. Another murderer stalked a girls academy in *Deadly Lessons*, featuring Ally Sheedy. In *Kicks*, Shelley Hack and Anthony Geary play adrenalin junkies.

DAVID WICKES

Movies/Miniseries: *Jack the Ripper* (1973, mini, co-directed with Gilchrist Calder, Leonard Lewis), *Jack the Ripper* (1988), *Jekyll & Hyde* (1990), *Frankenstein* (1992)

Wickes has directed episodes of *Public Eye, Special Branch, Target*, and others. He directed the adaptation of a Raymond Chandler story for the episode "Nevada Gas" on the series *Philip Marlow, Private Eye* starring Powers Boothe.

Wickes's first look at *Jack the Ripper* was a docudrama in that the dialogue was based on the record of the times, and the gimmick was to use the detectives (Stratford Johns, Frank Windsor) on the popular BBC series *Softly, Softly* to do the investigating. Wickes's second run-through at the *Ripper* story starred Michael Caine and a surrounding cast of familiar faces: Armand Assante, Harry Andrews, Jane Seymour, Susan George, Lysette Anthony, Ray McAnally, et al. Caine won a Golden Globe for his performance and Assante was nominated for an Emmy and a Golden Globe. The director's imagining of London's East End in 1888 was colorfully realized with brush strokes of abject squalor. Wickes and Caine again teamed up for *Jekyll & Hyde*, and the actor was nominated for both an Emmy and a Golden Globe. Wickes's horror-genre plumbing inevitably came to *Frankenstein*, with Randy Quaid as the monster, Patrick

Bergin as the doctor, and also starring John Mills and Lambert Wilson.

ROBERT WIEMER

Movie: *The Night Train to Kathmandu* (1988)

Wiemer's series work includes on various incarnations of the *Star Trek* franchise as well as *Big Blue Marble*, *Superboy*, and *SeaQuest DSV*. His features include *Anna to the Infinite Power* (1983) and *Somewhere, Tomorrow* (1983). *Night Train to Kathmandu* was crafted to showcase Milla Jovovich. She plays Lily, who isn't wild about a family trip to Nepal until she meets a handsome fellow traveler along the way.

BRADLEY WIGOR

Movies: *What Happened to Bobby Earl?* (1997, aka *Murder in a College Town*), *The Sandy Bottom Orchestra* (2000)

A producer of TV movies, Wigor directed several daytime children's specials prior to *What Happened to Bobby Earl?*, which followed mother Kate Jackson's relentless search for the reasons behind her son's campus murder. Wigor was nominated for two Daytime Emmy Awards for producing and directing *The Sandy Bottom Orchestra*, derived from Garrison Keillor's works, about a family that contributes to a picture-postcard Midwestern town by creating a classical orchestra. Glenne Headly, Tom Irwin, and Jane Powell were among the ensemble.

ANDREW WILD

Movie: *Spenser: Ceremony* (1993, co-directed with Paul Lynch)

Wild directed on *Spenser for Hire*. In this movie outing, Spenser is hired to find the daughter of a gubernatorial candidate in New England's seamier underbelly, including Boston's Combat Zone and Providence.

JOHN WILDER

Movie: *Breaking Home Ties* (1987, aka *Norman Rockwell's Breaking Home Ties*)

Wilder was a writer and producer who penned episodes of *The Streets of San Francisco*, *The Mississippi*, and *Spenser for Hire* and produced the miniseries *The Bastard* (1978) and *Centennial* (1978). Wilder wrote and directed *Breaking Home Ties*, a solid, old-fashioned family coming-of-age story with Jason Robards, Eva Marie Saint, Doug McKeon, and Claire Trevor.

ANDREW CARL WILK

Great Performances*: *The Colored Museum (1991, co-directed with George C. Wolfe)

Wilk has been a programming executive for National Geographic Television. (For *The Colored Museum*, *see* GEORGE C. WOLFE.)

ANTHONY WILKINSON

Movie: *The King of Love* (1987)

Wilkinson directed episodes of *In the Heat of the Night*. *The King of Love* was a take-off on a Hugh Hefner–type of media figure, starring Nick Mancuso, Sela Ward, Rip Torn, and Michael Lerner.

CHARLES WILKINSON

Movies: *The Legend of the Ruby Silver* (1996), *Angel Flight Down* (1996), *Seduction in a Small Town* (1997, aka *Harvest of Lies*), *Out of Nowhere* (1999), *Crime of Passion* (2003, aka *Mary Higgins Clark's Crime of Passion*)

Wilkinson was a film editor on Canadian productions who directed on the series *Road to Avonlea*, *Highlander*, and *Welcome to Paradox*. Wilkinson's features include *Heart of the Storm* (2004).

The Legend of the Ruby Silver was an exceptional coming-of-age story from a Pete White script about a widow (Rebecca Jenkins) and her son (Jonathan Jackson) who accompany a conman (John Schneider) and a drunk prospector (Bruce Weitz) on a trek to find a lost silver mine in the mountains. *Angel Flight Down* is another wilderness story of plane crash survivors in the Rockies. *Seduction in a Small Town* concerns two women, one a drifter (Joely Fisher) up to no good, the other (Melissa Gilbert) falsely accused of child abuse. *Out of Nowhere* finds Lisa Hartman in a frame up, and *Crime of Passion* put Cynthia Gibb amid a murder mystery.

ANSON WILLIAMS
b. September 25, 1949, Los Angeles

Movies: *Your Mother Wears Combat Boots* (1989), *Dream Date* (1989), *Little White Lies* (1989), *A Quiet Little Neighborhood, a Perfect Little Murder* (1990, aka *Darling, Let's Kill the Neighbors*)

As an actor, Williams achieved notoriety as Potsie Weber on *Happy Days*. Williams has also been a writer, producer, and mostly a director. He directed episodes of *L.A. Law*, *Baywatch*, *Beverly Hills 90210*, *Melrose Place*, *Profiler*, *Lizzie McGuire*, *Charmed*, and others.

Williams's TV movies are all comedies. Barbara Eden follows her son into the Army to make sure the Army treats him right in *Your Mother Wears Combat Boots*, with Hector Elizondo as the drill sergeant. *Dream Date* is about a teenage girl's father, who, of course, doesn't trust the boys she dates. *Little White Lies* finds Ann Jillian and Tim Matheson meeting on a transatlantic flight and falling in love. Teri Garr and Robert Urich form the new couple in *A Quiet Little Neighborhood*, where they suspect foul play is going on—an assumption gleaned from snippets of information.

CLIFFORD WILLIAMS
b. December 30, 1926, Cardiff, Wales; d. August 20, 2005, England

Special: *Festival: The Comedy of Errors* (1966, co-directed with Peter Duguid)

A playwright, dancer, impresario, and director, Williams was nominated for Tony Awards for directing *Sleuth* (1971) and *Breaking the Code* (1988). This version of Shakespeare's frantic *The Comedy of Errors*, which aired in America on *NET Playhouse*, featured an ensemble including Diana Rigg, Alec McCowen, Ian Richardson, Janet Suzman, Donald Sinden, and Barry MacGregor.

DOUGLAS WILLIAMS

***American Playhouse*:** *Overdrawn at the Memory Bank* (1985)
Movie: *Best of Both Worlds* (1985)

Williams was an assistant director on Fielder Cook's *Judge Horton and the Scottsboro Boys* (1976), then directed on *Fraggle Rock* and other series. *Overdrawn at the Memory Bank* has an atrocious reputation that a viewing of the first 10 minutes will confirm. It was based on a science-fiction story by John Varley and featured Raul Julia, Maury Chaykin, Gary Farmer, and Linda Griffiths. The sets looked unfinished, and the direction strands the actors. It's infamous as perhaps the nadir of original programming conceived for PBS. *Best of Both Worlds* was written by and starred Sugith Varughese in a CBC film about what the author called "brown people in Canada."

JOBETH WILLIAMS
b. December 6, 1948, Houston, Texas

Movie: *Frankie & Hazel* (2000)

Williams received an Academy Award nomination for best live action short film, *On Hope* (1994), which she shared with Michele McGuire. Williams received Emmy Award nominations as an actress for *Adam* (1983), *Baby M* (1988), and a 1995 episode of *Frasier*. She starred in the features *Kramer vs. Kramer* (1979), *Poltergeist* (1982), and *The Big Chill* (1983) and dozens of TV movies.

Frankie & Hazel is an agreeably lightweight coming-of-age story about two girls in their early teens—Frankie, a ballerina discovering boys and the baseball team as a way to be close to them, and Hazel as a precocious feminist who decides to run for town mayor. Mischa Barton and Ingrid Uribe play the title characters, and Joan Plowright is around for ballast.

LARRY WILLIAMS
b. June 26, 1950, Pennsylvania; d. May 31, 1999, Los Angeles

Movies: *Path to Paradise: The Untold Story of the World Trade Center Bombing* (1997, co-directed with Leslie Libman), *Brave New World* (1998, co-directed with Leslie Libman)

Both the adaptation of Aldous Huxley's *Brave New World* by screenwriters Dan Mazur and David Tausik, and the World Trade Center bombing post-mortem were co-directed by Leslie Libman and starred Peter Gallagher. Both are well done, with *Path to Paradise* paying particularly close attention to the fanatic tendencies of the Islamic terrorists and their hatred of the United States. *Brave New World* co-starred Leonard Nimoy and Sally Kirkland.

MISHA WILLIAMS

***Play of the Month*:** *The Country Wife* (1977)
Movie: *Escape* (1987, aka *Border*)

Williams directed on the series *Brookside*. *The Country Wife* stars Anthony Andrews as a secret womanizer who claims to be a eunuch so that he can have unlimited access the men's wives. *Escape* starred Catherine Schell.

TERENCE WILLIAMS

Miniseries: *The Man Who Was Hunting Himself* (1973, mini), *The Aphrodite Inheritance* (1979, mini, co-directed with Viktors Ritelis)

Williams directed on the series *Cluff*, *Softly, Softly*, *King of the River*, *Sutherland's Law*, and other shows. He has also been a producer on the shows *The Chinese Detective*, *Truckers*, and others, as well as on the miniseries *Rules of Engagement*. Donald Burton, Lois Baxter, and Carol Austin were in the ensemble of *The Man Who Was Hunting Himself*, which aired in America on *Masterpiece Theatre*. In *The Aphrodite Inheritance*, a British engineer (Peter McEnery) flies to Cyprus to check in on his injured brother on an oil rig, and finds that he has died.

NICK WILLING
b. 1961, London, England

Movies/Miniseries: *Alice in Wonderland* (1999), *Jason and the Argonauts* (2000), *Tin Man* (2007)

Willing's independent features include *Photographing Fairies* (1997), *Doctor Sleep* (2002), and *The River King* (2005). Both of Willing's TV movies were all-star versions of classic tales reconstituted by producers Robert Halmi Sr. and Robert Halmi Jr.'s Hallmark Entertainment. In *Alice in Wonderland* Tina Majorino starred as Alice with Peter Ustinov, Whoopi Goldberg, Gene Wilder, Ben Kingsley, Robbie Coltrane, and other luminaries. In *Jason and the Argonauts* Jason London starred as Jason with Derek Jacobi, Dennis Hopper, Frank Langella, et al.

BRUCE WILLIS
b. March 19, 1955, Idar-Oberstein, West Germany

Movie: *True West* (2002, co-directed with Gary Halvorson)

Willis returned to the Sam Shepard play that won him Broadway plaudits in the 1980s before *Moonlighting* and John McTiernan's *Die Hard* (1988) made him a household name. Mostly a dialogue between brothers (Willis and Chad Smith), the piece is one of Shepard's more accessible and interesting exercises, as the personalities of both men—screenwriter and conman—reverse in the company of the other. With more force than a vanity piece or home movie, its substance and style were predetermined long ago by Shepard. A movie star with half a directorial credit on a Showtime drama can't claim much more influence than what he does in the role.

ANDY WILSON
b. May 1, 1958, London, England

Movies: *Anything for a Quiet Life* (1990), *An Evening with Gary Lineker* (1994), *Bad Boy Blues* (1995), *Psychos* (1999, mini), *Gormenghast* (2000, mini), *Lenny Blue* (2002), *The Forsyte Saga: To Let* (2003, mini), *Marple: The Body in the Library* (2004), *Marple: 4.50 from Paddington* (2004, aka *What Mrs. McGillicuddy Saw*), *Riot at the Rite* (2005), *Confessions of a Diary Secretary* (2007)

Wilson directed a couple of Clive Owen's TV successes in the 1990s and then dipped into the prevailing British mysteries of the time.

RICHARD WILSON
b. July 9, 1936, Greenock, Renfrewshire, Scotland

***Play for Today*:** *Commitments* (1982), *The Remainder Man* (1982), *Under the Hammer* (1984)

A well-known actor, mostly on British TV, Wilson played small roles in the features *A Passage to India* (1984), *Prick Up Your Ears* (1987), and *A Dry White Season* (1989). *The Remainder Man* starred Sheila Hancock. *Under the Hammer* starred Francesca Brill as the Princess of Wales with Peter Bayliss, Michael Aldridge, and Peter Vaughan.

RONALD WILSON
b. April 2, 1930, Victoria, British Columbia, Canada

Movies/Miniseries: *The Pallisers* (1974, mini, co-directed with Hugh David), *The Unpleasantness at the Bellona Club* (1975, mini), *How Green Was My Valley* (1976, mini), *This Year, Next Year* (1977, mini, co-directed with Bill Gilmore, Ken Grieve, Alan Grint, Richard Stroud), *Murder Most English: A Flaxborough Chronicle* (1977, mini), *The Devil's Crown* (1978, mini, co-directed with Alan Cooke, Jane Howell), *The Mill on the Floss* (1978, mini), *The Mallens* (1979, mini, co-directed with Richard Martin, Mary McMurray, Brian Mills), *To Serve Them All My Days* (1980, mini, co-directed with Terence Dudley, Peter Jefferies), *Frost in May* (1982, mini), *Strangers and Brothers* (1984, mini, co-directed with Jeremy Summers), *The Black Tower* (1985, mini), *London Embassy* (1987, mini, co-directed with David Giles), *Lives of Girls & Women* (1994)

As an actor, Wilson played in *The Dam Busters* (1954) and *I Was Monty's Double* (1958) and the series *The Saint* and *The Avengers*, among others. Wilson's series directing included on *United*, *Paul Temple*, and *Codename*. A master of the well turned-out miniseries, Wilson initiated a run of Lord Peter Whimsey mysteries with *The Unpleasantness at the Bellona Club*, and beautifully serviced the Anthony Trollope novels with *The Pallisers*. The director guided Stanley Baker to an Emmy Award–nominated performance in *How Green Was My Valley*.

Wilson directed portions of at least five miniseries that aired in America on PBS's *Masterpiece Theatre*. The director's premium treatment of Andrew Davies's adaptation of R. F. Delderfield's novel *To Serve Them All My Days* presented one of the great portraits of teaching ever presented on TV. An Emmy nomination for outstanding miniseries didn't seem to do the show justice. *The Black Tower* was an outstanding P. D. James mystery serial with a cast led by Pauline Collins and Rachel Kempson.

SIMON WINCER
b. 1943, Sydney, New South Wales, Australia

***Hallmark Hall of Fame*:** *The Echo and the Thunder* (1998)
Movies/Miniseries: *The Haunting of Hewie Dowker* (1976), *Against the Wind* (1978, mini, co-directed with George Miller), *The Last Frontier* (1986), *The Girl Who Spelled Freedom* (1986), *Bluegrass* (1988), *Lonesome Dove* (1989, mini), *Flash* (1997), *Escape: Human Cargo* (1998), *Murder, She Purred: A Mrs. Murphy Mystery* (1998), *P. T. Barnum* (1999, mini), *Louis L'Amour's Crossfire Trail* (1991), *Monte Walsh* (2003), *Into the West* (2005, mini, co-directed with Robert Dornhelm, Sergio Mimica-Gezzan, Timothy Van Patten, Michael W. Watkins)

Wincer directed features and TV shows in his native Australia, then was put in charge of the epic western miniseries *Lonesome Dove*. He later made the middling Aussie/Hollywood crossover westerns *Quigley Down Under* (1990) and *Lightning Jack* (1994), had a hit with *Free Willy* (1993), and occasionally makes another horse movie, of which he became a master after *Phar Lap* (1983).

For *Lonesome Dove* alone, Wincer holds a high place among TV directors. This province of novelist Larry McMurtry was superbly inhabited by a great ensemble led by Robert Duvall in one of his finest performances. *Lonesome Dove* may be TV's greatest western as it follows a cattle drive from Texas to Montana and swings wide to include a microcosm of frontier characters played by Tommy Lee Jones, Anjelica Huston, Diane Lane, Frederic Forrest, Danny Glover, Rick Schroeder, Robert Urich, Chris Cooper, Glenne Headly, and D. B. Sweeney. *Lonesome Dove* was nominated for 19 Emmy Awards and won seven, including for Wincer's direction. Also nominated were Duvall, Jones, Lane, Huston, Glover, and Headly. An Emmy went to Basil Poledouris's rich score, and Douglas Milsome's cinematography was nominated. Rarely has a western been so superior on virtually every level—for 384 minutes.

Wincer later returned to westerns with *Crossfire Trail* and a remake of *Monte Walsh*, both starring Tom Selleck, as well as portions of *Into the West*. *The Echo of Thunder* earned Judy Davis one of her practically customary Emmy nominations as the stepmother of a young girl who comes to live with her and her estranged father (Jamey Sheridan). Wincer also recreated the world of the big top for *P.T. Barnum* and found Beau Bridges in overtly theatrical pitch for this look at a practically bygone form of American entertainment. The miniseries and Bridges received Emmy nominations.

BRETAIGNE WINDUST
b. January 20, 1906, Paris, France; d. March 18, 1960

***Producers' Showcase*:** *The Lord Don't Play Favorites* (1956, co-directed with Arthur Q. Bryan, Clark Jones)
Ford Startime: *My Three Angels* (1959, co-directed with Gordon Rigsby), *Dear Arthur* (1960)
Special: *The Pied Piper of Hamlin* (1957)

With little more than a dozen credits on both screens in as many years, Windust directed two Bette Davis pictures, one with Humphrey Bogart (*The Enforcer*, 1951), an omnibus feature (*Face to Face*, 1952, co-directed with John Brahm) and episodes of *Alfred Hitchcock Presents*, *Wagon Train*, and, strangely enough, *Leave It to Beaver*. He could either do anything or wore out his welcome fast in each form, genre, or medium. Then, too, his career was cut short. *The Pied Piper of Hamlin*, an NBC musical special starring Van Johnson, Kay Starr, and Claude Rains, was a highlight of its year. *Dear Arthur* was a Gore Vidal adaptation of P. G. Wodehouse material, featuring a rare TV appearance by Rex Harrison.

HARRY WINER
b. May 4, 1947, Detroit, Michigan

Movies: *Singles Bars, Single Women* (1984), *Heartbeat* (1988), *I Love You Perfect* (1989), *When You Remember Me* (1990), *Under Cover* (1991), *Taking Back My Life: The Nancy Ziegenmeyer Story* (1992), *Stay the Night* (1992), *Men Don't Tell* (1993), *J.F.K.: Reckless Youth* (1993, mini), *Jeremiah* (1998), *A Memory in My Heart* (1999), *Damaged Care* (2002), *Lucky 7* (2003), *Infidelity* (2004), *The Dive from Clausen's Pier* (2005)

Winer directed the documentary *The Legend of Bigfoot* (1976), then episodes of *Hart to Hart*, *Tucker's Witch*, *Paper Dolls*, *Tarzan*, *Veronica Mars*, and others. He has evinced a terrific casting sense through the years.

Singles Bars, Single Women trawls through the pick-up scene starring Winer's wife, Shelley Hack, with Tony Danza, Christine Lahti, Mare Winningham and others. *Mirrors* was about a lonely ballerina living in New York.

When You Remember Me starred Fred Savage as a teen with muscular dystrophy supported by Ellen Burstyn, Kevin Spacey, Grand L. Bush, Dwier Brown, and Ving Rhames. Patricia Wettig was a rape victim in *Taking Back My Life*, also featuring Burstyn, Hack, Joanna Cassidy, and Eileen Brennan. *Stay the Night* starred Barbara Hershey as a small-town woman in a bad marriage and Morgan Weisser as the young man with whom she has an affair. Jane Alexander and Fred Dalton Thompson were featured in this strong and surprising love story, which edges toward murder.

Peter Strauss received a Golden Globe nomination as an abused husband by his wife in *Men Don't Tell*. JFK's youth was scrutinized in Winer's first miniseries, with Patrick Dempsey excellent in the title role, and Diana Scarwid as Rose Kennedy and Loren Dean as the ill-fated Joe Jr. Dempsey stayed in larger-than-life roles for Winer as the Biblical prophet *Jeremiah. Damaged Care* is a rather sharp-barbed treatise on HMO health-care systems with Laura Dern as a whistleblower. *Lucky 7* has Kimberly Williams living out her deceased mom's decree that she will marry her seventh boyfriend, even though she's in love with number six. *Infidelity* places Kim Delaney at the adulterous vortex of a love triangle.

CHARLES WINKLER

Movies: *Rocky Marciano* (1999), *At Any Cost* (2002)

The son of producer Irwin Winkler and actress Margo Winkler, Charles Winkler directed on *Baywatch*, *The Outer Limits*, *The Immortal*, *The Chris Isaak Show*, and other series. His features include *You Talkin' to Me?* (1987) with Jim Youngs and *Disturbed* (1990) with Malcolm McDowell.

Winkler's boxing film about Marciano was well executed as a visual depiction of the ring, reportedly abridged on the historic details, but with Jon Favreau in a fine title performance, backed by George C. Scott, Judd Hirsch, Tony LoBianco, and Penelope Ann Miller. *At Any Cost* was a drama about a rock band.

DAVID WINKLER

Movies: *The Obsession* (2006), *The Perfect Suspect* (2006, aka *A Daughter's Conviction*), *How I Married My High School Crush* (2007), *Christmas Caper* (2007)

The son of producer/director Irwin Winkler, David Winkler wrote and directed the feature *Finding Graceland* (1998). *How I Married My High School Crush* is hocus-pocus wish fulfillment, and Shannen Doherty is the ne'er-do-well about to be redeemed by yuletide babysitting in *Christmas Caper*.

HENRY WINKLER
b. October 30, 1945, New York City

Movie: *A Smoky Mountain Christmas* (1986)

Winkler won two Golden Globes and received three Emmy Award nominations for his role as Arthur "Fonzie" Fonzarelli in *Happy Days*. As a producer, he was partnered with John Rich as the driving forces behind *MacGyver* and other network series. Winkler directed the features *Memories of Me* (1988) with Billy Crystal and *Cop and a Half* (1993) with Burt Reynolds. Winkler's series directing includes episodes of *Clueless* and *Sabrina, the Teenage Witch*.

A Smoky Mountain Christmas was a vanity project for Dolly Parton, who plays a country singer on a trip through the Tennessee boondocks, where she meets Mountain Dan (Lee Majors). Also on board for this sugarplum were Rene Auberjonois, John Ritter, Dan Hedaya, Anita Morris, and Bo Hopkins.

TERENCE H. WINKLESS

Movie: *The Westing Game* (1997, aka *Get a Clue*)

Winkless, who co-wrote Joe Dante's *The Howling* (1981) with John Sayles, directed such features as *Rage and Honor* (1992) with Cynthia Rothrock, *Not of This Earth* (1995) with Michael York, and *Ladykiller* (1996) with Ben Gazzara. *The Westing Game* offers a $20 million prize to the tenants of an apartment building owned by a dead tycoon to find out who's a killer among them. Suspects include Ray Walston, Sally Kirkland, and Diane Ladd.

DAVID WINNING
b. May 8, 1961, Calgary, Alberta, Canada

Movies: *Merlin* (1998, aka *Merlin: The Magic Begins*), *Don't Look Behind You* (1999), *He Sees You When You're Sleeping* (2002)

Winning made shoestring-budget features in Canada, including *Storm* (1987), and directed episodes of *Street Justice*, *Sweet Valley High*, *Earth: Final Conflict*, *Andromeda*, and other series. Jason Connery starred as the youthful Merlin. *Don't Look Behind You* was a thriller with Pam Dawber, and *He Sees You When You're Sleeping* was a Mary Higgins Clark story with a Christmas setting about a ghost who decides to help a beleaguered mother (Erika Eleniak).

TERRY WINSOR

Movies: *Fool's Gold: The Story of the Brinks-Mat Robbery* (1992), *The Magician* (1993), *The Great Kandinsky* (1995), *Hot Money* (2001), *In the Spider's Web* (2007)

Winsor directed the features *Party Party* (1983) and *The Essex Boys* (2000). Sean Bean starred in *Fool's Gold*, about a 1983 Brinks robbery. Clive Owen and Jeremy Kemp starred in *The Magician*, about the Irish Republican Army counterfeiting cash. *The Great Kandinsky* starred Richard Harris in the title role of a former illusionist and entertainer whose audiences at his senior-citizens home are the other retirees; among them are Tom Bell and Ian Carmichael. *Hot Money* is another caper as janitors plot to steal the Bank of England's older bills in their underwear as the replaced money is taken to be incinerated.

RON WINSTON
b. March 27, 1932, Detroit, Michigan;
d. March 2, 1973, Los Angeles

***Playhouse 90*:** *Heart of Darkness* (1958), *The Grey Nurse Said Nothing* (1959)

Winston directed episodes of *The Twilight Zone*, *East Side/West Side*, *The Man from U.N.C.L.E.*, *Hawaii Five-O*, and *McMillan and Wife*. On *The DuPont Show of the Week*, Winston directed one of the most controversial hours of 1960s TV, *Ride with Terror* (1963), about thugs who take over a subway train, starring Tony Musante, Ron Liebman, Gene Hackman, and Vincent Gardenia. Winston directed the features *Ambush Bay* (1966) and *Banning* (1967).

Stewart Stern adapted Joseph Conrad's classic novel about a disillusioned company man at an outpost in Central Africa, *Heart of Darkness*, with Boris Karloff as Kurtz, and Eartha Kitt, Inga Swenson, Oskar Homolka, Cathleen Nesbitt, Richard Haydn, and Roddy McDowall as Marlow. The hospital drama *The Grey Nurse Said Nothing* starred Angela Lansbury, Ann Todd, and Hugh Griffith.

MICHAEL WINTERBOTTOM
b. March 29, 1961,
Blackburn, Lancashire, England

Movie/Miniseries: *Love Lies Bleeding* (1993), *Family* (1994, mini)

Winterbottom directed the documentaries *Ingmar Bergman: The Magic Lantern* (1989) and *Cinema Europe: The Other Hollywood* (1995). Winterbottom directed episodes of *Boon*, *Timeline*, *Allyn Mysteries*, *Cracker*, and other series. In a remarkable career, he also directed the features *Under the Sun* (1994), *Butterfly Kiss* (1995), *Go Now* (1995), *Jude* (1996), *Welcome to Sarajevo* (1997), *I Want You* (1998), *Wonderland* (1999), *With or Without You* (1999), *The Claim* (2000), *24 Hour Party People* (2002), *In This World* (2002), *Code 46* (2003), *9 Songs* (2004), *A Cock and Bull Story* (2005), *The Road to Guantanamo* (2006), *A Mighty Heart* (2007), and *Genova* (2008).

Love Lies Bleeding starred Mark Rylance as an IRA prisoner who is allowed out on a 24-hour furlough, during which he tracks his lover's murderer. *Family* received a British Academy of Film and TV Arts Award nomination for best drama serial, about a Dublin couple with four kids.

DAVID WINTERS
b. April 5, 1939, London, England

Special: *Dr. Jekyll and Mr. Hyde* (1973)

Winters directed episodes of *The Monkees*, then specials for Ann-Margret, Raquel Welch, and Alice Cooper, and an array of low-budget films, including *Racquet* (1979) and *Welcome 2 Ibiza* (2002).

A musical version of Robert Louis Stevenson's classic horror story may have seemed like a novel idea. But the result was embarrassing. Kirk Douglas was center-stage as Jekyll/Hyde. Even imagining the production hurts. The mostly British support of Michael Redgrave, Susan George, Susan Hampshire, Stanley Holloway, Donald Pleasance, and Judi Bowker were aboard for this experiment, which worked for musicals the way the onscreen experiment worked for Jekyll.

HERBERT WISE, aka Herbert Weisz
b. August 31, 1924, Vienna, Austria

***Theatre 625*:** *The Siege of Manchester* (1965), *Doctor Knock* (1966)
***Wednesday Play*:** *The Drummer and the Bloke* (1968), *The Exiles* (1969), *The Italian Table* (1970)
***Plays of Today*:** *Men or Iron* (1969)
***Play for Today*:** *The Villa Maroc* (1972), *A Song at Twilight* (1973), *A Story to Frighten the Children* (1976)
***Play of the Month*:** *Waters of the Moon* (1968), *Relatively Speaking* (1969), *Trelawny of the Wells* (1972), *Mrs. Warren's Profession* (1972)
***Hallmark Hall of Fame*:** *The Gathering Storm* (1974, aka *Churchill: The Gathering Storm*, aka *A Walk with Destiny*)
***The Complete Dramatic Works of William Shakespeare*:** *Julius Caesar* (1979)

***American Playhouse*:** *Strange Interlude* (1988, mini)
***Ruth Rendell Mysteries*:** *The Best Man to Die* (1990, mini), *A New Lease of Death* (1991, mini), *The Speaker of Mandarin* (1992, mini)
Movies/Miniseries: *The Victorians* (1963, mini, co-directed with Stuart Latham), *Elizabeth R* (1971, mini, co-directed with Roderick Graham, Richard Martin, Donald McWhinnie, Claude Whatham), *Upstairs, Downstairs* (1971, mini, co-directed with Bill Bain, Cyril Coke, Christopher Hodson, Herbert Wise), *Man of Straw* (1972, mini), *I, Claudius* (1977, mini), *The Norman Conquests: Table Manners* (1977), *The Norman Conquests: Living Together* (1977), *The Norman Conquests: Round and Round the Garden* (1977), *Vienna 1900* (1981, mini), *Skokie* (1981), *Death of an Expert Witness* (1983, mini), *Caleb Williams* (1983, mini), *Pope John Paul II* (1984), *Reunion at Fairborough* (1985), *The Christmas Tree* (1986), *Welcome Home, Bobby* (1986), *The Woman in Black* (1989), *The Strawberry Tree* (1996, mini, aka *Ruth Rendell: The Strawberry Tree*), *Breaking the Code* (1996), *The 10th Kingdom* (2000, mini)

Wise is one of TV's most accomplished directors, with a long and distinguished career that eclipses almost all of his countrymen. Minor confusions with the career of Robert Wise (below) never seemed to hurt Wise's reputation in TV. His work in both England and America has been exemplary, and often veered into brilliant. *Elizabeth R*, the first season of *Upstairs, Downstairs*, and especially the legendary *I, Claudius* might all qualify for TV's top-100 productions of all time. Wise was nominated for three British Academy of Film and TV Arts Awards, and Emmy Awards for *I, Claudius* and *Skokie*, and won a Directors Guild of America Award for the latter.

Wise directed episodes of *Z Cars*, *Thirty-Minute Theatre*, *Man in a Suitcase*, *Out of the Unknown*, *Rumpole of the Bailey*, and other British series, and shared in the success of *The Victorians*, which described various aspects of that era with a cast including John Wood and Charles Kay. That BBC miniseries helped establish *NET Playhouse* as an American public-TV mainstay. He directed Stanley Baker as a racist police chief in the hour-long *A Fear of Strangers* (1964).

The Victorians aired in America on *NET Playhouse* in 1966, and *Doctor Knock*, starring Leonard Rossiter, aired on the same forum in 1968. *Man of Straw* realized Derek Jacobi's capacity for portraying the dark edges of political craving in the Hitler-like story of a German's ascendance to power in the 1920s. Wise cast Coral Browne in *Mrs. Warren's Profession*, and Paul Scofield and Deborah Kerr in a rendition of Noel Coward's *Song at Twilight*.

Elizabeth R told the life story of Queen Elizabeth I from ages 15 to 69. Glenda Jackson's performance carried the production, and did more to establish her as a preeminent actress and international star than her Oscar-winning roles. The continuity in the series through five directors was meticulous and the fidelity to historical detail superb. The miniseries helped establish the tone for *Masterpiece Theatre* in America, affirmed public TV as a force in American culture, brought American attention to the British crown like few productions before or since, and reaped five Emmy Awards from seven nominations. Two of the wins were for outstanding series and outstanding new series. Jackson also won two, one for the series and one for the episode "The Shadow in the Sun." Robert Hardy and Ronald Hines co-starred and the ensemble included Esmond Knight, Rachel Kempson, and Vivian Pickles.

The Gathering Storm cast Richard Burton as Winston Churchill in the tumultuous years prior to World War II, when his nation turned to him, then a political exile, to lead it through the conflict. Colin Morris adapted Churchill's autobiography, and Burton rose to the occasion under Wise's guidance, delivering one of his most thoughtful late-career turns. Virginia McKenna played Clementine Churchill, with a youthful Patrick Stewart as Clement Atlee, Ian Bannen as Adolf Hitler, and support from Robert Hardy, Thorley Walters, and Ian Oglivy.

In what's been called the greatest miniseries ever made, the Roman Empire in the first century A.D. is beset by political intrigues, quests for acceptable rulers, paranoia, skullduggery, and no small amount of lurid details about private lives. *I, Claudius* covered the death of Marcellus and the reigns of Augustus, Claudius, and Caligula through Wise's splendid dramatic examinations. Jack Pulman culled the essence of Robert Graves's novels into a sublime script that was afforded a remarkable blanket treatment by a cast that was truly up to the epic undertaking, including Jacobi in the role of his life as Claudius, John Hurt as Caligula, Sian Phillips never better as Livia, Brian Blessed as Augustus, George Baker, Ian Ogilvy, Christopher Guard, Patrick Stewart, John Rhys-Davies, Barbara Young, et al. Wise and the production received nominations from both the BAFTA and the Emmys, nods that would seem then and in retrospect to have done the enterprise little justice. *I, Claudius* was the archetypal masterstroke of the miniseries form, and a standard for TV aspirations.

The trio of Alan Ayckbourn plays called *The Norman Conquests*, which aired in America on PBS's *Great Performances* in 1978, presented the same weekend from three different perspectives from three different rooms in the same family house, now occupied by Annie, while her brother, Norman, comes by with his brood and the goal of a happy time for all. These comedies starred Tom Conti as Norman, with Penelope Wilton as Annie and Penelope Keith as Sarah. Wise's entry in *The Complete Dramatic Works of William Shakespeare* was the murder

pageant of *Julius Caesar*, with Charles Gray in the title role, Keith Michell as Marc Antony, Richard Pasco as the conspiratorial Brutus, and Virginia McKenna as Portia.

Skokie was a story of explosive prejudice in Illinois, when neo-Nazis campaigned for freedom of speech to march in the predominantly Jewish title community, where many World War II concentration camp victims were growing old. The incendiary nature of the actual 1977 series of incidents at the core of Ernest Kinoy's brilliant script transferred to the screen with a feeling of immediacy. Danny Kaye, in his only TV movie, was superb, along with Eli Wallach, Kim Hunter, John Rubenstein, Brian Dennehy, Lee Strasberg, Carl Reiner, Ed Flanders, and George Dzundza. Wise won the DGA Award for his direction, and Kinoy, the Writers Guild of America Award for his script. The film received Emmy nominations for outstanding drama and for Wise and Kinoy. Kaye was nominated for a Golden Globe.

Albert Finney played Karol Wojtyla in *Pope John Paul II*. Robert Mitchum and Deborah Kerr teamed for the fourth and final time in Wise's *Reunion at Fairborough*, which was more about the stars than the story of old flames from the World War II era together again. Wise's strong faith in the essential dramatic power and relationships in Eugene O'Neill's heavily stylized *Strange Interlude* turned a would-be antique of the American theatre into a dazzling experience that worked wonders, with cast members relating their private thoughts in asides to the camera. Glenda Jackson's sheer power in purpose drives the play home, and the cast was superb: Kenneth Branagh, Jose Ferrer, Rosemary Harris, Edward Petherbridge, et al.

Wise directed a handful of Ruth Rendell movies and made his final masterstroke with *Breaking the Code*, which fulfilled the triple purposes in an actual biopic—of mathematics genius Alan Tuning—relating the British efforts to break the Enigma Code during World War II that the German naval command used to contact U-boats, following Tuning's essential findings to develop the digital computer, and relating via Jacobi's performance Tuning's homosexuality, which was both a crime in Britain during the war and a supposed security risk.

ROBERT WISE
b. September 10, 1914, Winchester, Indiana; d. September 14, 2005, Los Angeles

Movie: *A Storm in Summer* (2000)

Wise won Academy Awards for directing and producing both *West Side Story* (1961) and *The Sound of Music* (1965). He was nominated for Oscars for best director for *I Want to Live!* (1958) and *The Sand Pebbles* (1966), as well as for best film editing for *Citizen Kane* (1941). He directed *The Curse of the Cat People* (1944), *Blood on the Moon* (1948), *Executive Suite* (1954), and *Star Trek: The Motion Picture* (1979). He was president of the Directors Guild of America from 1971 to 1975 and was bestowed with 10 honors from the guild. He was president of the Academy of Motion Picture Arts and Sciences from 1985 to 1988. He was bestowed with the Lifetime Achievement Award from the American Film Institute in 1998.

A Storm in Summer was the remake of Buzz Kulik's 1969 *Hallmark Hall of Fame* presentation about the cultural gulf and human universals in the tentative relationship between an elderly Jewish man and a black youth in New York City. The earlier Rod Serling–penned show won the Emmy Award for outstanding drama. Wise's film, starring Peter Falk and Aaron Meeks, used the same script, which received a Daytime Emmy nomination for best children's special. Wise's final production co-starred Ruby Dee, Andrew McCarthy, and Nastassja Kinski.

CAROL WISEMAN
b. November 20, 1942, Southport, Lancashire, England

***Play for Today*:** *Coming Out* (1979), *Dog Ends* (1984)
***WonderWorks*:** *A Little Princess* (1986, mini)
Movies/Miniseries: *Pictures* (1981, mini), *Somewhere to Run* (1989), *Finding Sarah* (1991), *Goggle Eyes* (1993, mini)

Wiseman directed on the series *A Question of Guilt*, *The Gentle Touch*, and *The Big Deal*. In *Coming Out*, Anton Rogers played Zippy Grimes, a closeted homosexual writer who's happy to stay there. In *Dog Ends*, set in the future when mercy killing is acceptable in certain circumstances, Leonard Rossiter and a neighbor hatch a plot to kill aging granddad (Charles Lamb). Wiseman cast many actors time and again, including the game-faced Nigel Havers.

Somewhere to Run dramatizes the escape of a daughter from her incestuous father (Michael Jayston), who convinces his wife (Angela Baddeley) that the girl is lying. *The Shadowy Third* starred Cheryl Campbell. Wiseman's *A Little Princess* is one of the better versions of the famous Frances Hodgson Burnett novel about a British officer's little girl placed in an all-girls school in Victorian England. Amelia Shankley delivers a picture-carrying performance of bravery and sense. It won a British Academy of Film and TV Arts Award for best children's program. *Pictures*, which aired in America on PBS's *Masterpiece Theatre*, was a seven-part, Roy Clarke–penned lark with an abundance of small pleasures, about a flapper-era girl/woman whose great ambition is to break into silent pictures.

GEORGE C. WOLFE
b. September 23, 1954, Frankfort, Kentucky

Great Performances: *The Colored Museum* (1991, co-directed with Andrew Carl Wilk)
American Playhouse: *Fires in the Mirror* (1993)
Movie: *Lackawanna Blues* (2005)

Wolfe was best known as the playwright of *The Colored Museum* until he directed Gregory Hines on Broadway as Jelly Roll Morton in *Jelly's Last Jam*, then won Tony Awards for directing *Angels in America* (1993) and *Bring on Da Noise, Bring on Da Funk* (1996). The PBS version of *The Colored Museum* was a funny collage of singing, dancing, and monologues, each of which Wolfe has referred to as an exhibit "where the myths and the madness of black/Negro/colored Americans are stored." The cast included Victor Love, Linda Hopkins, Tommy Hollis, Danitra Vance, Reggie Montgomery, and others.

Wolfe directed the HBO movie, *Lackawanna Blues*, based on the play by Ruben Santiago-Hudson. Beautifully cast down the smallest roles—Hill Harper, Liev Schreiber, Jimmy Smits—*Lackawanna Blues* is a coming-of-age story about a boy whose impressions are shaped by the characters at a boarding house. Wolfe's care and dexterity with capturing performances was honed on the direction of Anna Deavere Smith's one-woman presentation, *Fires in the Mirror*, about the Crown Heights tragedy of August 1991, when racial violence erupted in New York City.

ART WOLFF

Movie: *Battling for Baby* (1992)

Wolff directed specials starring Penn and Teller and Kathy and Mo, and episodes of *Seinfeld*, *It's Garry Shandling's Show*, *The Tracey Ullman Show*, *The Wonder Years*, *Grace Under Fire*, and other comedies. *Battling for Baby* was a sitcom stretched into 90 minutes so that the grandmas of Courtney Cox's infant can fight a battle royal for queen-babysitter status. Debbie Reynolds and Suzanne Pleshette squared off as the opponents, and the casting trumps the plot easily.

ANDY WOLK

Movies: *Criminal Justice* (1990), *Kiss and Tell* (1996, co-directed with David Richards), *All Lies End in Murder* (1997, aka *Behind Every Good Man*), *Alibi* (1997), *The Defenders: Payback* (1997), *The Defenders: Choice of Evil* (1998), *The Defenders: Taking the First* (1998), *Mr. Rock and Roll: The Alan Freed Story* (1999, aka *Mr. Rock and Roll*), *Deliberate Intent* (2000), *A Town without Christmas* (2001), *The Christmas Shoes* (2002), *Finding John Christmas* (2003), *When Angels Come to Town* (2004), *Pizza My Heart* (2005), *Fighting the Odds: The Marilyn Gambrell Story* (2005), *A Stranger's Heart* (2007)

Wolk directed episodes of *NYPD Blue*, *Tales from the Crypt*, *Arli$$*, *The Practice*, *The Sopranos*, and others. He survived the awful feature, *Traces of Red* (1992) to do solid TV work. He won a Writers Guild of America Award for *Tales from the Hollywood Hills: Natica Jackson* (1987), and was nominated for *Deliberate Intent*, which he directed, about a publishing company on trial for producing a how-to murder book that was allegedly used in an actual killing.

Wolk's franchise work as a director included the general guidance for the hearty return of E. G. Marshall to a pair of TV movies based on the actor's Emmy Award–winning glory days on *The Defenders* in the early 1960s. Beau Bridges was his sidekick, who takes center-stage in Marshall's absence in the final movie of the series. Wolk also made several Christmas movies, some with Peter Falk as an angel. *Criminal Justice* followed a robbery and assault case through to its end, in a *Law & Order* sort of way, with Rosie Perez as the victim, Forest Whitaker the accused, and Anthony LaPaglia and Jennifer Grey the lawyers. Wolk's film noir excursions top-lined Cheryl Ladd, Kim Delaney, and Tori Spelling. Judd Nelson played rock 'n' roll pioneer Alan Freed for Wolk and Jami Gertz was Marilyn Gambrell, who instituted a program to help steer the lives of children of prison inmates.

JOHN WOO
b. May 1, 1946, Guangzhou, China

Movies: *Once a Thief* (1996, aka *John Woo's Once a Thief*), *Blackjack* (1998, aka *John Woo's Blackjack*)

A writer, producer, and director famous for his Hong Kong action films, Woo's internationally known features as a director include *A Better Tomorrow* (1986), *Bullet in the Head* (1990), *Hard Target* (1993), *Broken Arrow* (1996), *Mission: Impossible II* (2000), and *Windtalkers* (2002).

Woo's TV movies, both action/adventure thrillers, ran more toward his skill set and were given a better tomorrow than they perhaps deserved. *Once a Thief* starred Sandrine Holt and Ivan Sergei as high-end thieves who run afoul of the Hong Kong crime lord who trained them. *Blackjack* featured Dolph Lundgren as a U.S. marshal whose expertise is as a bodyguard to security risks.

PETER WOOD
b. October 8, 1927, Colyton, Devon, England

***ITV Play of the Week*:** *The Wind and the Rain* (1959), *The Paper Palace* (1961)
***Play of the Month**: Flint* (1978)
***Hallmark Hall of Fame**: Hamlet* (1970)
Movies/Miniseries: *Song of Songs* (1973, mini), *Life of Shakespeare* (1978, mini, co-directed with Mark Cullingham, Robert Knights), *The Gondoliers* (1982, mini, co-directed with Dave Heather), *The Dog It Was That Died* (1988)
Special: *Long Day's Journey into Night* (1973), *On the Razzle* (1983)

Wood was nominated for a Tony Award for Best Director for Tom Stoppard's *Travesties* (1976) and won the Laurence Olivier Theatre Award for *On the Razzle* (1982). In a superficial sense, his sparse record on tape and film hit great heights. Wood directed Olivier himself in the greatest American playwright's greatest play, Eugene O'Neill's *Long Day's Journey into Night*; he directed *Life of Shakespeare* and the Bard's time-honored most popular masterpiece, *Hamlet*, for which he received an Emmy nomination. Each piece vies for status as Wood's magnum opus, with the O'Neill getting the edge. Olivier won the Emmy for outstanding actor.

As James Tyrone, Olivier goes past his friend Ralph Richardson's interpretation in the 1962 Sidney Lumet film, and wasn't quite caught by Jack Lemmon's 1987 TV try. Olivier puts his own fussiness in the part as well as a big seemingly self-referential dose of self-doubt. What if the great Olivier had crashed and burned in bad horror pictures? Sir Laurence is able to mine unflinchingly into the failures of career, marriage, and family and the brutal recognition of the damaging side of egoism. Wood glommed on for the ride, adjusting his cameras to essentially catch the stage version mounted by Olivier for the National Theatre of Great Britain.

For *Hamlet*, Wood used appropriately shadowy sets and an unerring supporting cast, including Margaret Leighton in an Emmy-winning turn as Gertrude, John Gielgud, Michael Redgrave, and Richard Johnson. But the director also put Richard Chamberlain in the title part, so that, for a generation, the hinterlands entertained the vague notion that he was the epitome of acting on TV—enabling him toward his anchorage of the miniseries era. Still, this *Hamlet* was one of network TV's few big and generally rewarding primetime gambles with the Bard since the 1950s. Wood is a case of a stage director dabbling in TV, but doing that at key junctures. And even though he provided us with classics of doom-and-gloom with the Tyrones and the dark prince, he could lighten up, too, as with Alan Bates in Tom Stoppard's send-up of the espionage genre, *The Dog It Was That Died*.

LESLIE WOODHEAD

Movies: *Strike* (1980), *Invasion* (1980), *Enemy of the State* (1981, co-directed with Eva Kolouchova), *The Holocaust on Trial* (2000)

Woodhead's documentaries include *The Stones in the Park* (1969), a concert film starring the Rolling Stones, and *Disappearing World: The Wodaabe* (1988), *A Cry from the Grave* (1999), *Endurance* (1999), and *A Very Modern Dictator: A Profile of Slobodon Milosevic* (2002).

British director Woodhead's extremely political films use drama persuasively. *Strike* starred Ian Holm. *Invasion* dramatizes the invasion of Czechoslovakia in 1968 by Soviet armored units to quash social liberation. Julian Glover played Alexander Dubcek and Paul Hardwick essayed Leonid Brezhnev. *Enemy of the State* was a Granada production starring Zoe Wanamaker. *The Holocaust on Trial* reconstructed Hitler's Final Solution to exterminate the Jews, and traced the libel lawsuit lost by historian David Irving, an infamous Holocaust denier. John Castle played Irving, co-starring with Michael Kitchen and Michael Byrne.

WILLIAM WOODMAN
b. 1932; d. 1995, New York City

Special: *Long Day's Journey Into Night* (1982)

Woodman directed on the soap opera *Ryan's Hope*, and helmed video versions of Shakespeare: *Richard II* (1982) with David Birney and Paul Shenar, *Romeo & Juliet* (1982) with Alex Hyde-White and Blanche Baker, and *The Tempest* (1983) with Efrem Zimbalist Jr. and William Hootkins. Woodman also directed the hour-long *American Playhouse* presentation of Mark Twain's *The Diaries of Adam and Eve* (1989) starring Meredith Baxter Birney and David Birney.

The adaptation of Eugene O'Neill's classic starred Ruby Dee leading an all-black cast in Woodman's transference of a Geraldine Fitzgerald–directed stage version. Earle Hyman, Thommie Blackwell, and Peter Francis-James also starred in this ARTS network presentation made in Canada.

ROBERT WOODRUFF

***Great Performances*:** *A Comedy of Errors* (co-directed with Gregory Mosher)

This Shakespearean performance featured the Flying Karamazov Brothers and the cast and crew flubbing their lines in the performance of a true comedy of errors. Woodruff also directed on the series *Wiseguy*.

JOHN WOODS

Movies/Miniseries: *The Precious Blood* (1996), *Kings in Grass Castles* (1998, mini), *Sex, Chips & Rock 'n' Roll* (1999, mini), *Plain Jane* (2002)

Woods directed episodes of *The Sooty Show*, *The Bill*, *Boon*, *Lovejoy*, *Frank Stubbs Promotes*, and other series. Woods shared in the British Academy of Film and TV Arts Award nomination for best single drama that went to *The Precious Blood*, a drama of the Irish "troubles." *Kings in Grass Castles* was a period piece about an Irish family that moves to Australia. *Sex, Chips & Rock 'n' Roll* concerned teens in 1965 Great Britain. Emma Cunliffe starred as *Plain Jane*.

JEFF WOOLNOUGH

Movies/Miniseries: *Betrayal of Silence* (1988), *Universal Soldier II: Brothers in Arms* (1998), *Universal Soldier III: Unfinished Business* (1998), *Night World: Lost Souls* (1998, aka *Lost Souls*), *The Man Who Used to Be Me* (2000), *Strange Frequency 2* (2001), *Taken* (2002, mini, aka *Steven Spielberg Presents Taken*, co-directed with Felix Enriquez Alcala, Breck Eisner, John Fawcett, Tobe Hooper, Jeremy Kagan, Michael Katleman, Sergio Mimica-Gezzan, Bryan Spicer, Thomas J. Wright), *Beach Girls* (2005, mini, co-directed with Paul Shapiro, Sandy Smolan)

Woolnough directed on *African Skies*, *Sleepwalkers*, *Dark Angel*, *Smallville*, *Las Vegas*, and other series. The *Universal Soldier* retreads lacked Jean-Claude Van Damme, which probably wouldn't seem like such a huge void until you see these—although Burt Reynolds popped up in *Universal Soldier III*. Woolnough effectively built up a creepy feeling in *Nightworld*, starring John Savage in a haunted-house movie. *Beach Girls* starred Rob Lowe, Julia Ormond, and Cloris Leachman. Woolnough's episode in the Emmy Award–winning best miniseries *Taken* was "Dropping the Dishes."

CASPAR WREDE
b. February 8, 1929, Viipuri, Finland; d. September 28, 1998, Helsinki, Finland

Special: *Twelfth Night* (1956)

Robert Hardy and Maureen Quinney starred in the Shakespeare play.

JOE WRIGHT
b. 1972, London, England

Miniseries: *Nature Boy* (2000, mini), *Bodily Harm* (2002, mini), *Charles II: The Power & the Passion* (2002, mini)

Wright achieved outstanding success in the cinema with *Pride & Prejudice* (2005), which was nominated for four Academy Awards, including for Keira Knightley's performance, and *Atonement* (2007), which was nominated for seven Oscars. *Nature Boy*, concerning a young man's quest to find his parents in Northern England, received a British Academy of Film and TV Arts Award for best drama serial. *Charles II*, which won the BAFTA for best drama serial, showed that Wright could handle the requisite drama of the throne, practically a rite of passage for British TV directors. Rufus Sewell starred in the title role with Ian McDiarmid, Diana Rigg, and Rupert Graves.

THOMAS J. WRIGHT

Movies/Miniseries: *Thunderboat Row* (1989), *The Operation* (1990, aka *Bodily Harm*), *Snow Kill* (1990), *The Fatal Image* (1990, aka *French Kill*), *Hell Hath No Fury* (1991), *Deadly Game* (1991), *Chrome Soldiers* (1992), *Taken* (2002, mini, aka *Steven Spielberg Presents Taken*, co-directed with Felix Enriquez Alcala, Breck Eisner, John Fawcett, Tobe Hooper, Jeremy Kagan, Michael Katleman, Sergio Mimica-Gezzan, Bryan Spicer, Jeff Woolnough)

Wright, who had been the second unit director on features directed by Sylvester Stallone, Martin Brest, and Willard Huyck, directed on *Max Headroom*, *Nowhere Man*, *The X Files*, *Dark Angel*, *CSI: Crime Scene Investigation*, *One Tree Hill*, *Alias*, *Smallville*, and other series. His features as a director include *Torchlight* (1985) and *Unspeakable* (2002).

Wright's action thrillers relied on his stunt-gag expertise with speedboats for *Thunderboat Row* and skiing action for *Snow Kill*, in which Patti D'Arbanville and David Dukes are among the resort-goers when a crackpot starts killing corporate-team bonders. Michele Lee and Justine Bateman play mother and daughter who witness a murder while on vacation in Paris in *The Fatal Image*.

In a revenge play of epic proportions, *Hell Hath No Fury* stars Loretta Swit as the long-ago college friend of Barbara Eden, and Eden's current best friend turns up dead, then Eden's husband, then someone appears to be trying to kill her daughter. In *Deadly Game*, another revenge epic, seven people with no seeming connection

are brought to an island by a tycoon, who then explains that each one crossed him at one point, and that there's an escape boat on the other side of the isle, if any of them can make it that far. Wright juiced it up with Roddy McDowall, Jenny Seagrove, Marc Singer, John Beck, Soon-Tek Oh, Mitchell Ryan, and few other familiar faces. In *Chrome Soldiers*, Gary Busey gathers his old Desert Storm buddies (Yaphet Kotto, Ray Sharkey, Nicholas Guest) to investigate his brother's murder in Oregon.

DONALD WRYE

Movies/Miniseries: *The Man Who Could Talk to Kids* (1973), *Born Innocent* (1974), *Death Be Not Proud* (1975), *The Entertainer* (1976), *It Happened One Christmas* (1977), *Fire on the Mountain* (1981), *Divorce Wars: A Love Story* (1982), *The Face of Rage* (1983), *Heart of Steel* (1983), *Amerika* (1987, mini), *83 Hours 'Til Dawn* (1990), *Lucky Day* (1991), *Stranger in the Family* (1991), *Breaking Promises: Taking Emily Back* (1993), *Ultimate Betrayal* (1994), *Separated by Murder* (1994), *Trail of Tears* (1995), *A Family Divided* (1995), *Not in This Town* (1997), *High Stakes* (1997), *A Vision of Murder: The Story of Donielle* (2000), *Range of Motion* (2000)

An occasional writer and producer, Wrye made an early impression as the director of disturbed youth films: Scott Jacoby was emotionally withdrawn in *The Man Who Could Talk to Kids*, Linda Blair terrorized inside a juvenile detention center in *Born Innocent*, and Robby Benson played a teen slowly dying in Wrye's own adaptation of John Gunther's memoir, *Death Be Not Proud*.

Elliott Baker retooled John Osborne's very British play of a washed-up vaudevillian, *The Entertainer*—a famous success for Laurence Olivier on stage and in Tony Richardson's film—to American home-front settings during World War II as a vehicle for Jack Lemmon. Wrye surrounded the star with the strong support of Ray Bolger, Tyne Daly, Sada Thompson, and Annette O'Toole, and gave him leeway. Five Emmy Award nominations followed, including for Lemmon, Thompson, Bolger, Baker, and cinematographer James Crabe.

It Happened One Christmas remade Frank Capra's *It's a Wonderful Life* (1946) with a gender switch: Marlo Thomas played the James Stewart role, Cloris Leachman earned an Emmy nomination as the guardian angel, and Orson Welles marked time as the hard-hearted banker, Mr. Potter. *Fire on the Mountain* was the adaptation of Edward Abbey's book about a New Mexico rancher who refuses to sell his land to the U.S. Air Force to extend the White Sands Missile Range. Buddy Ebsen starred with Ron Howard and Julie Carmen. Peter Strauss delivered one of his best performances for Wrye in *Heart of Steel* as a laid-off steelworker.

Amerika was pushed by ABC as event-style television. Its more than a dozen hours portrayed the imagined United States in 1997 after a bloodless Soviet takeover, complete with slave labor camps and rebellion brewing in the land. Kris Kristofferson starred in this epic antique of Cold War paranoia, which arrived at least a decade too late and too long by half. Christine Lahti received an Emmy nomination for her performance and the cast included Mariel Hemingway, Ford Rainey, Lara Flynn Boyle, Robert Urich, Ivan Dixon, and Sam Neill.

Wrye's share of "women's pictures" usually had more integrity and grounding than similar genre items of the era: Dianne Weist as a rape victim in *The Face of Rage* and Amy Madigan as the sister of a mentally challenged lottery winner (Chloe Webb) whose luck brings a visit from their callous, estranged mom (Olympia Dukakis in an Emmy-nominated role) in *Lucky Day*. Samantha Mathis was a teen buried alive in *83 Hours 'Til Dawn*, based on a true story.

The tube's appetite for thrillers and variants on the wronged-women or problem-plagued-women themes became a decade of Wrye work: Mel Harris and Ally Sheedy as sisters dealing with incest, Cynthia Gibb with a gambling addiction, Katy Sagal and Pam Dawber in search of kidnapper ex-husbands, Faye Dunaway coping with a son involved in gang rape, Teri Garr readapting to a prodigal son, Melissa Gilbert visited by paranormal visions of murderers, Sharon Gless as twins involved in murder, Rebecca De Mornay praying for a husband who lapsed into a coma, Kathy Baker living in a redneck town that is secretly and fully racist.

DAVID WU, aka Tai Wai Wu

Movies/Miniseries: *Largo Winch: The Heir* (2001), *The Snow Queen* (2002), *Webs* (2003), *Plague City: SARS in Toronto* (2005), *Merlin's Apprentice* (2006, mini), *The Party Never Stops: Diary of a Binge Drinker* (2007), *Iron Road* (2008, mini)

Wu was an actor and film editor who cut such features as John Woo's *Bullet in the Head* (1990) and *Once a Thief* (1996). Inspired by the stories of Hans Christian Andersen, *The Snow Queen* starred Bridget Fonda as the wicked title character seeking to thwart the blossoming romance of a winter-abhorring girl. *Webs* took explorers into another dimension ruled by giant spiders. Sam Neill and Miranda Richardson were on board for *Merlin's Apprentice*.

WILLIAM WYLER
b. July 1, 1902, Mulhausen, Alsace, Germany, now Mulhouse, Haut-Rhin, France; d. July 27, 1981, Los Angeles, California

***Producers' Showcase*:** *The Letter* (1956)

Wyler won Academy Awards for best director for *Mrs. Miniver* (1942), *The Best Years of Our Lives* (1946), and *Ben-Hur* (1959). He was nominated for the same honor more than any other director. His other nominations were for *Dodsworth* (1936), *Wuthering Heights* (1939), *The Letter* (1940), *The Little Foxes* (1941), *The Heiress* (1949), *Detective Story* (1951), *Roman Holiday* (1953), *Friendly Persuasion* (1956), and *The Collector* (1965). Of course, Wyler belongs on the short list of greatest American movie directors with John Ford, Alfred Hitchcock, Billy Wilder, Howard Hawks, Orson Welles, George Stevens, et al.

Wyler decided to investigate TV, which was fast-becoming a standard aspect of American life in the mid-1950s. When he did so, he went back to tried-and-true material, *The Letter*, in which he had famously directed Bette Davis for Warner Bros., so he had confidence in the story while he learned in the medium. Afterward, he went back to making movies and never dabbled in TV again. Wyler's one presentation was Joseph Shrank's adaptation of W. Somerset Maugham's story, starring Siobhan McKenna, Michael Rennie, John Mills, and Anna Mae Wong.

TRACY KEENAN WYNN
b. February 28, 1945

Movie: *Hit Lady* (1974)

The son of Keenan Wynn and grandson of Ed Wynn, Tracy Keenan Wynn made his mark as one of the most promising screenwriters of his generation with the TV movies *Tribes* (1970, for which he won an Emmy), *The Glass House* (1972), *The Autobiography of Miss Jane Pittman* (1974), and a reconstitution of John Ford's *The Searchers* with Kurt Russell called *The Quest* (1976), as well as the high-profile features *The Longest Yard* (1974), *The Drowning Pool* (1975), and *The Deep* (1977). Wynn then disappeared from the radar for nearly a generation before returning to write network and cable movies, such as *Carolina Skeletons* (1991).

Wynn's one venture at directing was also the movie's star's first venture at writing. Yvette Mimieux wrote and played the title role of an artist whose late evenings are given over to assassination. Any distinction in Wynn's techniques was diverted by the wardrobe, or lack thereof. Mimieux's killer-for-hire did her deadly work in a bikini—very visual for 1970s TV.

Y

GREG YAITANES
b. June 18, 1970, Wellesley, Massachusetts

Miniseries: *Children of Dune* (2003, mini, aka *Frank Herbert's Children of Dune*)

Yaitanes directed episodes of *Nash Bridges*, *Alias*, *CSI: Miami*, *Nip/Tuck*, and others. With *Children of Dune*, Yaitanes created a vision of Frank Herbert's science fiction world that won the Emmy Award for best special visual effects and reaped three other nominations. Yaitanes's cast for one of the rare sci-fi sequels regarded as equals to their predecessors, in this case John Harrison's *Dune* (2000), included Alice Krige, Susan Sarandon, Ian McNeice, and Alec Newman.

JEAN YARBROUGH
b. August 22, 1900, Marianna, Arkansas;
d. August 2, 1975

Movie: *The Over-the-Hill Gang* (1969)

A second-unit director and assistant director since silent films, Yarbrough maintained a long career as a writer, producer, and mostly director of low-budget films through the war years, and TV thereafter. His directorial experience on such programmers as *A Buckaroo Broadcast* (1938) and *Freckles Comes Home* (1942) stood him in good stead for episodes of *Petticoat Junction* and *The Addams Family*. Yarbrough's swan song was his one TV movie, which had one of the best casts (Pat O'Brien, Walter Brennan, Chill Wills, Jack Elam, Andy Devine, Edgar Buchanan, et al.) and scripts (codgers clean up corruption, by Jameson Brewer) he ever had.

DAVID YATES
b. 1963, Merseyside, England

Movies/Miniseries: *The Sins* (2000, mini), *The Way We Live Now* (2001, mini), *The Young Visitors* (2003), *State of Play* (2003, mini), *Sex Traffic* (2004, mini), *The Girl in the Café* (2005)

Yates quickly became one of Great Britain's most admired filmmakers of the young twenty-first century. He directed episodes of *The Bill* and the singular feature *The Tichborne Claimant* (1996), featuring John Gielgud, Robert Hardy, and several other British character actors. After he earned great TV success, discussed below, Yates directed *Harry Potter and the Order of the Phoenix* (2007) and signed on for two more installments of the J. K. Rawlings gravy train.

The Sins was a character study about the ruminations and consequences of being a professional bank robber and getaway driver. Pete Postlethwaite starred with Geraldine James and the two along with the serial all received British Academy of Film and TV Arts Award nominations.

The Way We Live Now was a drama of Victorian London with an upstart businessman promising riches to everyone who throws in with him. David Suchet starred with Shirley Henderson and Matthew Macfadyen. This show won BAFTA Awards for best drama serial, design, and makeup, and received five other nominations, including for Suchet's performance.

State of Play continued Yates's great fortunes. A politician's career and life take complicated turns when his research assistant is found murdered in the London underground. Bill Nighy won BAFTA's best actor honor for his work in this production, which received seven

total nominations, including for best drama serial and for David Morrissey's performance.

Sex Traffic concerned an international forced prostitution ring. This hard-hitting drama won eight BAFTA Awards, including for best drama serial, best actress for Anamaria Marinca, Jonathan Goldsmith's score, and Mark Day's film editing. The miniseries also won four Gemini Awards from 14 nominations, including one for Yates as best director. Wendy Crewson also starred along with Maury Chaykin, Len Cariou, and John Simm.

The Girl in the Café was an older man/younger woman scenario set in London and Reykjavik, Iceland, starring Bill Nighy and Kelly Macdonald. While the BAFTA honors decided finally to evade a Yates project—it still received two nominations and Chris Seager's cinematography won—the Emmys stepped in to take over: *The Girl in the Café* won Emmys for outstanding TV movie, Macdonald's performance and Richard Curtis's script. The film received seven total Emmy nominations, including for Yates's direction and Day's film editing.

GARY YATES
b. Montréal, Québec, Canada

Movies: *Eye of the Beast* (2007), *Maneater* (2007)

Yates's features include *Niagara Hotel* (2005). *Maneater* found a tiger loose in a small town, with Gary Busey looking to kill it.

PETER YATES
b. July 24, 1929, Aldershot, Hampshire, England

Movies: *Don Quixote* (2000), *A Separate Peace* (2004)

Yates, who was nominated for Academy Awards for directing *Breaking Away* (1979) and *The Dresser* (1983), began as an assistant director for Tony Richardson, Jack Cardiff, J. Lee Thompson, and Jose Quintero. Yates directed British TV shows including *The Saint* and *Danger Man*, and his features include *Bullitt* (1968), *The Hot Rock* (1972), *Friends of Eddie Coyle* (1973), and *The Deep* (1977).

Yates's fine interpretations were central to the successes of his TV movies, both derived from well-worn stories. The performances of John Lithgow in the title role of *Don Quixote* and Bob Hoskins as Sancho Panza transform Cervantes's classic into a warm and human experience while Yates steadies the journey, getting fine support from Isabella Rosselini and Vanessa L. Williams.

Yates's *A Separate Peace* marks the third filming of John Knowles's novel of maturing teen boys in 1943, youths who will surely go off to fight World War II. This version caught the palpable feeling of friendship between Gene (J Barton) and Finny (Toby Moore). It also marked the final performance of Hume Cronyn, who played Professor Carmichael.

LINDA YELLEN
b. July 13, 1949, New York City

Movies: *Jacobo Timerman: Prisoner Without a Name, Cell Without a Number* (1983), *Chantilly Lace* (1993), *Parallel Lives* (1994), *End of Summer* (1996), *Northern Lights* (1997)

Primarily a producer, Yellin has written and produced most of the projects she's directed. The Timerman story, about an actual activist Argentine newspaper publisher who was jailed and tortured for years because of his outspoken opinions, never achieves dramatic crescendo even with Roy Scheider and Liv Ullmann. Budd Schulberg removed his name from the script.

Chantilly Lace was an absorbing experimental piece despite the gamble of the moviemaking premise: Put seven actresses into a house, have them fill out the emotional contents of their own characters, and let them perform. The actresses were Lindsay Crouse, Ally Sheedy, Martha Plimpton, JoBeth Williams, Helen Slater, Talia Shire, and Jill Eikenberry. The results were mixed, but strength of character and sisterly bonding helped put it over. Yellin offered up the same chance to both men and women with *Parallel Lives*. The story premise was a reunion of old college fraternity and sorority friends, including most of the actresses from *Chantilly Lace* along with Liza Minnelli, James Belushi, Ben Gazzara, LeVar Burton, Treat Williams, Dudley Moore, Jack Klugman, Robert Wagner, et al. Despite those actors, the result came off like a cattle call at the actors unemployment line.

End of Summer was a period piece striving for a Merchant Ivory brand of outward gentility in upstate New York, yet with enough social intrigue and romantic match-ups to keep up a lather. Jacqueline Bisset starred with Amy Locane, Peter Weller, and Julian Sands. *Northern Lights* was a Diane Keaton vehicle.

GRAHAM YOST
b. September 5, 1959, Toronto, Ontario, Canada

Miniseries: *From the Earth to the Moon* (1998, mini, co-directed with Michael Grossman, David Carson, Sally Field, Gary Fleder, David Frankel, Tom Hanks, Frank Marshall, Jonathan Mostow, Jon Turtletaub, Lili Fini Zanuck)

The son of longtime Canadian TV host Elwy Yost, Graham Yost wrote the screenplays for Jan de Bont's *Speed* (1994), John Woo's *Broken Arrow* (1996), Mikael Salomon's *Hard Rain* (1998), and Rod Lurie's *The Last Castle* (2001). Yost also directed on the series *L.A. Doctors*. Yost wrote segments of executive producer Tom Hanks's epic *From the Earth to the Moon* that were directed by David Frankel and Frank Marshall, and directed segment five, written by Andy Wolk.

JOHN SACRET YOUNG

Movies: *Keys* (1994, aka *Keys to Her Past*), *Sirens* (1999), *King of the World* (2000, aka *Muhammad Ali: King of the World*), *Deceit* (2004)

Young shared in four Emmy Award nominations for producing *China Beach* and two for producing *The West Wing* (another nomination in 1988, was for writing *China Beach*). Along with these impeccable credits, he wrote the screenplays for Lynne Littman's *Testament* (1983) and John Duigan's *Romero* (1989). Young directed episodes of *The Fitzpatricks*, *Sisters*, *Orleans*, and *Level 9*.

Three of Young's TV movies as a director were thrillers enveloping character studies of women deeply enmeshed in consuming obsessions. Marg Helgenberger plays the investigator of a killing/kidnapping that reflects her past in *Keys*; Dana Delaney is bent on avenging her ex-husband's killing by a cop in *Sirens*, and Marlo Thomas perceives that several people might have wanted her husband dead after he disappears at sea in *Deceit*. Young's movie about the former Cassius Clay starred Terrence Howard with Chi McBride as Bundini Brown.

ROBERT M. YOUNG
b. November 22, 1924, New York City

***American Playhouse*:** *The Ballad of Gregorio Cortez* (1982)
Movies: *We Are the Children* (1987), *Solomon & Sheba* (1995), *Slave of Dreams* (1995)

Young's features are an eclectic mix: *Short Eyes* (1977), *One Trick Pony* (1980), *Extremities* (1986), *Dominick and Eugene* (1988), and several films about Latino American relations and issues starring Edward James Olmos, including the baseball film, *Talent for the Game* (1991).

Among Young's first films was *Alambrista!* (1977, aka *The Illegal*), about a Mexican man (Domingo Ambriz) seeking the American dream after illegally crossing into the United States. It was aired after its theatrical release in 1977 on PBS's *Visions* in an attempt to gain it a wider audience.

The Ballad of Gregorio Cortez was about an actual incident in 1901 near Gonzalez, Texas, in which the title character is present when a sheriff is killed, then later when two members of a Texas Rangers posse looking for him are killed in a gun battle. Young's objective handling of the movie isn't served by the fact that Cortez's conversations in Spanish aren't subtitled, but enhances the experience by not martyring the character for the sake of movie manipulation. Cortez was a victim of day-to-day racism, which didn't make him a saint. Young's aim for realism unobtrusively informs many of his early projects. In this case, his cast was excellent, with Olmos as Cortez leading an ensemble including Barry Corbin, James Gammon, Brion James, Bruce McGill, and Rosanna DeSoto.

We Are the Children was about efforts to save famine victims in Africa starring Judith Ivey and Ally Sheedy. Both of Young's 1995 efforts were Showtime movies set in biblical times, with *Solomon & Sheba* pairing Jimmy Smits and Halle Barry. *Slave of Dreams* is about Joseph, who had been sold into slavery by his Hebrew brothers for telling his heretic dream in which he would become a pharaoh. Then he meets an Egyptian executioner's wife (Sherilyn Fenn), who tries to seduce him into attaining their supposedly shared dream.

ROBERT W. YOUNG
b. March 16, 1933

Movies/Miniseries: *The Mad Death* (1983, mini), *The Worst Witch* (1986), *Harry's Kingdom* (1987), *Three Wishes for Jamie* (1987), *Blue Blood* (1988), *Blore, M.P.* (1989), *One Way Out* (1989), *G.B.H.* (1991, mini), *Alive and Kicking* (1991), *White Goods* (1994, co-directed with Al Ashton), *Doomsday Gun* (1994), *Wimbledon Prisoner* (1994, mini), *Jane Eyre* (1997), *The Road to Santiago* (1999, mini), *The Infinite Worlds of H.G. Wells* (2001, mini), *The Inspector Lynley Mysteries: Well Schooled in Murder* (2002)

Young directed the cult horror favorite, *Vampire Circus* (1972), and made a faithful little film for *American Short Story* out of Ernest Hemingway's short story, *Soldier's Home*, about a World War I veteran who can't bring himself to readjust to life in the small town of his boyhood. *The Mad Death* was an examination of a rabies outbreak, but Young hit his stride with the wickedly funny *The Worst Witch*, starring Fairuza Balk as Mildred, who can't seem to fly right, bedeviling teachers Diana Rigg and Charlotte Rae. *G.B.H.* hit Britain's funny bone with Michael Murray playing an ambitious

politician getting in cahoots with Michael Palin as the headmaster of a school for disturbed children.

Young directed Lenny Henry as a drug addict trying to go straight with the help of Robbie Coltrane in *Alive and Kicking*, and as Ian McShane's champion snooker partner in *White Goods*. For the satire *Doomsday Gun*, about an armament genius who could devise a big gun that could shoot 500 miles, Young assembled an international cast to middling effect: Frank Langella, Alan Arkin, Kevin Spacey, James Fox, Tony Goldwyn, Francesca Annis, et al. Young's go at *Jane Eyre* starred Samantha Morton. *The Road to Santiago* was a serial killer mystery top-lined by Anthony Quinn and Anne Archer. With Tom Ward as a young H.G. Wells, the namesake miniseries had an engaging presence. The *Inspector Lynley* piece was British-murder-mystery practically by the numbers.

ROGER YOUNG
b. May 13, 1942, Champaign, Illinois

Movies/Miniseries: *Bitter Harvest* (1981), *An Innocent Love* (1982), *Dreams Don't Die* (1982), *Two of a Kind* (1983), *Gulag* (1985), *Into Thin Air* (1986), *Under Siege* (1986), *Love Among Thieves* (1987), *The Bourne Identity* (1988, mini), *Murder in Mississippi* (1990, mini), *Love and Lies* (1990), *Held Hostage: The Sis and Jerry Levin Story* (1991), *Doublecrossed* (1991), *Nightmare in Columbia County* (1991, aka *Victim of Beauty*), *Jewels* (1992, mini, aka *Danielle Steel's Jewels*), *For Love and Glory* (1993), *Geronimo* (1993), *Mercy Mission: The Rescue of Flight 771* (1993), *Getting Gotti* (1994), *Joseph* (1995, mini), *Moses* (1996, mini), *The Siege at Ruby Ridge* (1996), *Sisters and Other Strangers* (1997), *Heart Full of Rain* (1997), *Solomon* (1997, mini), *A Knight in Camelot* (1998), *One Special Night* (1999), *Jesus* (1999, mini), *St. Paul* (2000), *The Thin Blue Lie* (2000), *Dracula* (2002, mini, aka *Dracula's Curse*), *Imperium: Augustus* (2003), *The Perfect Husband: The Laci Peterson Story* (2004), *Hercules* (2005)

Young has enjoyed one of the most auspicious career starts of any TV director. He won both Emmy and Directors Guild of America Awards for *Lou Grant*, directed the pilot for *Magnum, P.I.*, and reaped one of four Emmy nominations conferred on his first TV movie, *Bitter Harvest*. This was about a farmer whose cows absorb toxic polychlorinated biphenyls (PCBs), and the disaster the situation portends for the farm. The movie was at once a superb overview of the problems and methods of modern independent farming as well as a well-acted family drama about pollution, with sturdy work by Ron Howard and Art Carney. *An Innocent Love* and *Dreams Don't Die* were above-average portrayals of teen love. *Two of a Kind* paired George Burns and Robby Benson as grandfather and mentally challenged grandson, bonding over golf—a recipe for disaster that stayed on the fairway.

Young's competence and storytelling chops were evident through *Gulag* with David Keith as a U.S. athlete unfairly imprisoned by the Soviets; *Into Thin Air* with Ellen Burstyn as the Canadian mother of a Colorado college student who vanishes en route to classes; *Under Siege* with its eerie examination of a U.S. President's (Hal Holbrook) brain trust during a terrorist situation (shades of September 11 in 1986); and *Love Among Thieves* with Audrey Hepburn returning to intrigues in a posh jewel-heist movie that's akin to her turn in Stanley Donen's *Charade* (1963). It's without Cary Grant or a whole lot of sense. Young's period of international espionage was topped by *The Bourne Identity*, starring Richard Chamberlain in the role of Jason Bourne, later made famous in films by Matt Damon. Young's piece, adapted by Carol Sobieski, stayed much closer to Robert Ludlum's fiction than did the features.

Young's best TV presentation also begged comparison to a more famous cinema telling of similar events. *Murder in Mississippi* revisited the 1964 massacre of three Civil Rights workers by the Ku Klux Klan in Neshoba County. Young's piece, which concentrated on the workers and their problems adapting to the South, was aired the year after Alan Parker's *Mississippi Burning* (1988), which traced the FBI investigation after the killings. The TV piece was nominated for Emmys for outstanding special and actor, Tom Hulce, who starred with Blair Underwood, Josh Charles, Jennifer Grey, and CCH Pounder. Young captured time and place details as well as that youthful political idealism alive in the 1960s cultural undercurrent.

The director's career is split nearly completely from that point between the TV-movie staple of true-crime dramas and period epics based on Biblical and legendary characters and titled by their singular names: *Geronimo* (played by Joseph Runningfox), *Joseph* (Paul Mercurio), *Moses* (Ben Kingsley), *Solomon* (Ben Cross), *Jesus* (Jeremy Sisto), *St. Paul* (Johannes Brandrup), *Dracula* (Patrick Bergin), *Imperium: Augustus* (Peter O'Toole) and *Hercules* (Paul Telfer). This string of strong names did better than the crime melodramas, with two, *Moses* and *Jesus*, getting Emmy nominations for outstanding miniseries. The aim in all of these ancient titles was attention to Biblical accuracy and character. Young paid particular attention to Bram Stoker's original novel for *Dracula*, co-writing the script himself.

The true-crime skein put Mare Winningham undercover in Houston in *Love and Lies*, Marlo Thomas tied up in *Held Hostage*, Dennis Hopper smuggling drugs in

Doublecrossed, William Devane investigating a South Carolina murder in *Nightmare in Columbia County*, Scott Bakula flying *Mercy Mission*, Anthony John Denison playing the title rackets boss in *Getting Gotti*, Randy Quaid as Randy Weaver in *Ruby Ridge*, Rob Morrow as a Philadelphia newspaper reporter in *The Thin Blue Lie*, and Dean Cain as Scott Petersen in *The Perfect Husband*.

Young was never above casting stunts like Whoopi Goldberg in *A Knight in Camelot*, based on Mark Twain's *A Connecticut Yankee in King Arthur's Court*. Yet he was extremely astute, too, by casting as an aging farming couple in *Heart Full of Rain* Richard Crenna, who came to prominence in *The Real McCoys*, and Carroll Baker, who came into the film world a very farm-fresh country beauty in 1956 in both Elia Kazan's *Baby Doll* and George Stevens's *Giant*.

TERENCE YOUNG
b. June 20, 1915, Shanghai, China; d. September 7, 1994, Cannes, France

Playhouse 90*: *Dark as the Night (1959)
Special: *The Poppy Is Also a Flower* (1966)

A director of action/adventure films since World War II, Young reached his career apex with the first few James Bond films, including *Dr. No* (1962), *From Russia with Love* (1963), and *Thunderball* (1965). His films include *Wait until Dark* (1967) with Audrey Hepburn, *Mayerling* (1968) with Omar Sharif, and *The Valachi Papers* (1972) with Charles Bronson.

Dark as the Night was one of the *Playhouse 90* episodes commissioned by CBS from Screen Gems to fill out air dates that the series' producers couldn't meet. This one was a British thriller based by Marc Brandel on the fiction of James Hadley Chase, starring Michael Wilding and Larraine Day.

The Poppy Is Also a Flower was a special case, an anti-drug-trafficking story based on Ian Fleming's fiction commissioned by the United Nations and aired on ABC. Trevor Howard and E. G. Marshall played agents tracking heroin shipments. The all-star support included Jack Hawkins, Yul Brynner, Rita Hayworth, Stephen Boyd, Eli Wallach, Senta Berger, Angie Dickinson, et al. The story wasn't any more effective for their involvement.

GALEN YUEN

Movie: *Riot* (1997, aka *Riot in the Streets*, co-directed with Richard DiLello, Richard C. Johnson, Alex Munoz)

Yuen's *Gold Mountain* segment of *Riot*, a four-director look at the Rodney King verdict riots in Los Angeles, was this character actor's only directing credit. As an actor, Yuen was in Ivan Reitman's *Kindergarten Cop* (1991), Agnieszka Holland's *Golden Dreams* (2000) and others.

LARRY YUST
b. 1930, Upper Darby, Pennsylvania

Hollywood Television Theatre*: *Requiem for a Nun (1975)
Miniseries: *Testimony of Two Men* (1977, mini, co-directed with Leo Penn)

Yust's features included *Homebodies* (1974), with senior citizens killing developers who would raze their building. Yust's career also includes a short film based on Shirley Jackson's short story, *The Lottery*, and a 60-minute character study, *Mark Twain: Beneath the Laughter* (1979), with Dan O'Herlihy.

Ruth Ford adapted William Faulkner's sequel novel to *Sanctuary*, *Requiem for a Nun*, about the further exploits of the corruptible Temple Drake, played by one of the great exponents of corruptibility, Sarah Miles. But it is in the character of Nancy Manningoe, played by Mary Alice, that Yust's piece achieves its resonance. As Temple's black, drug-addicted Mississippi servant and nanny, Nancy went to drastic measures to curb Temple's susceptibility to immorality. Despite the convergence of the British star and Faulkner material, this piece seems to have had no ancillary lives beyond its first airing on Norman Lloyd's PBS series.

Testimony of Two Men concerned the post–Civil War lives of former field surgeons. The adaptation of a Taylor Caldwell novel, it was the first production underwritten by Operation Prime Time, which was envisioned as an alternative to the networks. The miniseries was a rich costume-soap mix of romance, deceit, and ambitious characters, featuring David Birney, Barbara Parkins, Ray Milland, Dan Dailey, Steve Forrest, Ralph Bellamy, et al.

Z

STEVE ZACHARIAS
b. Ravinia, Illinois

Movie: *Revenge of the Nerds IV: Nerds in Love* (1994)

Zacharias wrote for *Love, American Style*, *The Odd Couple*, and *Happy Days*, and penned the features *Harvard Summer* (1974), the original *Revenge of the Nerds* (1984), and *Eddie* (1994) starring Whoopi Goldberg. *Nerds IV* retained Robert Carradine from the feature series and more nerdyness than one could use.

JERRY ZAKS
b. September 7, 1946, Stuttgart, Germany

American Playhouse*: *The House of Blue Leaves (1987, co-directed with Kirk Browning)

Zaks won Tony Awards for best direction for *The House of Blue Leaves* (1986), *Lend Me a Tenor* (1989), *Six Degrees of Separation* (1991), and *Guys and Dolls* (1992); he was also nominated for *Anything Goes* (1988), *Smokey Joe's Café* (1995), and *A Funny Thing Happened on the Way to the Forum* (1996). Zaks directed one film, *Marvin's Room* (1996), and several sitcoms, including more than a dozen episodes of *Everybody Loves Raymond*.

Zaks retained much of the tone from his original stage direction of John Guare's play *The House of Blue Leaves*, about a zookeeper and his wife, Artie and Bananas, who set out in 1964 to watch the Pope's motorcade through New York City. Characters talk to the camera (audience) and the performers are excellent, including John Mahoney, Swoosie Kurtz, Christine Baranski, Julie Hagerty, and Ben Stiller.

FRANCESCA ZAMBELLO
b. August 24, 1956, New York City

Great Performances*: *The Little Prince (2004)

This performance was a charming version of Nicholas Wright's libretto adapted from the Antoine de Saint-Exupery classic about a World War I pilot who crashes his plane in the Sahara Desert and has a spiritual awakening.

ALEX ZAMM

Movies: *My Date with the President's Daughter* (1998), *The Pooch and the Pauper* (1999), *Snow* (2004)

Zamm directed on the series *Monsters!* and put Carrot Top on surfing waves in the feature *Chairman of the Board* (1998). Both *My Date* and *Pooch* are for the youngsters, explained by their titles, and set in the White House. The presidents are Dabney Coleman and Fred Willard, respectively, casting that seems sane in the era of George W. Bush. *Snow* cast Tom Cavanaugh as a seasonal Santa Claus–outfitted guy springing a reindeer from the zoo.

LILI FINI ZANUCK
b. April 2, 1954, Leominster, Massachusetts

Miniseries: *From the Earth to the Moon* (1998, mini, co-directed with Michael Grossman, David Carson, Sally Field, Gary Fleder, David Frankel, Tom Hanks, Frank Marshall, Jonathan Mostow, Jon Turtletaub, Graham Yost), *Revelations* (2005, mini, co-directed with Lesli Linka Glatter, David Semel)

Zanuck won the Academy Award for best picture for *Driving Miss Daisy* (1989) in partnership with her husband since 1977, Richard D. Zanuck. She produced *Cocoon* (1983), *Rich in Love* (1993), and *True Crime* (1999) among others. She directed the powerful yet little-seen drug-addiction movie, *Rush* (1989), starring Jennifer Jason Leigh and Jason Patric. Zanuck directed segment three of *From the Earth to the Moon*, written by Remi Aubuchon. *Revelations* ominously pitted Bill Pullman and Natasha McElhone's nun against Armageddon.

KRZYSZTOF ZANUSSI
b. July 17, 1939, Warsaw, Poland

Movie: *From a Far Country: Pope John Paul II* (1981)

Zanussi achieved international notoriety as a documentary and feature filmmaker whose works include *Our God's Brother* (1997), based on a play by the subject of the above TV movie, Pope John Paul II. Of his films to be distributed in the United States, *Year of the Quiet Sun* (1984), a story of 1946 Poland starring Scott Wilson as an American soldier, was a critical hit.

From a Far Country aired on NBC in America and ITC in Great Britain, telling the life's story of Karol Wojtila, the Polish priest who would become Pope John Paul II. Cezary Morawski starred as Wojtila, and the story takes the cleric from boyhood in the 1920s through the cataclysmic events of World War II to his rise among the postwar Roman Catholic powers.

KRISTI ZEA
b. October 24, 1948, New York City

Movie: *Women & Men 2: In Love There Are No Rules* (1991, aka *The Art of Seduction*, co-directed with Walter Bernstein, Mike Figgis)

As a production designer and costume designer, Zea has dressed some of the best films of the 1980s and 1990s; as a production designer, they include Martin Scorsese's *GoodFellas* (1990) and the Jonathan Demme films *The Silence of the Lambs* (1991), *Philadelphia* (1993), and *Beloved* (1998). The TV movie title belies the adaptations of three short stories by Carson McCullers (*A Domestic Dilemma*), Henry Miller (*Mara*), and Irwin Shaw (*Return to Kansas City*).

FRANCO ZEFFIRELLI
b. February 12, 1923, Florence, Italy

Special: *Jesus of Nazareth* (1977)

A director of operas and international co-productions, Zeffirelli is best known in the English-speaking world for the Shakespeare films *The Taming of the Shrew* (1967) with Elizabeth Taylor and Richard Burton, *Romeo and Juliet* (1968) with Olivia Hussey, and *Hamlet* (1990) with Mel Gibson—as well as *The Champ* (1979) with Jon Voight and *Endless Love* (1981) with Brooke Shields.

Jesus of Nazareth was an epic treatment of the Passion Play with a dynamic cast led by Robert Powell as Christ. In the realm of all-star stories of the Christ, *Jesus of Nazareth* had none of the spot-the-star aspects of George Stevens's *The Greatest Story Ever Told* (1965) as each of Zeffirelli's players was integral to the storytelling, including Laurence Olivier, Ralph Richardson, James Mason, Anthony Quinn, Anne Bancroft, James Earl Jones, Ian McShane, and James Farentino.

MAI ZETTERLING
b. May 24, 1925, Vasteras, Vastmanlands Lan, Sweden; d. March 17, 1994, London, England

Movies: *Vincent the Dutchman* (1972), *The Stuff of Madness* (1990)

Zetterling was a beauty of her day, and as an actress starred in *A Prize of Gold* (1955), *The Bay of St. Michel* (1963), and *Hidden Agenda* (1990) among others. As a director, Zetterling's films include *Wargame* (1962), *Night Game* (1966), *The Girls* (1968), and *Scrubbers* (1983).

Michael Gough starred as Vincent van Gogh in *Vincent the Dutchman*. Patricia Highsmith authored the original mystery story adapted by Zetterling into *The Stuff of Madness*, which starred Eileen Atkins, Ian Holm, and Victoria Burgoyne.

PAUL ZILLER

Movies: *Deadly Surveillance* (1991), *Beyond Suspicion* (1994), *Probable Cause* (1994), *Virtual Seduction* (1995), *Panic in the Skies!* (1996), *Avalanche Alley* (2001), *Swarmed* (2005), *Solar Strike* (2005), *Android Apocalypse* (2006), *Beyond Loch Ness* (2007), *Yeti: Curse of the Snow Demon* (2008)

Ziller's low-budget action features include *Pledge Night* (1988), *Breaking Point* (1993), *Back in Action* (1994), *Shootfighter II* (1995), and *Snakehead Terror* (2004). His TV movies, all with fairly standard action and suspense formats, were at first about police investigations. Then Jeff Fahey was the victim of his dead love's image in *Virtual Seduction*. *Panic in the Skies!* flew through *Airport*'s air space, and *Avalanche Alley* placed Ed Marinaro at a ski resort.

MICHAEL ZINBERG

Movies: *For the Very First Time* (1991), *Accidental Meeting* (1994)

One of series TV's regular directors for four decades, Zinberg guided *Lou Grant*, *The Bob Newhart Show*, and *WKRP in Cincinnati*, through *Leg Work*, *Coach*, and *The Commish*, to *The Practice*, *Charmed*, and *Boston Public*. A teen first-love drama, *For the Very First Time* turned on a religious slant—she's Catholic, he's Jewish. *Accidental Meeting* reworked Alfred Hitchcock's *Strangers on a Train* (1951), with the hyperactively paranoid Linda Purl and the ultra-sedate Linda Gray as the plotters eliminating the tacky men from their lives.

ZOE ZINMAN

American Playhouse*: *City News (1984, co-directed with David Fishelson)

Zinman and Fishelson shared every phase of *City News* as writers, directors, producers, editors, and actors. The piece, about life at an alternative newspaper, focused on the relationship between an editor/editorial cartoonist (Elliott Crown) and another staff member (Nancy Cohen).

CRAIG ZISK

Movie: *Mr. St. Nick* (2002)

Zisk's series directing has included *NYPD Blue*, *Just Shoot Me!*, *Charmed*, *Shasta McNasty*, *Alias*, *Smallville*, *Monk*, and many others. *Mr. St. Nick* was a Kelsey Grammar vehicle, a comedy about a reluctant soul dressing up in the red suit and beard for the yuletide season; Charles Durning co-starred. Craig is the brother of equally successful series-TV director Randall Zisk (below).

RANDALL ZISK

Movie: *Moment of Truth: To Walk Again* (1994)

Zisk directed *Lois & Clark: The New Adventures of Superman*, *Chicago Hope*, *NYPD Blue*, *Fantasy Island*, *Monk*, *Without a Trace*, *House, M.D.*, and other series. *Moment of Truth* starred Ken Howard and Blair Brown as parents of a Marine Corps recruit who's shot on the live-ammo training course and receives official USMC resistance to proper medical care. The occasionally billed "Randy" is the brother of equally successful series-TV director Craig Zisk (above).

JIRI ZIZKA

Great Performances*: *Largo Desolato (1991, aka *Vaclov Havel's Largo Desolato*)

The excellent rendition of Havel's story benefited from the performances of F. Murray Abraham, as Leopold and Phoebe Cates as the young student with whom he has an affair. Co-starring in this adaptation by Tom Stoppard were Sally Kirkland, Amy Wright, George Martin, and David Margulies.

LEE DAVID ZLOTOFF

Movie: *Plymouth* (1991)

A writer/producer on *Remington Steele* and writer of the TV movies *U.S. Marshals: Waco & Rhinehart* (1987) and *Frank Nitti: The Enforcer* (1988) among others, Zlotoff also directed *Murphy's Law* and *MacGyver* (the latter of which he created), and wrote and directed the feature *The Spitfire Grill* (1996) starring Ellen Burstyn. *Plymouth*, with Cindy Pickett, was about a colony on the moon where babies are banned by agreement until the base physician becomes pregnant and a solar flare wreaks havoc.

STEVE ZUCKERMAN

Movie: *North Shore Fish* (1997)

Zuckerman's TV work includes *Empty Nest*, *Murphy Brown*, *Hope & Gloria*, *The Drew Carey Show*, *The Jamie Foxx Show*, *Everybody Loves Raymond*, and many others. *North Shore Fish* was the adaptation for Showtime by Israel Horowitz of his play about the fate of underpaid and unskilled workers at a fish-packing plant in Massachusetts, where their jobs are threatened. The intriguing cast of Mercedes Ruehl, Peter Riegert, Carroll Baker, and Tony Danza helps this faithful undertaking, which features the noted playwright in a cameo.

FRANK ZUNIGA
b. March 20, 1936, Gallup, New Mexico

Movies: *Three Without Fear* (1971, two parts, Disney), *Flight of the Grey Wolf* (1976, two parts, Disney), *Barry of the Great St. Bernard* (1977, two parts, Disney), *The*

Track of the African Bongo (1977, two parts, Disney), *Strange Companions* (1978, Disney)

Zuniga was Francis Ford Coppola's assistant director on the Las Vegas–set *Tonight for Sure* (1962). Zuniga also directed the features *Heartbreaker* (1983) and *Fist Fighter* (1989). Primarily, he directed critter-friendly films for Disney. *Strange Companions* starred Doug McClure and Marj Dusay.

EDWARD ZWICK
b. October 8, 1952, Chicago, Illinois

Movies: *Paper Dolls* (1982), *Having It All* (1982)
Special: *Special Bulletin* (1983)

A triple threat, Zwick has had some profile as a writer, functioned more often as a producer, including on the Oscar-winning best picture *Shakespeare in Love* (1997), and directed such films as *Glory* (1989), *Legends of the Fall* (1994), *Courage under Fire* (1996), and *The Last Samurai* (2003).

Paper Dolls was the pilot for a series about models, featuring Joan Collins, Joan Hackett, Daryl Hannah, and Alexandra Paul. In *Having It All*, Dyan Cannon played a bigamist fashion designer with husbands (Hart Bochner, Barry Newman) on both coasts. Neither of these fashion-world confections prepared anyone for the impact of Zwick's greatest TV endeavor, *Special Bulletin*.

On a tugboat in a Charleston, South Carolina, harbor, a TV reporter and cameraman are held hostage by kidnappers who demand that the United States' arsenal of nuclear warheads be dismantled. Zwick's realistic tone and the immediacy of this videotape production were misunderstood as the real thing during airing—shades of Orson Welles's 1938 radio broadcast of H. G. Wells's *War of the Worlds*—even though the network superimposed "dramatization" intermittently on the screen. The drama was as much about the "newscast" and the inter-workings of television coverage of the events as it was about the events themselves. *Special Bulletin* won the equivalents of both the Directors Guild of America and Writers Guild of America Awards for the top TV show of the year as well as Emmy Awards for outstanding drama special and writers Zwick and Marshall Herskovitz. Zwick also was nominated for his direction and the production won an Emmy for videotape editing. The cast was superb, including Kathryn Walker, Ed Flanders, Roxanne Hart, Rosalind Cash, and Christopher Allport.

Appendix A

Awards Chronology

Television awards comparisons are not an exact science, since the most significant of them, the Emmy Awards, have been traditionally presented on a seasonal basis, at mid-calendar-year. Most of the other major awards occur at the year's end or just after, such as the Directors Guild of America Awards and the Hollywood Foreign Press Association's Golden Globes.

For the best framing of comparisons possible, this section has been arranged by calendar year, and written in basic narrative form and not presented in blocks of lists, since the changing, amending, and scrapping and restarting of categories as well as the changing numbers of nominees and the mixing of program forms—documentaries with sitcoms in the same category, for instance—make easy comparisons impossible. There is no level playing field here.

The Emmy Awards were inaugurated in 1948. Awarded by the Television Academy of Arts and Sciences, they represent the industry assessing itself. The Emmys first paid attention to long-form dramatic shows in major categories in 1954. The directors who made the long-form shows that won and were nominated for primetime Emmys for outstanding special or miniseries are listed first under each year, followed by the winners and nominees in the directing categories, then mentions of the directors who guided the winners in the acting categories.

The Emmys are also irregular in that the categories changed and shifted, sometimes to accommodate the times and trends, such as TV movies and, later, miniseries. Other times, the governing board of the Emmys just seemed illogical, such as in 1964–1965, when they heaved nominees into three major categories that boiled down to shows, people, and everything else.

The Emmys skipped from annual awards for 1957 to awards for the 1958–1959 season. From that point on, making comparison contrasts between awardees from the Emmys to other awarding groups requires a check into either the previous year's winners and nominees or the next year's winners and nominees.

Occasionally, the Emmy directing categories segregated movie or miniseries nominees, sometimes not. In later years, the directors nominated for either form have been pooled into one category.

The Directors Guild of America (DGA) began citing TV directors for excellence in 1953. The first time the guild cited a director for a feature-length show was in 1959 for Phil Karlson's *The Untouchables*, a two-part installment of *Westinghouse Desilu Playhouse*—the pilot for the series of the same name.

The British Academy of Film and Television Arts first began awarding television programs in 1966. Usually, the BAFTA awards were given to shows recognized by American audiences two to five years before those shows aired in the U.S.—the time it took for usually PBS to import them. So, the BAFTA Awards are more out of synch with the American awards than any of the other honors listed below, at least in the 1960s and 1970s. Later, the British arrivals in the U.S. were quicker.

The BAFTA Awards have also been the stingiest on directors. The academy didn't establish TV directing categories until 2001, and they were for best "new director" in both factual and fictional programming. BAFTA did not establish a regular award for TV directors until 2006.

Historically some of BAFTA's categories—"Harlequin," "Flame of Knowledge," etc.—take getting used to, and didn't conform easily to comparisons to those of American award-giving groups. At one point, the BAFTA installed the category of "best programme/series without category." This "without category" category's first year included a cultural arts forum, game show, documentary series, and Melvyn Bragg's *The South Bank Show*. Like some American groups,

the BAFTA had a propensity to mix forms in one category so that a documentary would be competing with a sitcom, miniseries, and feature-length drama.

The Hollywood Foreign Press Association began recognizing achievements in TV movies in 1972 and, like Emmys, changed and shifted categories. But the Golden Globes have never had a category to recognize TV directors. The Golden Globe–winning TV movies and miniseries are recognized below along with the nominees with their directors. As well, the directors who guided actors to Golden Globe wins are cited.

The George Foster Peabody Awards are awarded for outstanding achievements in electronic media, and are administered by the Grady College of Journalism and Mass Media at the University of Georgia. Any Peabody Award won by a feature-length program is listed below with the program's director.

The Christopher Awards are given to "works that affirm the highest values of the human spirit." Although Catholicism has figured quite a bit in the nondenominational, New York–based Christophers, the group has awarded films, programs, shows, and documentaries concerning all faiths.

The seeming absence of awardees in some years occurs for several reasons. The Emmys notoriously changed or combined categories through the years. Also the number of nominees per year ranged from three to six. The DGA and/or the Peabody board did not always award feature-length shows.

The Hollywood Foreign Press Association still doesn't distinguish supporting acting performances as specifically being in series, TV movies, or miniseries—they are all lumped into one category.

Explanatory information and historical connections made in the year-by-year entries below are by the author, and intended to help steer the reader to the director entries in the body of the book.

1953

Christopher Award: Cited was Albert McCleery's *Hamlet*, starring Maurice Evans and Ruth Chatterton, on *Hallmark Hall of Fame* (NBC).

1954

Emmy Award: Judith Anderson won the best actress honor under George Schaefer's direction for *Macbeth* on *Hallmark Hall of Fame* (NBC).

Peabody Award: An honor went to CBS for *Omnibus*. This outstanding cultural arts show occasionally aired full-length plays and aired the multi-part *Mr. Lincoln* series, written by James Agee, directed by Norman Lloyd, and starring Royal Dano as Abraham Lincoln.

Christopher Award: Cited was *Great Expectations* on *Robert Montgomery Presents Your Lucky Strike Theatre* (NBC, two parts, director unknown).

1955

Emmy Awards: Clark Jones's *Peter Pan* on *Producers' Showcase* (NBC) won the Emmy for best single program of the year. Also among the nominees were Franklin J. Schaffner's *The Caine Mutiny Court-Martial* on *Ford Star Jubilee* (CBS), and Jones's *Sleeping Beauty* on *Producers' Showcase*. Schaffner won for best director of a live series (the film series were all short series). Also nominated were Jones for *Peter Pan* and Delbert Mann for *Our Town*, starring Frank Sinatra, Paul Newman, and Eva Marie Saint, also on *Producers' Showcase*.

Producers' Showcase also won the Emmys for best dramatic series and best producer (Fred Coe). Lloyd Nolan won the Emmy for best single performance by an actor under Schaffner's direction in *The Caine Mutiny Court-Martial*. Mary Martin won for best single performance by an actress under Clark's direction in *Peter Pan*.

Peabody Award: NBC was honored for *Producers' Showcase*. The directors on the show in 1955 included Delbert Mann, Vincent J. Donehue, Arthur Penn, Clark Jones, and Kirk Browning.

Christopher Award: Cited was Clark Jones's *Peter Pan* on *Producers' Showcase*, starring Mary Martin and Cyril Ritchard.

1956

Emmy Awards: Ralph Nelson's *Requiem for a Heavyweight* on *Playhouse 90* (CBS) won the Emmy for best single program of the year. Nelson won for best direction of a show one hour or longer. Also nominated was John Frankenheimer for *Forbidden Area* on *Playhouse 90*.

Playhouse 90 also won the Emmy for best new program series. Directing installments of the anthology that year were Nelson, Frankenheimer, James Neilson, Arthur Penn, Anton M. Leader, and Vincent J. Donehue. *Omnibus* (CBS) was among the nominees for best series of one hour or more. Jack Palance won the Emmy for best single performance by an actor under Nelson's direction in *Requiem for a Heavyweight*. Claire Trevor won the Emmy for best single performance by an actress under Alex Segal's direction in *Dodsworth* on *Producers' Showcase* (NBC).

Peabody Award: Rod Serling received a rare "personal" Peabody Award specifically for Ralph Nelson's *Requiem for a Heavyweight*, starring Jack Palance and Piper Laurie.

Christopher Award: Cited was George Schaefer's *The Cradle Song*, with Judith Anderson and Siobhan McKenna, on *Hallmark Hall of Fame* (NBC).

1957

The Emmy Awards: John Frankenheimer's *The Comedian* on *Playhouse 90* (CBS) won the Emmy for best single program of the year. Also nominated for best program were George Roy Hill's *The Helen Morgan Story* on *Playhouse 90* and George Schaefer's *Green Pastures* on *Hallmark Hall of Fame* (NBC). Frankenheimer, Hill, and Schaefer were nominated for best direction of a show one hour or longer, along with Arthur Penn, who directed *The Miracle Worker* on *Playhouse 90*.

Playhouse 90 won the Emmy for best dramatic anthology series, and *Hallmark Hall of Fame* was nominated in the same category. The directors of *Playhouse 90* during the year included Frankenheimer, Penn, Hill, Vincent J. Donehue, Ralph Nelson, Arthur Hiller, John Brahm, James Neilson, Paul Nickell, Oscar Rudolph, Bernard Girard, Charles Marquis Warren, Robert Mulligan, Burgess Meredith, James B. Clark, Franklin J. Schaffner, Paul Wendkos, and Ralph Levy. Schaefer was the principal director of *Hallmark* while David Greene directed one show. Polly Bergen won the best actress Emmy under Hill's direction in *The Helen Morgan Story*. Peter Ustinov won the best actor Emmy under the direction of Seymour Robbie and Alan Schneider in the title role of *The Life of Samuel Johnson* on *Omnibus* (then on ABC).

Peabody Award: *Hallmark Hall of Fame* was honored, with special mention of *Green Pastures*, *There Shall Be No Night*, *On Borrowed Time*, *The Lark*, and *Yeoman of the Guard*—all of which were directed by George Schaefer—and *Twelfth Night*, which was directed by David Greene.

Christopher Award: Cited was Daniel Petrie's *The Prince and the Pauper*, starring Johnny Washbrooke, Christopher Plummer, and Cedric Hardwicke, on *The DuPont Show of the Month* (CBS).

1958

DGA Award: The only long-form nominee was Bernard Girard's *Four Women in Black* on *Playhouse 90* (CBS), starring Helen Hayes.

Peabody Awards: *Playhouse 90* (CBS) received an overall honor. Directing installments of this anthology during the year were John Frankenheimer, Franklin J. Schaffner, Arthur Penn, George Roy Hill, Buzz Kulik, Robert Mulligan, David Lowell Rich, Delbert Mann, Tom Donovan, Ron Winston, Fielder Cook, and Ralph Nelson. James Costigan also was bestowed with a Peabody for writing George Schaefer's *Little Moon of Alban*, starring Julie Harris, Christopher Plummer, and George Peppard on *Hallmark Hall of Fame* (NBC).

Christopher Awards: Cited were George Schaefer's *Little Moon of Alban*, and Robert Mulligan's *The Bridge of San Luis Rey*, starring Judith Anderson and Eva Le Gallienne, on *The DuPont Show of the Month* (CBS).

1959

Emmy Awards (1958–1959): Two *Playhouse 90* installments on CBS, George Roy Hill's *Child of Our Time* and John Frankenheimer's *Old Man*, were nominated for most outstanding single program of the year, along with George Schaefer's *Little Moon of Alban* on *Hallmark Hall of Fame* (NBC).

Winning the Emmy Award for best special dramatic program of an hour or longer was Schaefer's *Little Moon of Alban*. Also nominated were Schaefer's *Johnny Belinda* on *Hallmark Hall of Fame*, and three installments of *The DuPont Show of the Month* (CBS): Robert Mulligan's *The Bridge of San Luis Rey*, Tom Donovan's *The Hasty Heart*, and Michael Benthall and Ralph Nelson's *Hamlet*.

Schaefer won the Emmy for best director of a single dramatic program of an hour or more in length for *Little Moon of Alban*. Also nominated were Hill for *Child of Our Time*, and Frankenheimer for the *Playhouse 90* installment, *A*

Town Has Turned to Dust. *Playhouse 90* won the Emmy for best dramatic series of one hour or longer. The directors for *Playhouse 90*'s third season were Frankenheimer, Hill, Delbert Mann, Franklin J. Schaffner, Alex Segal, Herbert Hirschman, Tom Donovan, Ron Winston, Fielder Cook, Robert Stevens, David Greene, Ralph Nelson, Terence Young, and Buzz Kulik. Julie Harris won the Emmy Award for best single performance by an actress under Schaefer's direction in *Little Moon of Alban*.

DGA Award: Phil Karlson's *The Untouchables* (CBS) was the first 60-minute-plus program to win the DGA Award for TV. Starring Robert Stack, this pilot film was later released theatrically as *The Scarface Mob*.

Peabody Awards: Producer David Susskind and Robert Mulligan's *The Moon and Sixpence* (NBC), starring Laurence Olivier, was cited for excellence. Also cited was WNTA-TV in Newark for *The Play of the Week*. Among the directors on the first season of *The Play of the Week* were Jose Quintero, Stuart Burge, Marc Daniels, Daniel Petrie, Boris Sagal, Harold Clurman, Don Richardson, and William A. Graham. WNTA-TV later evolved into WNET-TV in New York.

1960

Emmy Awards (1959–1960): The quality of CBS's *Playhouse 90* received its biggest endorsement when the entire series was awarded the Emmy for outstanding program achievement in the field of drama over another series, *The Untouchables* (ABC), and three single programs: Alex Segal's *Ethan Frome* on *The DuPont Show of the Month* (CBS), Robert Mulligan's *The Moon and Sixpence* (NBC), and John Frankenheimer's *The Turn of the Screw* on *Ford Startime* (NBC).

The directors on *Playhouse 90* in its final season were Fielder Cook, Robert Stevens, Boris Sagal, Franklin J. Schaffner, Delbert Mann, Buzz Kulik, Ron Winston, Sidney Lumet, and John Frankenheimer.

Mulligan won the Emmy for best director in drama for *The Moon and Sixpence*, which also won Laurence Olivier the Emmy for outstanding single performance by an actor. Also nominated for best director in drama were Frankenheimer for *The Turn of the Screw*, which won Ingrid Bergman the Emmy for outstanding single performance by an actress, and Phil Karlson for the two-part pilot of *The Untouchables* on *Desilu Playhouse* (CBS) prior to the series move to ABC.

DGA Awards: George Schaefer won the TV Award for *Macbeth* on *Hallmark Hall of Fame* (NBC). Also nominated were Franklin J. Schaffner's *The Cruel Day* with Van Heflin on *Playhouse 90*, and Vincent J. Donehue's *Peter Pan* (NBC), staged once again starring Mary Martin and Cyril Ritchard.

1961

Emmy Awards (1960–1961): George Schaefer's *Macbeth* on *Hallmark Hall of Fame* (NBC) won Emmy Awards for program of the year and outstanding program achievement in the field of drama. Sidney Lumet's two-part *Sacco-Vanzetti* (NBC) was also nominated for program of the year as well as outstanding achievement in drama.

Schaefer won the Emmy for outstanding directorial achievement in drama for *Macbeth*, which also won the Emmys for outstanding single performances by an actor (Maurice Evans) and actress (Judith Anderson) in leading roles. Also nominated for best director was Lumet for *Sacco-Vanzetti*.

DGA Awards: Among the nominees were George Schaefer's *Victoria Regina* on *Hallmark Hall of Fame*, and Marc Daniels's *The Power and the Glory* (CBS), starring Laurence Olivier, George C. Scott, and Julie Harris.

Peabody Awards: The BBC miniseries *An Age of Kings* was cited. Michael Hayes directed the 15-part historical pageant that featured Sean Connery and Judi Dench in early-career roles.

1962

Emmy Awards (1961–1962): George Schaefer's *Victoria Regina* on *Hallmark Hall of Fame* (NBC) won the Emmy Award for Program of the Year over nominees from various other TV genres. *Victoria Regina* was also one of the five nominees for best achievement in the field of drama. Schaefer was nominated for best directorial achievement in drama. Julie Harris and Pamela Brown won Emmy Awards under Schaefer's direction in *Victoria Regina*.

DGA Awards: George Schaefer's *The Teahouse of the August Moon* on *Hallmark Hall of Fame* was a nominee for the DGA Award.

1963

Emmy Awards (1962–1963): No long-form shows were nominated for program of the year or achievement in drama. Nominated for outstanding directorial achievement in drama was George Schaefer for *The Invincible Mr. Disraeli* on *Hallmark Hall of Fame* (NBC). Trevor Howard won his Emmy under Schaefer's direction as Disraeli.

DGA Awards: George Schaefer's *Pygmalion*, starring Julie Harris on *Hallmark Hall of Fame*, won the DGA Award for TV. Also nominated was Buzz Kulik's *The Case Against Paul Ryker*, a two-part episode of *Kraft Suspense Theatre* (NBC) starring Lee Marvin and Bradford Dillman. This Kraft telecast was later released as the feature, *Sergeant Ryker* (1968).

1964

Emmy Awards (1963–1964): None of the nominees for Best Program of the Year or outstanding achievement in drama were singular feature-length presentations. The lone nominee for outstanding directorial achievement in drama for a lengthy piece was George Schaefer for the *Hallmark Hall of Fame* (NBC) presentation of *The Patriots*, starring Charlton Heston. Ruth White won a supporting actress Emmy under Schaefer's direction in the *Hallmark* presentation of a restaged version of *Little Moon of Alban*, again starring Julie Harris.

Peabody Awards: A rare "personal" award was given to Joyce Hall for *Hallmark Hall of Fame*.

DGA Awards: The lone long-form show among the nominees was George Schaefer's version of Sherwood Anderson's *Abe Lincoln in Illinois*, starring Jason Robards, on *Hallmark Hall of Fame*.

1965

Emmy Awards (1964–1965): In another revamping of the Emmy Awards, in which there were multiple winners in only four major categories, *The Magnificent Yankee* on *Hallmark Hall of Fame* (NBC) won for outstanding program achievement in entertainment. Also nominated in the same category was *Hallmark Hall of Fame* the series, and two *Xerox Specials* (ABC): Joseph L. Mankiewicz's *Carol for Another Christmas* with Sterling Hayden as the Scrooge character after a nuclear holocaust, and George Sidney's *Who Has Seen the Wind?* Nominated for individual achievement in entertainment was George Schaefer for directing *The Magnificent Yankee*. Winning Emmys for their performances under Schaefer's direction in *The Magnificent Yankee* were Alfred Lunt and Lynne Fontanne.

DGA Awards: George Schaefer's *The Magnificent Yankee* on *Hallmark Hall of Fame* was the lone long-form nominee.

1966

Emmy Awards (1965–1966): Winning the Emmy Award for single outstanding dramatic program was Paul Bogart's *The Ages of Man* (CBS), starring John Gielgud in a one-man performance of Shakespearean passages. Also nominated were two *Hallmark Hall of Fame* (NBC) presentations directed by George Schaefer: *Eagle in a Cage* with Trevor Howard as Napoleon Bonaparte, and *Inherit the Wind* starring Ed Begley and Melvyn Douglas. Schaefer received nominations for outstanding directorial achievement in drama for both Hallmark installments. James Daly won a supporting actor Emmy under Schaefer's direction in *Eagle in a Cage*.

DGA Awards: Alex Segal won for his presentation of Arthur Miller's *Death of a Salesman*, starring Lee J. Cobb and Mildred Dunnock. Also nominated by the DGA were George Schaefer's *Barefoot in Athens* on *Hallmark Hall of Fame*, Alan Handley's *Alice Through the Looking Glass* (NBC), and Fielder Cook's *Brigadoon* on *Armstrong Circle Theatre* (ABC).

Peabody Awards: A "personal" award was given to art director Tom H. John for Alex Segal's *Death of a Salesman* (CBS) and other programming.

1967

Emmy Awards (1966–1967): Winning the Emmy Award for outstanding dramatic program was Alex Segal's *Death of a Salesman* (CBS). Also nominated were two shows on *CBS Playhouse*, Michael Elliott's *The Glass Menagerie* and

Paul Bogart's *The Final War of Olly Winter,* as well as Bogart's special, *Mark Twain Tonight!* (CBS), starring Hal Holbrook in a play of his own creation.

Segal won the Emmy for outstanding directorial achievement in drama for *Death of a Salesman*. The other nominees were Bogart twice, for *The Final War of Olly Winter* and *Mark Twain Tonight!*, and George Schaefer for *Anastasia* on *Hallmark Hall of Fame* (NBC). Winning an Emmy for directorial achievement in variety or music was Fielder Cook for *Brigadoon* (ABC) against variety competition.

Winning Emmy Awards for performances were Peter Ustinov under Schaefer's direction in the *Hallmark Hall of Fame* presentation of *Barefoot in Athens*, and Eli Wallach under Terence Young's direction in the *Xerox Special* (ABC) presentation of *The Poppy Is Also a Flower*.

DGA Awards: Winning the DGA Award again was George Schaefer, this time for *Do Not Go Gentle into That Good Night* on *CBS Playhouse*, starring Melvyn Douglas and Shirley Booth. Other nominees were Paul Bogart's *Dear Friends* on *CBS Playhouse* and Michael Ritchie's Los Angeles–set private eye film, *The Outsider* (NBC), starring Darren McGavin.

BAFTA Awards: In the first year that a miniseries or feature-length program was so recognized by the BAFTA, James Cellan Jones and David Giles's *The Forsyte Saga* was named best special. Eric Porter was selected as best actor in that epic, and Judi Dench was selected as best actress for the *Rashomon*-styled family drama, Christopher Morahan's *Talking to a Stranger*.

Peabody Award: *CBS Playhouse* was bestowed with a Peabody Award for excellence. Four shows aired on the anthology in 1967–1968, two directed by Paul Bogart, and three directed by George Schaefer.

1968

Emmy Awards (1967–1968): Winning the Emmy Award for outstanding dramatic program was George Schaefer's *Elizabeth the Queen* on *Hallmark Hall of Fame* (NBC). Also nominated were two presentations on *CBS Playhouse*, Schaefer's *Do Not Go Gentle into That Good Night* and Paul Bogart's *Dear Friends*, as well as Charles Jarrott's *Dr. Jekyll and Mr. Hyde* (ABC), Stuart Burge's *Uncle Vanya* on *NET Playhouse*, and *Luther*, presented as a *Xerox Special* (ABC).

Nominated for outstanding dramatic series along with five series with continuing characters was *NET Playhouse*. Directors whose presentations aired in this second season of *NET Playhouse* included John Desmond, Brian Parker, Glenn Jordan, Waris Hussein, Herbert Wise, and Donald McWhinnie.

Bogart won the Emmy Award for outstanding directorial achievement in drama for *Dear Friends*. Also nominated were Alex Segal for *The Crucible* (CBS), and Schaefer for *Do Not Go Gentle into That Good Night*. Winning an Emmy for dramatic performance was Melvyn Douglas under Schaefer's direction in *Do Not Go Gentle into That Good Night.*

DGA Awards: The winner was a live telecast, George Schaefer's *My Father and My Mother* on *CBS Playhouse*, starring Gene Hackman. Also nominated were two other installments of *CBS Playhouse*, David Greene's *The People Next Door* and Paul Bogart's *Secrets*, as well as Delbert Mann's *Heidi* (NBC).

BAFTA Awards: Jack Gold's *The World of Coppard* was selected as best specialized program.

Peabody Award: *NET Playhouse* was bestowed with a Peabody for excellence. Directors on this third season of programs airing British imports and American originals included Robin Midgely, Ronald Eyre, Glenn Jordan, Christopher Morahan, Charles Jarrott, Ken Loach, and Basil Coleman.

1969

Emmy Awards (1968–1969): Winning the Emmy Award for outstanding dramatic program was Fielder Cook's *Teacher, Teacher* on *Hallmark Hall of Fame* (NBC). Nominated were Delbert Mann's *Heidi* (NBC), Peter Hall's *A Midsummer Night's Dream* (CBS), David Greene's *The People Next Door* on *CBS Playhouse*, and Christopher Morahan's *Talking to a Stranger* on *NET Playhouse*.

Winning the Emmy for outstanding dramatic series was *NET Playhouse.* Directors on *NET Playhouse* during this third season included Ed Sherin, Robin Midgely, Ronald Eyre, Glenn Jordan, Charles Jarrott, Ken Loach, Basil Coleman, Ken Russell, Waris Hussein, and Sterling Johnson.

Greene won the Emmy for outstanding directorial achievement in drama for *The People Next Door* on *CBS Playhouse*. Nominated as well were Paul Bogart for *Secrets* on the same series and Cook for *Teacher, Teacher*. Winning Emmy

Awards for their performances in Charles Jarrott's *Male of the Species* on *Prudential's On Stage* (NBC) were Paul Scofield and Anna Calder-Marshall.

DGA Awards: Fielder Cook's *Teacher, Teacher*, starring David McCallum and Ossie Davis on *Hallmark Hall of Fame*, was the winner. Two installments of *CBS Playhouse* were nominated, Paul Bogart's *Shadow Game* and William A. Graham's *Sadbird*, as well as Boris Sagal's *Destiny of a Spy* (NBC) and Daniel Petrie's *Silent Night, Lonely Night* (NBC).

BAFTA Awards: Claude Whatham's *A Voyage Round My Father* with Ian Richardson was a nominee in the category of best drama play. Margaret Tyzack was named best actress for David Giles's *The First Churchills*.

Christopher Awards: Cited was William A. Graham's *Appalachian Autumn*, starring Arthur Kennedy on *CBS Playhouse*.

1970

Emmy Awards (1969–1970): Winning the Emmy Award for outstanding dramatic program was Buzz Kulik's *A Storm in Summer* on *Hallmark Hall of Fame* (NBC). Nominated were Delbert Mann's *David Copperfield* (NBC), and Lamont Johnson's *My Sweet Charlie* (NBC).

Nominated for outstanding new series was James Cellan Jones and David Giles's *The Forsyte Saga*. Nominated for outstanding dramatic series were *The Forsyte Saga* (NET) and *NET Playhouse*. Directors on this fourth season of *NET Playhouse* included Sterling Johnson, Tom O'Horgan, Rudi Dorn, Lane Slate, Timothy Mayer, Andra Kovacs, Arthur Allan Seidelman, and John Gorrie.

Winning the Emmy Award for outstanding directorial achievement in drama was Paul Bogart for *Shadow Game* on *CBS Playhouse*. Also nominated were Kulik for *A Storm in Summer* and Lamont Johnson for *My Sweet Charlie*. Winning acting Emmys were Peter Ustinov under Kulik's direction in *A Storm in Summer*, and Patty Duke under Lamont Johnson's direction in *My Sweet Charlie*.

DGA Awards: Lamont Johnson's *My Sweet Charlie*, starring Patty Duke and Al Freeman Jr., captured the honor. Also nominated were Paul Wendkos's *The Brotherhood of the Bell* (CBS) starring Glenn Ford, Delbert Mann's *David Copperfield* with Robin Phillips, Walter Grauman's *The Old Man Who Cried Wolf* (ABC) with Edward G. Robinson, and Buzz Kulik's *A Storm in Summer*.

BAFTA Awards: Alan Bridges's *The Lie*, with a script by Swedish director Ingmar Bergman, on *Play for Today* was named best drama production. Nominated in the same category were James Cellan Jones's *Roads to Freedom*, Jack Gold's *Mad Jack*, and John Glenister and Naomi Capon's *The Six Wives of Henry VIII*, both in total and for the episode *Catherine of Aragon*, directed by Glenister. The miniseries also won a special award as well as those for best actor (Keith Michell) and actress (Annette Crosbie). Michell's best actor citation included another role, under Rudolph Cartier's direction in *An Ideal Husband* on *Play of the Month*.

Peabody Award: KCET-TV Los Angeles was cited for George C. Scott's *The Andersonville Trial*, starring Richard Basehart, Martin Sheen, William Shatner, and Cameron Mitchell in the first presentation of executive producer Norman Lloyd's *Hollywood Television Theatre* (PBS).

Christopher Awards: Cited was Buzz Kulik's *A Storm in Summer* on *Hallmark Hall of Fame*.

1971

Emmy Awards (1970–1971): Winning the Emmy Award for outstanding single program was George C. Scott's *The Andersonville Trial* on *Hollywood Television Theatre* (PBS). Nominated were two presentations on *Hallmark Hall of Fame* (NBC), Peter Wood's *Hamlet* and Fielder Cook's *The Price*, along with Buzz Kulik's *Vanished* (NBC). Nominated for outstanding drama series were *NET Playhouse* (PBS) and *The First Churchills* on *Masterpiece Theatre* (PBS).

Winning the Emmy for outstanding directorial achievement in drama was Cook for *The Price*. Also nominated were Wood for *Hamlet*, Joseph Sargent for *Tribes* on *ABC Movie of the Week*, and James Goldstone for *A Clear and Present Danger* (NBC). Nominated for best directorial achievement in comedy, variety or music were Walter C. Miller and Martin Charnin for *George M!* (NBC).

Winning Emmys for performance were George C. Scott and David Burns under Cook's direction in *The Price*, Lee Grant under Frank R. Pierson's direction in *The Neon Ceiling* (NBC), Susan Hampshire under David Giles's direction in *The First Churchills*, and Margaret Leighton under Wood's direction in *Hamlet*.

DGA Awards: This was the first year that the Directors Guild of America had a special category labeled Movies for Television. Buzz Kulik's *Brian's Song* on *ABC Movie of the Week*, won this award. Also nominated in the category

were Fielder Cook's *The Price* on *Hallmark Hall of Fame* and Delbert Mann's *Jane Eyre* (NBC), starring Susannah York and George C. Scott.

BAFTA Awards: Sharing the BAFTA Award for best drama production were the first season of *Upstairs Downstairs* and Ted Kotcheff's *Edna, the Inebriate Woman* on *Play for Today*. The directors on the first season of *Upstairs Downstairs* were Raymond Menmuir, Derek Bennett, Joan Kemp-Welch, Brian Parker, and Herbert Wise. Also nominated for best drama production were Claude Whatham's *Cider with Rosie*, James Cellan Jones's *Eyeless in Gaza*, and Patrick Garland's *The Snow Goose*, starring Richard Harris and Jenny Agutter. A nominee for best specialized program was *The Search for the Nile*, directed by Fred Burnley, Richard Marquand, and Christopher Ralling. The best actor and actress performed on *Play for Today*: Patricia Hayes under Kotcheff's direction as *Edna, the Inebriate Woman*, and John Le-Mesurier under Alan Bridges's direction in *Traitor*.

Peabody Award: Honored were Buzz Kulik's *Brian's Song* and its writer, William Blinn, who based the script on Gale Sayers's autobiographical *I Am Third*.

Christopher Awards: Cited were John Badham's *The Impatient Heart* (NBC), Fielder Cook's *The Homecoming—A Christmas Story* (CBS), and Delbert Mann's *Jane Eyre*.

1972

Emmy Awards (1971–1972): Winning the Emmy Award for outstanding single program was Buzz Kulik's heartfelt saga of an athlete dying young, *Brian's Song*, on *ABC Movie of the Week*. Also nominated was the *Jane Seymour* segment of Naomi Capon and John Glenister's *The Six Wives of Henry VIII* (PBS), *The Lion's Club* segment of *Elizabeth R* on *Masterpiece Theatre* (PBS), and Patrick Garland's *The Snow Goose* on *Hallmark Hall of Fame* (NBC).

Winning Emmys for outstanding drama series and outstanding new series was *Elizabeth R*. Also nominated in both categories was *The Six Wives of Henry VIII* on *Masterpiece Theatre*. Tom Gries won the Emmy for outstanding directorial achievement in drama for *The Glass House* (CBS). Also nominated were Paul Bogart for *Look Homeward, Angel* on *CBS Playhouse*, Fielder Cook for *The Homecoming—A Christmas Story* (CBS), Garland for *The Snow Goose*, and Kulik for *Brian's Song*.

Winning performing Emmys for drama series were Keith Michell as the title monarch in *The Six Wives of Henry VIII*, and Glenda Jackson in *Elizabeth R*. Jackson also won an Emmy for her performance in *The Lion's Club* segment, and was nominated for another single performance, in the *Shadow in the Sun* segment. *Elizabeth R* was directed by Roderick Graham, Richard Martin, Donald McWhinnie, Claude Whatham, and Herbert Wise. Jenny Agutter won an Emmy under Garland's direction in *The Snow Goose*, and Jack Warden won an Emmy as Chicago Bears Coach George Halas under Kulik's direction in *Brian's Song*.

DGA Awards: Lamont Johnson's *That Certain Summer* (ABC), starring Hal Holbrook and Martin Sheen in a groundbreaking piece about gays on network TV, won the TV movies honor. Johnson also won the overall DGA honor of Television Director of the Year. Also nominated in the TV movie category were two CBS presentations: Paul Bogart's *The House Without a Christmas Tree* (CBS) and Tom Gries's *The Glass House*, based on a Truman Capote story.

BAFTA Awards: The BAFTA Award for best single play went to Jack Gold's *Stocker's Copper*. Nominated in the same category were Gold's version of Bertolt Brecht's *Arturo UI* starring Nicol Williamson, and Alan Clarke's *To Encourage Others*. Anthony Hopkins was named best actor for John Davies's *War & Peace*.

Golden Globes: Garland's *The Snow Goose* won the Golden Globe for best TV movie. Nominated for the same honor were Kulik's *Brian's Song*, Steven Spielberg's *Duel* (ABC), Fielder Cook's *The Homecoming—A Christmas Story* (CBS), and John Llewellyn Moxey's *The Last Child* (ABC). Patricia Neal was awarded a Golden Globe for her performance under Cook's direction in *The Homecoming—A Christmas Story*, which was the pilot film for *The Waltons*.

Peabody Award: The BBC and Time-Life Films were awarded a Peabody for *The Search for the Nile* (NBC), a six-part miniseries starring Kenneth Haigh as Sir Richard Burton. It was directed by Fred Birnley, Richard Marquand, and Christopher Ralling, and narrated by James Mason.

Christopher Awards: Cited were Paul Bogart's *The House Without a Christmas Tree*, and *The Search for the Nile* (BBC/NBC), directed by Fred Birnley, Richard Marquand, and Christopher Ralling.

1973

Emmy Awards (1972–1973): George Schaefer's *A War of Children* (CBS) won the Emmy Award for outstanding single program. Also nominated were Peter Wood's presentation of Eugene O'Neill's *Long Day's Journey Into Night*

(ABC) starring Laurence Olivier, as well as Joseph Sargent's *The Marcus-Nelson Murders* (CBS), Robert Totten's *The Red Pony* on *The Bell System Family Theatre* (NBC), and Lamont Johnson's *That Certain Summer* (ABC).

Gareth Davies's five-part *Tom Brown's School Days* on *Masterpiece Theatre* (PBS) won the Emmy for outstanding drama/comedy with limited episodes. Nominated in the same category on the same PBS forum was David Maloney's *The Last of the Mohicans*. Nominated for outstanding single program in variety or popular music were two musicals co-directed by Ron Field, *Applause* (CBS), co-directed with Bill Foster, and *Once Upon a Mattress* (CBS), co-directed with Dave Powers.

Sargent won the Emmy for directorial achievement in drama for *The Marcus-Nelson Murders*. Also nominated were Johnson for *That Certain Summer* and Schaefer for *A War of Children*. Nominated for directorial achievement in comedy, variety, or music specials were Field and Powers for *Once Upon a Mattress*, and Walter C. Miller for *You're a Good Man, Charlie Brown* on *Hallmark Hall of Fame* (NBC).

Winning acting Emmys were Anthony Murphy under Davies's direction for *Tom Brown's Schooldays*, Susan Hampshire under David Giles's direction as Becky Sharp in *Vanity Fair* on *Masterpiece Theatre*, Olivier under Wood's direction as James Tyrone in *Long Day's Journey Into Night*, and Scott Jacoby under Johnson's direction in *That Certain Summer*.

DGA Awards: Joseph Sargent's *The Marcus-Nelson Murders*, the forerunner to Telly Savalas's series *Kojak*, was the winner in the movies-for-TV category. Sargent also won TV Director of the Year. Nominated in the TV film category were Robert Butler's *The Blue Knight* (NBC), starring William Holden, and Anthony Harvey's *The Glass Menagerie* (ABC), starring Katharine Hepburn.

BAFTA Awards: Named best single play was Michael Apted's *Kisses at Fifty* on *Play for Today*. Nominated for the same honor were Silvio Narizzano's *Country Matters*, Michael Lindsay-Hogg's *Mrs. Palfrey at the Claremont* on *Play for Today*, and James MacTaggart's *Alice Through the Looking Glass*. Celia Johnson won best actress under Lindsay-Hogg's direction as Mrs. Palfrey. Winning best actor was Frank Finlay for three roles, as Sancho Panza under Alvin Rakoff's direction in *The Adventures of Don Quixote* on *Play of the Month*, under James MacTaggart's direction in *Candide* on *Play of the Month*, and under Rex Firkin's direction in *The Death of Adolf Hitler*.

Golden Globes: Johnson's *That Certain Summer* won the Golden Globe for best TV movie. Also nominated were Paul Wendkos's *Footsteps: Nice Guys Finish Last* (CBS), Jerry Thorpe's *Kung Fu* (ABC), Tom Gries's *The Glass House* (CBS), and George Schaefer's *A War of Children*. Among the Golden Globe nominees for best TV special were the BBC's outstanding *The Search for the Nile* (directed by Fred Burnley, Richard Marquand, and Christopher Ralling) and Paul Bogart's *Look Homeward, Angel* on *CBS Playhouse 90*.

Peabody Award: *Hallmark Hall of Fame* was honored for *The Borrowers*, directed by Walter C. Miller, and starring Judith Anderson and Eddie Albert.

Christopher Awards: Cited were Daryl Duke's *I Heard the Owl Call My Name* (CBS) with Tom Courtenay, and Delbert Mann's *The Man Without a Country* (ABC), starring Cliff Robertson and Robert Ryan.

1974

Emmy Awards (1973–1974): *The Autobiography of Miss Jane Pittman* (CBS) directed by John Korty, won the Emmy Award for outstanding special. Nominated in the same category were Tom Gries's *The Migrants* on *CBS Playhouse 90*, Lamont Johnson's *The Execution of Private Slovik* (NBC), Burt Brinckerhoff's controversial *Steambath* on *Hollywood Television Theatre* (PBS), and *6 Rms Riv Vu* (CBS), co-directed by Alan Alda and Clark Jones. Nominated for outstanding limited series was Robert Butler's *The Blue Knight* (NBC). Winning the Emmy for outstanding drama series was *Upstairs Downstairs* on *Masterpiece Theatre* (PBS). The directors on the first season of *Upstairs Downstairs* were Raymond Menmuir, Derek Bennett, Joan Kemp-Welch, Brian Parker, and Herbert Wise.

Butler won Emmy Awards for drama series directing and director of the year for *The Blue Knight*. Korty won the Emmy for directing of a drama special for *The Autobiography of Miss Jane Pittman*. Nominated with Korty were Gries for *The Migrants*, Johnson for *Private Slovik*, Anthony Page for *Pueblo* on *ABC Theatre*, and Boris Sagal for *A Case of Rape*.

Butler directed William Holden to an Emmy in *The Blue Knight*. Cicely Tyson won two Emmys under Korty's direction in *Miss Jane Pittman*—for actress in a drama and actress of the year. Hal Holbrook won Emmys for actor in a drama and actor of the year under Page's direction in *Pueblo*. Michael Moriarty and Joanna Miles won two Emmys apiece as supporting actor and actress in a drama and supporting actor and actress of the year under Anthony Harvey's direction in *The Glass Menagerie* (ABC).

DGA Awards: John Korty's *The Autobiography of Miss Jane Pittman* won the DGA Award for movies for TV. Korty also won the TV Director of the Year honor. Also nominated were Tom Gries and *QBVII* on *ABC Theatre*, and Lamont Johnson and *The Execution of Private Slovik*.

BAFTA Awards: Jon Scoffield's version of *Antony and Cleopatra*, starring Richard Johnson and Janet Suzman, won the BAFTA Award for best single play. Nominated in the same category were Jack Gold's *God Bless, Thee, Jacky Maddison* on *Centre Play*, Gold's *Catholics* with Trevor Howard, and James MacTaggart's *Robinson Crusoe*, starring Stanley Baker on *Play of the Month*.

The BAFTA winner for best drama series/serial was James Ormerod and Alistair Reid's *South Riding*, starring Nigel Davenport and Dorothy Tutin. Nominated in the same category were James Cellan Jones's *Jennie: Lady Randolph Curchill*, and *Shoulder to Shoulder*, directed by Moira Armstrong, Waris Hussein, and Midge MacKenzie. Peter Barkworth won the BAFTA Award for best actor in Alan Bridges's *Crown Matrimonial*. Lee Remick won the best actress honor under Cellan Jones's direction for *Jennie: Lady Randolph Churchill*.

Golden Globes: *Upstairs Downstairs* on *Masterpiece Theatre* (PBS) won the Golden Globe as best drama series. The directors of this miniseries are listed above under the Emmy Awards.

Peabody Award: Honored for excellence was *Benjamin Franklin*, in which Glenn Jordan directed Richard Widmark, Melvyn Douglas, Eddie Albert, Lloyd Bridges, Beau Bridges, and Willie Aames in the title role in different phases of the great title statesman's life. The citation for NBC's meritorious strides mentioned John Badham's *The Law*, John Rich's *IBM Presents Clarence Darrow* (NBC), and Lamont Johnson's *The Execution of Private Slovik*.

Also honored was PBS and WNET-TV in Washington, D.C., for *Theatre in America*. Among those directing or co-directing presentations in the program's first season were Kirk Browning, Ellis Rabb, Bert Shevelove, William Ball, Neil Smith, Ed Sherin, Arvin Brown, and Ivan Dixon.

Christopher Awards: Cited were Tom Gries's *The Migrants* on *CBS Playhouse 90*, John Rich's *Clarence Darrow*, John Korty's *The Autobiography of Miss Jane Pittman*, Michael Landon's pilot film for *Little House on the Prairie* (NBC), James MacTaggart's *Robinson Crusoe* (NBC/BBC) starring Stanley Baker and Ram John Holder, and Paul Bogart's *Tell Me Where It Hurts* (CBS).

1975

Emmy Awards (1974–1975): John Badham's *The Law* (NBC) won the Emmy Award for outstanding special. Nominated in the same category were Sam O'Steen's *Queen of the Stardust Ballroom* (CBS) and three presentations under the umbrella title of *ABC Theatre*: George Cukor's *Love Among the Ruins*, Anthony Page's *The Missiles of October*, and Tom Gries's *QBVII*. Glenn Jordan's miniseries *Benjamin Franklin* won the Emmy for outstanding limited series.

Cukor won the Emmy for outstanding direction of a special, guiding Laurence Olivier and Katharine Hepburn to Emmys in their first and only on-screen pairing in *Love Among the Ruins*. Badham, O'Steen, Gries, and Page were also nominated for outstanding directing for the above-listed programs. Both Anthony Quayle and Juliet Mills won supporting Emmys under Gries's direction for *QBVII*, the adaptation of a Leon Uris novel starring Ben Gazzara, Anthony Hopkins, and Jack Hawkins.

DGA Awards: Sam O'Steen won for *Queen of the Stardust Ballroom*, starring Maureen Stapleton and Charles Durning. O'Steen also won the overall TV-directing award, modified to the title of Most Outstanding Television Director. Nominated with his film were Buzz Kulik's *Babe* (CBS) and Lamont Johnson's *Fear on Trial* (CBS), starring William Devane as famed radio personality John Henry Faulk and George C. Scott as notable trial lawyer Louis Nizer. James Cellan Jones's miniseries *Jennie: Lady Randolph Churchill* aired in the U.S. on PBS's *Great Performances*, starring Lee Remick, won the DGA Award for outstanding directorial achievement in a dramatic series. Nominated in the same category was George Schaefer's miniseries *Sandburg's Lincoln* (NBC), starring Hal Holbrook and Sada Thompson.

BAFTA Awards: Alan Parker's *The Evacuees* won the BAFTA Award for best single play. Nominated in the same category were Jack Gold's *The Naked Civil Servant* and two installments of *Play for Today*, John Mackenzie's *Just Another Saturday* and Mark Cullingham's *84 Charing Cross Road*, starring Anne Jackson and Frank Finlay. Winning the BAFTA for best drama series/serial was John Gorrie's *Edward the Seventh*. Nominated for the same honor was Ken Loach's *Days of Hope*. Timothy Combe's *Ballet Shoes* won the BAFTA for "Harlequin" or best light entertainment. Nominated in the same category was Eric Davidson's miniseries *The Legend of Robin Hood* and Katrina Murray's *The Secret Garden*. John Hurt won the BAFTA for best actor playing Quentin Crisp under Gold's direction in *The Naked Civil Servant*. Annette Crosbie won the best actress honor under Gorrie's direction portraying Queen Victoria in *Edward the Seventh*.

Golden Globes: The Golden Globe for the best made-for-TV movie was awarded to Kulik's *Babe*. Also nominated for the same honor were Robert Michael Lewis's *Guilty or Innocent: The Sam Sheppard Murder Case* (NBC), starring George Peppard as the accused, and Robert Day's *A Home of Our Own* (CBS), Paul Wendkos's *The Legend of Lizzie*

Borden (ABC), and Lee Philips's *Sweet Hostage* (ABC). Lee Remick won the Golden Globe for best actress in a drama series under Cellan Jones's direction for *Jennie: Lady Randolph Churchill*.

Peabody Award: *ABC Theatre* was bestowed with a Peabody Award for George Cukor's *Love Among the Ruins*.

Christopher Awards: For the only time in Christopher Awards history, one director's works were cited three times in the same year. Fielder Cook certainly had one of the better achieving years among long-form directors with the contemporary *Miles to Go Before I Sleep* (CBS) with Martin Balsam, and two historical dramas for *Hallmark Hall of Fame* (NBC)—*The Rivalry* and *Valley Forge*, the latter starring Richard Basehart as George Washington. Also cited were Richard T. Heffron's *I Will Fight No More Forever* (ABC), Claude Whatham's *All Creatures Great and Small* on *Hallmark Hall of Fame* (NBC), Michael Schultz's *Ceremonies in Dark Old Men* on *ABC Theatre*, Buzz Kulik's *Babe* (CBS), Donald Wrye's *Death Be Not Proud* (ABC), and James Goldstone's *Journey from Darkness* (NBC).

1976

Emmy Awards (1975–1976): Daniel Petrie's *Eleanor and Franklin* on *ABC Theatre* won the Emmy Award for outstanding special. Also nominated were Jose Quintero and Gordon Rigsby's *A Moon for the Misbegotten* on *ABC Theatre*, and two directed by Lamont Johnson: *Fear on Trial* (CBS), and *The Lindbergh Kidnapping Case* (NBC). *Upstairs Downstairs* on *Masterpiece Theatre* (PBS) won the Emmy for outstanding limited series. Also nominated in that category were James Cellan Jones's *Jennie: Lady Randolph Churchill* on *Great Performances* (PBS), David Greene and Boris Sagal's *Rich Man, Poor Man* (ABC), *The Adams Chronicles* (PBS), and John Badham's *The Law*. Directing the 13-part *The Adams Chronicles* were Paul Bogart, James Cellan Jones, Barry Davis, Fred Coe, Bill Glenn, and Anthony Page.

Petrie won the Emmy for best direction of a special. Also nominated were Johnson for *Fear on Trial*, the tandem of Quintero and Rigsby, and Buzz Kulik for *Babe* (CBS), about athlete Babe Didrikson Zaharias. David Greene won the Emmy for directing a drama series, *Rich Man, Poor Man*. Also nominated in the same category were Sagal for *Rich Man, Poor Man*, Cellan Jones for *Jennie*, and George Schaefer for *Sandburg's Lincoln* (NBC).

Rosemary Murphy won two Emmys: for outstanding lead actress in a limited series under Waris Hussein's direction in *Notorious Woman* on *Masterpiece Theatre*, and for supporting actress in a special under Petrie's direction in *Eleanor and Franklin*. Edward Asner and Fionnula Flanagan won Emmys for *Rich Man, Poor Man*, and Kathryn Walker won for *The Adams Chronicles*. Hal Holbrook won an Emmy as Abraham Lincoln in Schaefer's *Sandburg's Lincoln*. Anthony Hopkins won an Emmy under Johnson's direction in *The Lindbergh Kidnapping Case*. Susan Clark won her Emmy under Kulik's direction in *Babe*. Ed Flanders won a supporting Emmy under Quintero and Rigsby's care in *A Moon for the Misbegotten*.

DGA Awards: Daniel Petrie won the DGA Award for best direction in specials or movies for TV for *Eleanor and Franklin*. The other movie nominee in the category was Tom Gries's *Helter Skelter* (CBS), about the Charles Manson gang and the Tate/LaBianca Murders in Los Angeles. Also nominated for directorial achievement in dramatic series were two miniseries: David Greene and Boris Sagal's *Rich Man, Poor Man*, and *The Adams Chronicles*, directed by Paul Bogart, James Cellan Jones, Barry Davis, Fred Coe, Bill Glenn, and Anthony Page.

BAFTA Awards: Michael Tuchner's *Bar Mitzfah Boy* on *Play for Today* was named best single drama of the year. Nominated in the same category were Brian Gibson's *The Billion Dollar Bubble*, Mike Newell's *Ready When You Are, Mr. McGill*, and Clive Donner's *Rogue Male*. Joan Kemp-Welch's *Romeo and Juliet* was one of the nominees in the "Flame of Knowledge" category. Among the nominees for best drama series/serial were the miniseries *The Duchess of Duke Street*, directed by Bill Bain, Cyril Coke, Simon Langton, Raymond Menmuir, and Gerry Mill; Waris Hussein and Robert Knights's *The Glittering Prizes*, and Herbert Wise's *I, Claudius*. Among the nominees for "Harlequin" or light entertainment was John Prowse's miniseries *The Canal Children*. The winners for the BAFTA Awards for best actor and actress, Derek Jacobi and Sian Phillips, both performed under the direction of Herbert Wise in *I, Claudius*.

Golden Globes: Petrie's *Eleanor and Franklin* was awarded the Golden Globe for best TV movie. Nominated for the same honor were George Schaefer's *Amelia Earhart* (NBC), Delbert Mann's *Francis Gary Powers: The True Story of the U-2 Incident* (NBC), Jerry Thorpe's *I Want to Keep My Baby!* (CBS), Kulik's *The Lindbergh Kidnapping Case*, and Petrie's *Sybil* (NBC). Greene and Sagal's *Rich Man, Poor Man* won the Golden Globe for best TV drama series. Nominated in the same category was Douglas Heyes and Allen Reisner's *Captains and Kings*. Susan Blakely, Josette Banzet and Ed Asner won Golden Globes for their performances in *Rich Man, Poor Man*. Richard Jordan won a Golden Globe for his work in Heyes and Reisner's *Captains and Kings* on *Best Sellers* (NBC).

Peabody Awards: Peabody Awards went to two historical programs about American presidents. Daniel Petrie's *Eleanor and Franklin* told the story of the Roosevelts' romance and marriage, starring Edward Herrmann and Jane Alexander. WNET-13 in New York and PBS were both cited for delivering *The Adams Chronicles*, directed by Paul Bogart, Barry Davis, John Glen, Fred Coe, James Cellan Jones, and Anthony Page. Petrie's *Sybil* (NBC), starring Sally Field as multiple personalities, also won a Peabody. Tomorrow Entertainment, Inc., was awarded a Peabody for producing Fielder Cook's *Judge Horton and the Scottsboro Boys* (NBC) starring Arthur Hill.

KCET-TV in Los Angeles won a Peabody Award for the experimental anthology series, *Visions* (PBS), which presented groundbreaking dramas and theatre pieces. The directors in the first year of this great show included, solo or in tandem, Paul Bogart, Burt Brinckerhoff, Luis Valdez, Kirk Browning, Lloyd Richards, Nell Cox, Jeff Bleckner, Adrian Hall, Rick Bennewitz, George Tyne, Robin Miller, Fred Barzyk, David R. Loxton, and Maya Angelou.

Christopher Awards: Cited were two presentations directed by Fielder Cook, *Beauty and the Beast* on *Hallmark Hall of Fame* (NBC) and *Judge Horton and the Scottsboro Boys*, as well as Charles S. Dubin's *The Belle of Amherst* (PBS) with Julie Harris in a one-woman show as Emily Dickinson, Nell Cox's *Liza's Pioneer Diary* on *Visions* (PBS), Ronald Wilson's *How Green Was My Valley* (BBC, PBS, WGBH-TV in Boston), Robert Ellis Miller's *Just an Old Sweet Song* on *General Electric Theatre* (CBS), and John Korty's *Farewell to Manzanar* (NBC).

1977

Emmy Awards (1976–1977): *Eleanor and Franklin: The White House Years* (ABC) won the Emmy for outstanding special. This sequel, like the first edition, was directed by Daniel Petrie, who also directed most of the shows in this category, including *Sybil* on NBC's *The Big Event* and *Harry Truman: Plain Speaking* (PBS). The other nominees were Irvin Kerschner's *Raid on Entebbe* on *The Big Event* and William A. Graham's *21 Hours at Munich* (CBS).

While Petrie's outstanding year was the big news in the directing field, the success of *Roots* (ABC) overshadowed TV in every way, becoming one of the greatest cultural events in medium history. Directed by John Erman, Marvin J. Chomsky, David Greene, and Gilbert Moses, *Roots* won the Emmy for outstanding limited series—one of its record nine wins. Also nominated for outstanding limited series were *Captains and the Kings*, directed by Douglas Heyes and Allen Reisner, on *Best Sellers* (NBC), Rodney Bennett's *Madame Bovary* on *Masterpiece Theatre* (PBS), and Boris Sagal's *The Moneychangers* on *The Big Event* (NBC).

Nominated with Petrie for outstanding director for *Eleanor and Franklin: The White House Years* were Fielder Cook for *Judge Horton and the Scottsboro Boys* (NBC), Tom Gries for *Helter Skelter* (CBS), Kerschner for *Raid on Entebbe*, and Jud Taylor for *Tail Gunner Joe* on *The Big Event*. Greene won the Emmy for outstanding direction of a drama series for *Roots*. Nominated with him were the three other directors of *Roots* and Fred Coe for *The Adams Chronicles* (PBS).

The Emmy winners as outstanding lead actor and actress in specials were both guided by Petrie: Sally Field for *Sybil* and Ed Flanders for *Harry Truman: Plain Speaking*. Christopher Plummer won the Emmy for outstanding actor in a limited series under Sagal's direction in *The Moneychangers*, and Patty Duke won for outstanding actress in a limited series for *Captains and the Kings*. Winning Emmys for *Roots* were Louis Gossett Jr., Edward Asner, and Olivia Cole. Burgess Meredith won a supporting Emmy under Taylor's direction in *Tail Gunner Joe*. Diana Hyland won a supporting Emmy under Randal Kleiser's direction in *The Boy in the Plastic Bubble* (ABC).

DGA Awards: Daniel Petrie's *Eleanor and Franklin: The White House Years* won the DGA Award for TV movies and specials. Nominated in the same category were directors of miniseries: David Greene for the initial episode of *Roots*, and Gary Nelson for *Washington: Behind Closed Doors* (ABC), starring Jason Robards. Meanwhile, John Erman won the DGA Award for directorial achievement in dramatic series for the second hour of episode two of *Roots*.

BAFTA Awards: Winning the BAFTA Award for best single play was John Goldschmidt's *Spend Spend Spend* on *Play for Today*. Nominees in the same category were Michael Lindsay-Hogg's *Profession Foul* on *BBC2 Play of the Week*, Franco Zeffirrelli's *Jesus of Nazareth*, and Gordon Flemying's *Philby, Burgess, and Maclean*. Goldschmidt's *Spend Spend Spend* also received a nomination for most original series/program. Winning the BAFTA for best drama series/serial was John Glenister's *Marie Curie*, starring Jane Lapotaire.

Nominated in the same category was John Irvin's version of Charles Dickens's *Hard Times* and Herbert Wise's trio of Alan Ayckbourn plays, *The Norman Conquests*, starring Tom Conti as Norman. *The Norman Conquests: Living Together* was singled out by BAFTA. Among the nominees for "Harlequin" or light entertainment was the miniseries *King of the Castle*, directed by Peter Hammond, Terry Harding, and Leonard White. Peter Barkworth won the BAFTA for best actor under Lindsay-Hogg's direction for *Professional Foul*. Winning the best actress award was Penelope Keith under Wise's direction in *The Norman Conquests*.

Golden Globes: Irvin Kerschner's *Raid on Entebbe* won the Golden Globe for best TV movie. Also nominated in that category were Theodore J. Flicker's *Just a Little Inconvenience* (NBC), Allen Reisner's *Mary Jane Harper Cried Last Night* (CBS), Jud Taylor's *Mary White* (ABC), and Lou Antonio's *Something for Joey* (CBS). The miniseries *Roots* won the Golden Globe for best drama series. Lesley Ann Warren won the Golden Globe for best actress in a drama series for her performance in Paul Wendkos's miniseries *79 Park Avenue* (NBC).

Peabody Awards: ABC and producer David L. Wolper were bestowed with Peabody Awards for *Roots*, directed by John Erman, Marvin J. Chomsky, David Greene, and Gilbert Moses. ABC and Lorimar Entertainment were awarded a Peabody for John Erman's *Green Eyes*, about a search by a former G.I. (Paul Winfield) in Southeast Asia to find the boy he fostered during the Vietnam War.

Christopher Awards: Cited were Eric Laneuville's *The George McKenna Story* (CBS) starring Denzel Washington, Moira Armstrong's *Abide with Me* (WNET-TV New York, PBS), Theodore J. Flicker's *Just a Little Inconvenience*, Randal Kleiser's *The Gathering* (ABC), Franco Zeffirrelli's *Jesus of Nazareth* (NBC), Jud Taylor's *Mary White*, William A. Graham's *Minstrel Man* (CBS), and Lou Antonio's *Something for Joey*.

1978

Emmy Awards (1977–1978): Randal Kleiser's yuletide-themed *The Gathering* on ABC won the Emmy Award for outstanding special. Its competition came from Tony Richardson's *A Death in Canaan* (CBS), Franco Zeffirrelli's epic *Jesus of Nazareth* (NBC), the *Bell System Family Theatre* (NBC) presentation of George Schaefer's *Our Town*, with Hal Holbrook as the Stage Manager, and Richard T. Heffron's *Young Joe, the Forgotten Kennedy* (ABC).

Marvin J. Chomsky's *Holocaust* on NBC's *The Big Event* won the Emmy for outstanding limited series. Also nominated in this category were two *Masterpiece Theatre* (PBS) presentations, Basil Coleman's *Anna Karenina* and Herbert Wise's *I, Claudius*, as well as Abby Mann's *King* (NBC) and Gary Nelson's *Washington: Behind Closed Doors* (ABC).

David Lowell Rich won the Emmy for outstanding direction of a special for *The Defection of Simas Kudirka* (CBS). Nominated in the same category were Lou Antonio for *Something for Joey* (CBS), Kleiser for *The Gathering*, Delbert Mann for *Breaking Up* (ABC), Ronald F. Maxwell for *Verna: USO Girl*, starring Sissy Spacek on *Great Performances* (PBS), and Schaefer for *Our Town*. Chomsky won the Emmy for direction of a limited series for *Holocaust*. Nominated with him were Mann, Nelson, Wise, and E. W. Swackhamer for *The Dain Curse* (CBS).

Winning Emmys under Chomsky's direction of *Holocaust* were Michael Moriarty, Meryl Streep, and Blanche Baker. Winning Emmys as lead performers in a drama special were Fred Astaire in David Lowell Rich's *A Family Upside Down* (NBC) and Joanne Woodward in Richard T. Heffron's *See How She Runs* on *General Electric Theatre* (CBS). Also winning Emmys were Robert Vaughn under Nelson's direction in *Washington: Behind Closed Doors*, Howard Da Silva under Maxwell's direction in *Verna: USO Girl*, and Eva Le Gallienne under the direction of Kirk Browning and Ellis Rabb in *The Royal Family* (PBS).

DGA Awards: The winner for directorial achievement in specials or TV movies was Marvin J. Chomsky's *Holocaust*. Nominated in the same category were George Schaefer's *First You Cry* (CBS) and Glenn Jordan's *Les Miserables* (CBS). A nominee in the category for directorial achievement in dramatic series was Michael Apted's version of Harold Pinter's *The Collection*, starring Laurence Olivier, Helen Mirren, Alan Bates, and Malcolm McDowell on PBS's *Great Performances*.

BAFTA Awards: David Hare's *Licking Hitler* won the BAFTA Award for best single play. Nominated in the same category were Jack Gold's *Thank You, Comrades* on *BBC2 Playhouse*, Stephen Frears's *Me! I'm Afraid of Virginia Woolf*, and Michael Tuchner's *The One and Only Phyllis Dixey*. Winning the BAFTA for best drama series/serial was Waris Hussein's *Edward & Mrs. Simpson*. Nominated in the same category were *Lillie*, directed by John Gorrie, Christopher Hodson, and Tony Wharmby, and Piers Haggard's *Pennies from Heaven*, by Dennis Potter. Haggard's miniseries was also named most original program.

Among the nominees for "Harlequin" or light entertainment was Paul Harrison's *Come Back, Lucy*. Martyn Friend's dramatized *The Voyage of Charles Darwin* was named best factual series. Edward Fox won the BAFTA for best actor under Hussein's direction for *Edward & Mrs. Simpson*. Francesa Annis was named best actress both for *Lillie* and Philip Casson's *The Comedy of Errors*.

Golden Globes: David Lowell Rich's *A Family Upside Down* won the Golden Globe for best TV movie. Also nominated for the same honor were Lee H. Katzin's *The Bastard* (syndicated), George Schaefer's *First You Cry*, Alan J. Levi's *The Immigrants* (syndicated), David Lowell Rich's *Little Women* (NBC), Jerry Thorpe's *A Question of Love* (NBC), and Buzz Kulik's *Ziegfeld: The Man and His Women* (NBC).

Among the nominees for best TV drama series was Marvin J. Chomsky's miniseries *Holocaust*. The winners for best actor and actress in a drama series were Michael Moriarty and Rosemary Harris, both for *Holocaust*.

Peabody Awards: NBC and Titus Productions were awarded Peabodys for *Holocaust*, directed by Marvin J. Chomsky. KHET-TV in Honolulu was cited for Terrence Knapp's *Damien*, a production of Aldyth Morris's one-man play about Father Damien, a legendary figure in Hawaiian Islands lore for his operation of a leprosy colony, which gained international attention. WQED in Pittsburgh also won a Peabody for the production of *A Connecticut Yankee in King Arthur's Court* starring Richard Basehart and Roscoe Lee Browne.

Christopher Awards: Cited were two productions directed by David Lowell Rich, *The Defection of Simas Kudirka* and *Little Women* (NBC), as well as Terrence Knapp's *Damien* on *American Playhouse* (PBS), Mel Damski's *Long Journey Back* (ABC), Glenn Jordan's *Les Miserables* (CBS), Jud Taylor's *Lovey: A Circle of Children, Part II* (CBS), and William A. Graham's *One in a Million: The Ron LeFlore Story* (CBS).

1979

Emmy Awards (1978–1979): David Greene's *Friendly Fire* on *ABC Theatre* won the Emmy Award for outstanding special. Nominated with it were Frank Perry's *Dummy* (CBS), George Schaefer's *First You Cry* (CBS), Michael Mann's *The Jericho Mile* (ABC), and Michael Tuchner's *Summer of My German Soldier* (NBC). Like its epic predecessor, *Roots: The Next Generation* (ABC) captured the Emmy for outstanding limited series. The directors on this miniseries were John Erman, Georg Stanford Brown, Charles S. Dubin, and Lloyd Richards. Also nominated for outstanding limited series were Michael O'Herlihy's *Backstairs at the White House* (NBC) and George Schaefer's *Blind Ambition* (CBS).

David Greene won the Emmy in the category of outstanding directing in a limited series or special (combined and condensed this year), for his work on *Friendly Fire*. Also nominated were Lou Antonio for *Silent Victory: The Kitty O'Neil Story* (CBS) and Glenn Jordan for *Les Miserables* (CBS). Peter Strauss won the Emmy for outstanding lead actor in a miniseries or special under Mann's direction for *The Jericho Mile*. Bette Davis won the best actress honor under Milton Katselas's direction for *Strangers: The Story of a Mother and Daughter* (CBS). Marlon Brando won a supporting Emmy for the *Roots* sequel and Esther Rolle won working under Tuchner's direction for *Summer of My German Soldier*.

DGA Awards: Michael Mann's *The Jericho Mile* (ABC) won the DGA Award for outstanding direction in TV movies and specials. Nominated in the same category were Delbert Mann's *All Quiet on the Western Front* on *Hallmark Hall of Fame*, David Greene's *Friendly Fire* on *ABC Theatre*, and Paul Aaron's *The Miracle Worker* (NBC).

BAFTA Awards: Brian Gibson's *Blue Remembered Hills* won the BAFTA Award for best single play. Nominated in the same category were Alan Gibson's *Churchill and the Generals*, Bob Brooks's *The Knowledge*, and Michael Darlow's *Suez 1956*. Moira Armstrong's miniseries *Testament of Youth* won the BAFTA for best drama series/serial. Nominated in the same category was John Irvin's *Tinker, Tailor, Soldier, Spy*. Among the nominees for "Flame of Knowledge" was Rodney Bennett's *The Legend of King Arthur*. Alec Guinness won the BAFTA for best actor under Irvin's direction in *Tinker, Tailor, Soldier, Spy*. Cheryl Campbell won the best actress honor for three performances: under Armstrong's direction for *Testament of Youth*, guided by Cyril Coke in *Malice Aforethought* by Hugh David, and in *The Duke of Wellington*.

Golden Globes: Delbert Mann's *All Quiet on the Western Front* on *Hallmark Hall of Fame* (CBS), starring Richard Thomas, won the Golden Globe for best TV movie. Nominated in the same category were John Carpenter's *Elvis* (ABC), David Greene's *Friendly Fire* on *ABC Theatre*, Harvey Hart's *Like Normal People* (ABC), and Paul Aaron's *The Miracle Worker*.

The nominees for best TV series included three miniseries: Michael O'Herlihy's *Backstairs at the White House* (NBC), *Centennial* (NBC), and *Roots: The Next Generation* (ABC). Like the *Roots* sequel, *Centennial* was directed by a committee of four: Virgil W. Vogel, Pal Krasny, Bernard McEveety, and Harry Falk. Natalie Wood won the Golden Globe for best actress in a TV series for her work in Buzz Kulik's miniseries *From Here to Eternity* (NBC).

Peabody Awards: Two ABC productions were bestowed with Peabody Awards, David Greene's *Friendly Fire* and Lee Philips's *Valentine*, starring Mary Martin and Jack Albertson in a senior-citizens romance. CBS won a Peabody for Frank Perry's *Dummy*, about a deaf-mute teen (LeVar Burton) charged with murder. NBC was awarded a Peabody for Paul Krasny's *When Hell Was in Session*, starring Hal Holbrook in the recreation of U.S. Navy Commander Jeremiah Denton's seven and a half years as a prisoner of the North Vietnamese during the Vietnam War.

Christopher Awards: Cited were Lloyd Richards's *Paul Robeson* (PBS) starring James Earl Jones, Richard Michaels's *And Your Name Is Jonah* (CBS), Guy Green's *The Incredible Journey of Doctor Meg Laurel* (CBS), Peter Werner's *Aunt Mary* on *Hallmark Hall of Fame* (CBS), Paul Aaron's *The Miracle Worker* (NBC), David Greene's *Friendly Fire*, Anthony Simmons's *On Giant's Shoulders* on *Great Performances* (PBS), William A. Graham's *Orphan*

Train (CBS), Stuart Margolin's *A Shining Season* (CBS), Glenn Jordan's *Son-Rise: A Miracle of Love* (NBC), Jerrold Freedman's *Lawman Without a Gun* (NBC), and Robert Day's *Walking Through the Fire* (CBS).

1980

Emmy Awards (1979–1980): Paul Aaron's remake of Arthur Penn's *The Miracle Worker* (NBC) won the Emmy for outstanding special. Also nominated in that category were two installments of *Hallmark Hall of Fame* (CBS), Delbert Mann's *All Quiet on the Western Front* and Robert E. Collins's *Gideon's Trumpet*, as well as Joseph Sargent's *Amber Waves* (ABC), and William A. Graham's *Guyana Tragedy: The Story of Jim Jones* (CBS). Waris Hussein's *Edward & Mrs. Simpson* (syndicated) won the Emmy Award for outstanding limited series. Also nominated in the same category were John Erman's *Moviola* (NBC), and two instances of *Masterpiece Theatre* (PBS), Claude Whatham's *Disraeli, Portrait of a Romantic*, and the 31-episode *The Duchess of Duke Street*, which was directed by Bill Bain, Cyril Coke, Simon Langton, Raymond Menmuir, and Gerry Mill.

Winning the Emmy for outstanding direction of a limited series or special was Marvin J. Chomsky for *Attica* (ABC). Also nominated for the above programs were Graham, Mann, and Sargent. Powers Boothe won the Emmy as outstanding lead actor under Graham's direction for *Guyana*. Patty Duke Astin won for lead actress for Aaron's *The Miracle Worker*. Winning supporting acting Emmys were George Grizzard under Jack Hofsiss's direction for *The Oldest Living Graduate* (NBC) and Mare Winningham under Sargent's direction for *Amber Waves*.

DGA Awards: Jerry London's *Shogun* won the DGA Award for movies and specials. Nominated in the same category were Marvin J. Chomsky's *Attica* and Robert E. Collins's *Gideon's Trumpet* on *Hallmark Hall of Fame*.

BAFTA Awards: Peter Duffell's *Caught on a Train* on *BBC2 Playhouse* won the BAFTA Award for best single drama. Nominated in the same category were Richard Loncraine's *Blade on the Feather*, Gavin Millar's *Cream in My Coffee*, and Silvio Narizzano's *Staying On*, starring Celia Johnson and Trevor Howard. Barry Davis's *Oppenheimer* won the BAFTA for best drama series/serial. Nominated in the same category was Simon Langton's miniseries *Therese Raquin*, starring Kate Nelligan, and the adaptation of R. F. Delderfield's *To Serve Them All My Days*, directed by Ronald Wilson, Peter Jefferies, and Terence Dudley.

Dame Peggy Ashcroft was named best actress for her performances under Duffell's direction for *Caught on a Train* and under Millar's direction for *Cream in My Coffee*. Denholm Elliott was named best actor for his performance under Loncraine's direction in *Blade on the Feather*, for an Alan Gibson–directed episode of *Tales of the Unexpected*, and two installments of *BBC2 Playhouse*: Rodney Bennett's *Gentle Folk* and Don Taylor's *In Hiding*.

Golden Globes: Paul Newman's *The Shadow Box* (ABC) won the Golden Globe for best TV movie. Also nominated in that category were Boris Sagal's *The Diary of Anne Frank* (NBC) and three presentations on CBS: Paul Wendkos's *The Ordeal of Dr. Mudd*, Daniel Mann's *Playing for Time*, and Jim Goddard's *A Tale of Two Cities*. Jerry London's miniseries *Shogun* (NBC) won the Golden Globe for best TV series. Also nominated in the same category was John Erman's three-part *Moviola*. Richard Chamberlain and Yoko Shimada won the Golden Globes for best actor and actress in a drama series under London's direction for *Shogun*.

Peabody Awards: Bestowed with two Peabody Awards was CBS for Daniel Mann's *Playing for Time*, starring Vanessa Redgrave and Jane Alexander, and Robert E. Collins's *Gideon's Trumpet* starring Henry Fonda on *Hallmark Hall of Fame*. NBC and Paramount Television were awarded for Jerry London's *Shogun*. ABC was honored for Joseph Sargent's *Amber Waves*.

Christopher Awards: Cited were Robert Michael Lewis's *A Private Battle* (CBS), Robert E. Collins's *Gideon's Trumpet* on *Hallmark Hall of Fame*, Richard Michaels's *Homeward Bound* (CBS), Jack Gold's *Little Lord Fauntleroy* (CBS), and Daniel Mann's *Playing for Time*.

1981

Emmy Awards (1980–1981): Daniel Mann's *Playing for Time* (CBS) won the Emmy for outstanding special. Also nominated were Marvin J. Chomsky's *Evita Peron* (NBC), Robert Michael Lewis's *Fallen Angel* (CBS), Paul Newman's *The Shadow Box* (ABC), and Glenn Jordan's *The Women's Room* (ABC). Winning the Emmy for outstanding limited series was Jerry London's *Shogun* (NBC). Also nominated were Harvey Hart's *East of Eden* (ABC), Boris Sagal's *Masada* (ABC), *Rumpole of the Bailey* on *Mystery!* (PBS), and John Irvin's *Tinker, Tailor, Soldier, Spy* on *Great Performances* (PBS). Direction on the first season (six installments) of *Rumpole of the Bailey* was shared by Herbert Wise and Graham Evans.

James Goldstone won the Emmy for outstanding direction of a limited series or special for *Kent State* (NBC). Also nominated were London, Newman, and Sagal for the above-listed programs and Roger Young for *Bitter Harvest* (NBC). Anthony Hopkins won the Emmy for best lead actor under George Schaefer's direction in *The Bunker* (CBS). Both the lead (Vanessa Redgrave) and supporting (Jane Alexander) actress Emmy winners performed under Mann's direction in *Playing for Time*. The Emmy winner for supporting actor was David Warner for Sagal's *Masada*.

DGA Awards: Herbert Wise's *Skokie* won the DGA Award for specials and TV movies. Nominated in the same category was *The Patricia Neal Story*, co-directed on CBS by Anthony Harvey and Anthony Page.

BAFTA Awards: Stephen Frears's *Going Gently* on *BBC2 Playhouse* won the BAFTA Award for best single drama. Nominated in the same category were Roland Joffe's *United Kingdom* on *Play for Today* and John Mackenzie's *A Sense of Freedom*. *Brideshead Revisited*, directed by Michael Lindsay-Hogg and Charles Sturridge, was named best drama series/serial. Nominated in the same category were Robert Chetwyn's *Private Schulz*, Robert Knights's *The History of Man*, and Ferdinand Fairfax's *Winston Churchill: The Wilderness Years*, starring Robert Hardy. Nominated for best "Harlequin" or light entertainment was Marilyn Fox's *Codename: Icarus*. Judi Dench won the BAFTA for best actress for her performances under Frears's direction in *Going Gently*, on the series *A Fine Romance*, and in Richard Eyre's *The Cherry Orchard*. Winning best actor was Anthony Andrews for *Brideshead Revisited*.

Golden Globes: The HFPA opened the TV movies category to include miniseries this year. Not coincidentally, Golden Globes went to both a TV movie, Anthony Page's *Bill* (CBS), and a miniseries, Harvey Hart's *East of Eden*. Also nominated in the category were Robert Markowitz's *A Long Way Home* (ABC), Boris Sagal's *Masada*, and William Hale's *Murder in Texas* (NBC). Jane Seymour won a Golden Globe under Hart's direction in *East of Eden*. Mickey Rooney won a Golden Globe under Page's direction in *Bill*.

Peabody Awards: Nebraska Educational Television and the Great Amwell Company received Peabody Awards for Peter H. Hunt's *The Private History of a Campaign That Failed*, based on Mark Twain's story, *The War Prayer*, about his experiences in the Civil War. Danny Kaye was conferred with a Peabody for several programs, including Herbert Wise's *Skokie* (CBS). CBS and Alan Landsburg Productions received Peabody attention for Anthony Page's *Bill*, starring Mickey Rooney as a mentally challenged individual.

Christopher Awards: Cited were Gary Nelson's *The Pride of Jesse Hallam* (CBS) starring Johnny Cash, Anthony Page's *Bill*, Roger Young's *Bitter Harvest*, Lamont Johnson's *Crisis at Central High* (CBS) starring Geraldine Page, Fielder Cook's *Family Reunion* (NBC) with Bette Davis, Robert Markowitz's *A Long Way Home* (ABC), Peter Levin's *The Marva Collins Story* on *Hallmark Hall of Fame* (NBC), Steven Hilliard Stern's *Miracle on Ice* (ABC), and Anthony Page and Anthony Harvey's *The Patricia Neal Story* (CBS) with Glenda Jackson.

1982

Emmy Awards (1981–1982): Alan Gibson's *A Woman Called Golda* (syndicated) won the Emmy for outstanding special. Also nominated in that category were Anthony Page's *Bill* (CBS), Jack Hofsiss's *The Elephant Man* on *ABC Theatre*, Marvin J. Chomsky's *Inside the Third Reich* (ABC), and Herbert Wise's *Skokie* (CBS). Winning the Emmy for outstanding limited series was Giuliano Montaldo's *Marco Polo* (NBC). Also nominated were four limited serials that aired on PBS: Michael Lindsay-Hogg and Charles Sturridge's brilliant *Brideshead Revisited* on *Great Performances*, both Cyril Coke's *Flickers* and David Stevens's *A Town Like Alice* on *Masterpiece Theatre*, and Barry Davis's *Oppenheimer*, starring Sam Waterston as the great physicist, on *American Playhouse*.

Chomsky won an Emmy for best direction of a special or limited series for *Inside the Third Reich*. Also nominated were the tandem of Sturridge and Lindsay-Hogg as well as Wise for the above programs, and Lee Philips for *Mae West* (ABC). Mickey Rooney won an Emmy under Page's direction as the mentally challenged *Bill*. Ingrid Bergman won an Emmy as Golda Meir under Gibson's direction in *A Woman Called Golda*. Supporting acting Emmys went to Laurence Olivier in *Brideshead Revisited* and Penny Fuller under Hofsiss's direction in *The Elephant Man*.

DGA Awards: Marvin J. Chomsky's *Inside the Third Reich* won the DGA Award for outstanding directorial achievement in dramatic specials. Nominated in the same category were Jack Hofsiss's *The Elephant Man* on *ABC Theatre* and Delbert Mann's *The Member of the Wedding* (NBC). Perry Miller Adato's *Carl Sandberg: Echoes and Silences* also won a DGA Award, for documentary/actuality, even though portions used actor John Cullum to portray the poet.

BAFTA Awards: Pat O'Connor's *The Ballroom Romance* won the BAFTA Award for best single drama. Nominated in the same category were Michael Apted's *P'tang, Yang, Kipperbang* as well as Alvin Rakoff's *A Voyage Round My Father* with Laurence Olivier and Alan Bates, and Stephen Frears's *Walter*, starring Ian McKellan. Winning the BAFTA for best drama series/serial was Philip Saville's miniseries *Boys from the Blackstuff*. Nominated in

the same category were David Giles's *The Barchester Chronicles* and Simon Langton's *Smiley's People*. The winners of the BAFTA Awards for best actor and actress both shone under Langton's direction of *Smiley's People*: Alec Guinness and Beryl Reid.

Golden Globes: Winning the Golden Globe for best TV movie or miniseries was *Brideshead Revisited*, directed by Michael Lindsay-Hogg and Charles Sturridge. Also nominated in the same category were John Erman's *Eleanor, First Lady of the World* (CBS), Robert Greenwald's *In the Custody of Strangers* (ABC), Roger Young's *Two of a Kind* (CBS), and Alan Gibson's *A Woman Called Golda*, for which Ingrid Bergman won a Golden Globe.

Peabody Awards: The BBC and Operation Primetime won a Peabody for the presentation of Simon Langton's *Smiley's People*. NBC was recognized, Peter H. Hunt's *Skeezer* with Karen Valentine, and Linda Yellen's *Prisoner Without a Name, Cell Without a Number*, starring Roy Scheider as Argentine political prisoner Jacobo Timerman.

Christopher Awards: Cited were Bernd Fischerauer's German-lensed *Blood and Honor: Youth Under Hitler* (Independent), Glenn Jordan's *Lois Gibbs and the Love Canal* (CBS), Clive Donner's *The Scarlet Pimpernel* (CBS), and Alan Gibson's *A Woman Called Golda*.

1983

Emmy Awards (1982–1983): *Special Bulletin* (NBC), directed by Edward Zwick, won the Emmy Award for outstanding special. Its competition included Waris Hussein's *Little Gloria . . . Happy at Last* (NBC), William A. Graham's *MADD: Mothers Against Drink Drivers* (NBC), Clive Donner's *The Scarlet Pimpernel* (CBS), and John Erman's *Who Will Love My Children?* (ABC). The syndicated *Life and Adventures of Nicholas Nickleby*, directed by the team of John Caird, Jim Goddard, and Trevor Nunn, won the Emmy for outstanding limited series. Also nominated were Simon Langton's *Smiley's People* (syndicated), Daryl Duke's *The Thorn Birds* (ABC), Dan Curtis's mammoth recreation of World War II's eve, *The Winds of War* (ABC), and *To Serve Them All My Days* on *Masterpiece Theatre* (PBS). Directing this last miniseries were Ronald Wilson, Peter Jefferies, and Terence Dudley.

John Erman won the Emmy for outstanding direction of a limited series or special for *Who Will Love My Children?* starring Ann-Margret. Also nominated were Curtis, Duke, Langton, and Zwick. In *The Thorn Birds*, Duke directed three of the Emmy-winning performances in a limited series or special: lead actress Barbara Stanwyck and the supporting-category winners, Richard Kiley and Jean Simmons. Tommy Lee Jones won the Emmy for best lead actor under Lawrence Schiller's direction in *The Executioner's Song* (NBC).

DGA Awards: Winning the DGA Award for directorial achievement in dramatic specials was Edward Zwick's *Special Bulletin*. Nominated in the same category were Daryl Duke's *The Thorn Birds* and John Erman's *Who Will Love My Children?*

BAFTA Awards: John Schlesinger's *An Englishman Abroad* won the BAFTA Award for best single drama. Nominated in the same category were Desmond Davis's *The Country Girl*, Stephen Frears's *Saigon: Year of the Cat*, and Colin Gregg's *To the Lighthouse*. Jim Goddard's miniseries *Kennedy*, starring Martin Sheen as JFK, won the BAFTA Award as best drama series/serial. Ian Toynton's miniseries *Widows*, written by Lynda La Plante, was nominated in the same category. A nominee in the category of best children's program was Julian Amyes's *Jane Eyre*. The winners of the BAFTA Awards for best actor and actress both shone under Schlesinger's direction of *An Englishman Abroad*: Alan Bates and Coral Browne.

Golden Globes: Daryl Duke's *The Thorn Birds* won the Golden Globe for best TV movie or miniseries. Nominees in the same category were Donald Wrye's *Heart of Steel* (ABC), John Erman's *Who Will Love My Children?*, Jim Goddard's *Kennedy* (NBC), and Dan Curtis's *The Winds of War*, starring Robert Mitchum. Winning Golden Globes under Duke's direction were Barbara Stanwyck, Richard Chamberlain, and Richard Kiley for *The Thorn Birds*. Ann-Margret won a Golden Globe under Erman's direction for *Who Will Love My Children?*

Christopher Awards: Cited were Michael Tuchner's *Adam* (NBC); Joseph Sargent's *Choices of the Heart* (NBC); John Caird, Jim Goddard, and Trevor Nunn's *The Life and Adventures of Nicholas Nickleby*; Joseph Sargent's *Memorial Day* (CBS); Jerry London's *The Scarlet and the Black* (CBS); and John Erman's *Who Will Love My Children?*

1984

Emmy Awards (1983–1984): Winning the Emmy for outstanding special was Randa Haines's *Something About Amelia* on *ABC Theatre*. Also nominated were Michael Tuchner's *Adam* (NBC), and three other presentations on *ABC*

Theatre: Nicholas Meyer's *The Day After*, Daniel Petrie's *The Dollmaker*, and John Erman's *A Streetcar Named Desire*. Jeff Bleckner's *Concealed Enemies* on *American Playhouse* (PBS) won the Emmy for outstanding limited series. Also nominated in the category were Jerry London's *Chiefs* (CBS), Buzz Kulik's *George Washington* (CBS), Richard Stroud's *Nancy Astor* on *Masterpiece Theatre* (PBS), and Martin Campbell and Jim Goddard's *Reilly: Ace of Spies* on *Mystery!* (PBS).

Bleckner won the Emmy Award for outstanding directing of a limited series or special for *Concealed Enemies*. Also nominated were Erman, Haines, Meyer, and Lamont Johnson for *Ernie Kovacs: Between the Laughter* (ABC). Laurence Olivier won the Emmy for outstanding lead actor under Michael Elliott's direction in *King Lear* (syndicated). Jane Fonda won the Emmy for best actress under Petrie's direction in *The Dollmaker*. Winning supporting Emmys were Art Carney under Joe Sargent's direction in *Terrible Joe Moran* (CBS), and Roxane Zal in the title role under Haines's guidance in *Something About Amelia*.

DGA Awards: Daniel Petrie's *The Dollmaker* on *ABC Theatre* won the DGA Award for outstanding directorial achievement in dramatic specials. Nominated in the same category were Robert Greenwald's *The Burning Bed* (NBC) and Randa Haines's *Something About Amelia* on *ABC Theatre*. The DGA Honorary Life Member Award went to Tom Donovan.

BAFTA Awards: Mick Jackson's *Threads* won the BAFTA Award for best single drama. Nominated in the same category were James Cellan Jones's *Oxbridge Blues*, Michael Lindsay-Hogg's *Dr. Fischer of Geneva* starring James Mason and Alan Bates, and Robert Knights's *The Ebony Tower* with Laurence Olivier. Christopher Morahan and Jim O'Brien's *The Jewel in the Crown* won the BAFTA Award for best drama serial/series. Andrew Morgan's *Swallows and Amazons Forever!: The Big Six* was nominated for best children's program.

The winners of the BAFTA Awards for best actor and actress both excelled under the direction of O'Brien and Morahan in *The Jewel in the Crown*: Tim Pigott-Smith and Dame Peggy Ashcroft. It's a testimony to these two directors and the power of their miniseries about colonial India that five of the other six nominees for TV acting were cited for their work in this classic: Geraldine James, Judy Parfitt, and Susan Wooldridge as well as Charles Dance and Art Malik.

Golden Globes: Randa Haines's *Something About Amelia* won the Golden Globe for best TV movie or miniseries. Nominated in the same category were Robert Greenwald's *The Burning Bed*, Daniel Petrie's *The Dollmaker*, Jack Gold's *Sakharov* (HBO), and John Erman's *A Streetcar Named Desire*. Ann-Margret won her second Golden Globe in as many years under Erman's direction, this time as Blanche DuBois in *A Streetcar Named Desire*. Ted Danson won a Golden Globe under Haines's direction for *Something About Amelia*. Winning supporting acting Golden Globes were Paul LeMat in Greenwald's *The Burning Bed*, and Faye Dunaway under the direction of Jerry London in the miniseries *Ellis Island* (CBS).

Peabody Awards: A Peabody was bestowed upon ABC for Glenn Jordan's *Heartsounds*, starring James Garner and Mary Tyler Moore. CBS and the David Gerber Company won a Peabody for Buzz Kulik's epic presentation of the miniseries *George Washington*. Granada Television received a Peabody for Christopher Morahan and Jim O'Brien's *The Jewel in the Crown* on *Masterpiece Theatre*.

Christopher Awards: Cited were Marc Daniels's *Special People* (CBS), Clive Donner's *A Christmas Carol* (CBS) with George C. Scott, Daniel Petrie's *The Dollmaker*, Jud Taylor's *A License to Kill* (CBS), Lee Grant's *A Matter of Sex* (NBC), and Karen Arthur's *Victims for Victims: The Theresa Saldana Story* (NBC).

1985

Emmy Awards (1984–1985): Jeff Bleckner's *Do You Remember Love* (CBS) won the Emmy Award for outstanding special. Also nominated for the same honor were Robert Greenwald's *The Burning Bed* (NBC), David Greene's *Fatal Vision* (NBC), Glenn Jordan's *Heartsounds* on *ABC Theatre*, and Lamont Johnson's *Wallenberg: A Hero's Story* (NBC). Christopher Morahan and Jim O'Brien's *The Jewel in the Crown* on *Masterpiece Theatre* (PBS) won the Emmy for outstanding limited series. Also nominated in the same category were the syndicated *Barbara Taylor Bradford's A Woman of Substance*, directed by Don Sharp, and three CBS miniseries: Jerry London's *Ellis Island*, Marvin J. Chomsky's *Robert Kennedy and His Times*, and Joseph Sargent and Lee Philips's *Space*.

Johnson won the Emmy for outstanding direction of a limited series or special for *Wallenberg*. Also nominated were Bleckner, Greenwald, the tandem of Morahan and O'Brien, and Gilbert Cates for *Consenting Adult* on *ABC Theatre*. Directing Richard Crenna to an Emmy Award was Karen Arthur for *The Rape of Richard Beck* on *ABC Theatre*. Bleckner directed Joanne Woodward to an Emmy Award in *Do You Remember Love*. Karl Malden won a supporting Emmy

under Greene's direction for *Fatal Vision*. Kim Stanley won a supporting Emmy under Erman's guidance in *Cat on a Hot Tin Roof* on *American Playhouse* (PBS).

DGA Awards: John Erman's *An Early Frost* (NBC) won the DGA Award for outstanding directorial achievement in dramatic specials. Jeff Bleckner's *Do You Remember Love* and Lamont Johnson's *Wallenberg: A Hero's Story* also were nominated in the same category.

BAFTA Awards: Norman Stone's *Shadowlands*, starring Joss Ackland as C. S. Lewis and Claire Bloom as Joy Davidman, won the BAFTA Award as best single drama. Nominated in the same category were Rodney Bennett's *Monsignor Quixote* with Alec Guinness, Michael Simpson's *The Browning Version* with Ian Holm and Judi Dench, and Giles Foster's *Silas Marner: The Weaver of Raveloe*, starring Ben Kingsley. Winning the BAFTA for best drama series/serial was Martin Campbell's *Edge of Darkness*. Nominated in the same category were Ross Devenish's *Bleak House* and Peter Smith's *The Price*. Bob Peck was named best actor for his performance under Campbell's direction in *Edge of Darkness*. Claire Bloom won the BAFTA Award for best actress under Stone's direction in *Shadowlands*.

Golden Globes: Christopher Morahan and Jim O'Brien's *The Jewel in the Crown* won the Golden Globe for best TV movie or miniseries. Nominated in the same category were Michael Tuchner's *Amos* (CBS), John Erman's *An Early Frost*, Volker Schlondorff's *Death of a Salesman* (CBS), and Jeff Bleckner's *Do You Remember Love*. Winning a Golden Globe under the direction of Rick Wallace in *A Time to Live* (NBC) was Liza Minnelli. Dustin Hoffman won a Golden Globe as Willy Loman in *Death of a Salesman*. Winning a Golden Globe in the supporting actress category was Sylvia Sidney in *An Early Frost*.

Peabody Awards: CBS and Dave Bell Productions won a Peabody Award for Jeff Bleckner's *Do You Remember Love*, about Alzheimer's disease. NBC was conferred with a Peabody for John Erman's *An Early Frost*, about AIDS.

Christopher Awards: Cited were Jeff Bleckner's *Do You Remember Love*, Joseph Sargent's *Love Is Never Silent* on *Hallmark Hall of Fame* (NBC), Jud Taylor's *Out of the Darkness* (CBS), Rick Wallace's *A Time to Live* (NBC), and Lamont Johnson's *Wallenberg: A Hero's Story*.

1986

Emmy Awards (1985–1986): The *Hallmark Hall of Fame* (NBC) presentation of Joseph Sargent's *Love Is Never Silent* won the Emmy Award for outstanding special. Also nominated were John Erman's *An Early Frost* (NBC) and three presentations on CBS: Michael Tuchner's *Amos*, Volker Schlondorff's *Death of a Salesman*, and George Schaefer's *Mrs. Delafield Wants to Marry*, starring Katharine Hepburn. Winning the Emmy for outstanding limited series was Marvin J. Chomsky and Lawrence Schiller's *Peter the Great* (NBC). Also nominated in that category were Tom Clegg's *Lord Mountbatten: The Last Viceroy* (PBS) and three presentations on NBC: Glenn Jordan's *Dress Gray*, Stuart Cooper's *The Long Hot Summer*, and Andrew V. McLaglen's *On Wings of Eagles*.

Joseph Sargent won the Emmy Award for outstanding directing of a limited series or special for *Love Is Never Silent*. Also nominated were Erman and Schlondorff as well as Daniel Petrie for *The Execution of Raymond Graham* on *ABC Theatre* and John Korty for *Resting Place* on *Hallmark Hall of Fame* (CBS).

Dustin Hoffman won the Emmy as best lead actor in a limited series or special under Schlondorf's direction in *Death of a Salesman*. Marlo Thomas won the lead Emmy under the direction of Lee Grant in *Nobody's Child*. Winning supporting Emmys were John Malkovich in Schlondorff's *Death of a Salesman*, and Colleen Dewhurst under Jon Avnet's direction for *Between Two Women*.

DGA Awards: Lee Grant's *Nobody's Child* won the DGA Award for directorial achievement in dramatic specials. Also nominated were Gregory Hoblit's pilot film, *L.A. Law* (NBC), and George Schaefer's *Mrs. Delafield Wants to Marry*.

BAFTA Awards: Giles Foster's *Hotel du Lac* won the BAFTA Award for best single drama. Nominated in the same category were Richard Stroud's *The Good Doctor Bodkin-Adams*, Les Blair's *London's Burning: The Movie*, and two directed by Richard Eyre: *The Insurance Man* with Trevor Peacock and *Past Caring* with Denholm Elliott. Winning the BAFTA for best drama series/serial was Philip Saville's miniseries *The Life and Loves of a She-Devil*. Nominated in the same category were Jim O'Brien's *The Monocled Mutineer*, Alvin Rakoff's *Paradise Postponed*, Jon Amiel's *The Singing Detective*, and Martyn Friend's *All Passion Spent*. Among the nominees for best children's program were Marilyn Fox's *The Cuckoo Sister* and Betty Letts's *David Copperfield*. Anna Massey won the BAFTA Award for best actress under Foster's direction for *Hotel du Lac*. Michael Gambon won the BAFTA for best actor under Amiel's direction for *The Singing Detective*.

Golden Globes: Glenn Jordan's *Promise* on *Hallmark Hall of Fame* (CBS) won the Golden Globe for best TV movie or miniseries. Nominated in the same category were Marvin J. Chomsky's *Anastasia: The Mystery of Anna* (NBC), Stuart Cooper's *Christmas Eve* (NBC), Lee Grant's *Nobody's Child*, Chomsky and Lawrence Schiller's *Peter the Great*, and Lamont Johnson's *Unnatural Causes* (NBC). Co-winning best actor Golden Globes were James Garner and James Woods as the middle-aged brothers in Jordan's *Promise*. Winning Golden Globes under Chomsky's direction for *Anastasia* were Olivia de Havilland and Jan Niklas. Loretta Young won a Golden Globe under Cooper's direction for *Christmas Eve*.

Peabody Awards: CBS and Garner-Duchow Productions were given Peabody Awards for Glenn Jordan's *Promise*. WQED-TV in Pittsburgh was conferred with a Peabody Award for Kevin Sullivan's *Anne of Green Gables*. Thames Television and WGBH-TV in Boston received a Peabody for Alvin Rakoff's rendition of John Mortimer's *Paradise Postponed*.

Christopher Awards: Cited were Norman Stone's *Shadowlands* (PBS/BBC), Kevin Sullivan's *Anne of Green Gables* on *WonderWorks* (WQED-TV in Pittsburgh, PBS), Simon Wincer's *The Girl Who Spelled Freedom* (ABC), Lee Grant's *Nobody's Child*, Glenn Jordan's *Promise* on *Hallmark Hall of Fame*, Delbert Mann's *The Ted Kennedy Jr. Story* (NBC), and Mel Damski's *A Winner Never Quits* (ABC), starring Keith Carradine as baseball player Pete Gray.

1987

Emmy Awards (1986–1987): Glenn Jordan's *Promise* on *Hallmark Hall of Fame* (CBS) won the Emmy for outstanding special. Also nominated were Jack Gold's *Escape from Sobibor* (CBS), Peter Werner's *LBJ: The Early Years* (NBC), Lamont Johnson's *Unnatural Causes* (NBC), and Anthony Page's *Pack of Lies* on *Hallmark Hall of Fame*. Winning the Emmy for outstanding limited series was Thomas Carter's *A Year in the Life* (NBC). Also nominated in the same category were Robert Butler's *Out on a Limb* (ABC) and three NBC presentations: Marvin J. Chomsky's *Anastasia: The Mystery of Anna*, Paul Bogart's *Nutcracker: Money, Madness, & Murder*, and John Erman's *The Two Mrs. Grenvilles*.

Jordan won the Emmy for outstanding directing of a limited series or special for *Promise*. Also nominated were Bogart, Gold, Johnson, and Werner. James Woods won the Emmy for lead actor and Piper Laurie for supporting actress under Jordan's direction for *Promise*. Gena Rowlands won the Emmy for lead actress under David Greene's direction for *The Betty Ford Story* (ABC). Dabney Coleman won the supporting actor honor in Peter Levin's *Sworn to Silence* (ABC).

DGA Awards: Jud Taylor's *Foxfire*, starring Hume Cronyn and Jessica Tandy on *Hallmark Hall of Fame* (CBS), won the DGA Award for outstanding directorial achievement in dramatic specials. Also nominated in the category were Paul Bogart's *Nutcracker: Money, Madness & Murder*, starring Lee Remick, and Marvin J. Chomsky's *Billionaire Boys Club* (NBC).

BAFTA Awards: Mick Jackson's *Life Story*, starring Jeff Goldblum, won the BAFTA Award for best single drama. Nominated in the same category were Christopher Morahan's *After Pilkington*, John Glenister's *Blunt*, and Tristram Powell's *East of Ipswich*. The nominees for best drama series included three miniseries: James Cellan Jones's *Fortunes of War* starring Kenneth Branagh and Emma Thompson, Robert Knights's *Porterhouse Blue*, and Peter Smith's *The Perfect Spy*. Carol Wiseman's *A Little Princess* was nominated for best children's program. David Jason won the BAFTA for best actor under Knights's direction for *Porterhouse Blue*. Winning the best actress honor was Emma Thompson under Cellan Jones's direction for *Fortunes of War* as well as for the series *Tutti Frutti*.

Golden Globes: Winning Golden Globes for best TV movie or miniseries were two productions: Jack Gold's *Escape from Sobibor* and Charles Jarrott's *Poor Little Rich Girl: The Barbara Hutton Story* (NBC). Also nominated in the same category were David Greene's *After the Promise* (CBS), Glenn Jordan's *Joseph Wambaugh's Echoes in the Darkness* (CBS), and Jud Taylor's *Foxfire* on *Hallmark Hall of Fame*. Gena Rowlands won a Golden Globe in the title role in Greene's *The Betty Ford Story* (ABC). Randy Quaid won a Golden Globe as the feisty future President Lyndon B. Johnson in Werner's *LBJ: The Early Years*. Winning Golden Globes in the supporting categories were Claudette Colbert in Erman's *The Two Mrs. Grenvilles* and Rutger Hauer in Gold's *Escape from Sobibor*.

Peabody Awards: CBS and *Hallmark Hall of Fame* received two Peabody Awards for Jud Taylor's *Foxfire*, and Anthony Page's *Pack of Lies*, starring Alan Bates, Ellen Burstyn, and Sammi Davis. HBO received a Peabody for Philip Saville's *Mandela*, starring Danny Glover. NBC and Louis Rudolph Films were the recipients of a Peabody honor for *LBJ: The Early Years* in the continuing tradition of the Peabody board to cite productions about U.S. Presidents. KQED-TV in San Francisco and El Teatro Campesina received a Peabody for Luis Valdez's *Corridos!: Tales of Passion and Revolution*, featuring Linda Ronstadt.

Christopher Awards: Cited were Edwin Sherin's *The Father Clements Story* (NBC), John Korty's *Eye on the Sparrow* (NBC), Mike Robe's *Go Toward the Light* (CBS), Stephen Frears's *December Flower* (PBS), Georg Stanford Brown's *Kids Like These* (CBS), Rodney Bennett's *Monsignor Quixote* on *Great Performances* (PBS), and Alan Grint's *The Secret Garden* on *Hallmark Hall of Fame* (CBS).

1988

Emmy Awards (1987–1988): David Greene's version of *Inherit the Wind* (NBC), starring Jason Robards and Kirk Douglas, won the Emmy Award for outstanding special. Also nominated in this category were Corey Allen's *The Ann Jillian Story* (NBC) starring the subject, John Erman's *The Attic: The Hiding of Anne Frank* (CBS), Jud Taylor's *Foxfire* on *Hallmark Hall of Fame* (CBS), and Paul Wendkos's *The Taking of Flight 847: The Uli Derickson Story* (NBC). William Hale's *The Murder of Mary Phagan* (NBC) won the Emmy for outstanding limited series. Nominated in the same category were James Steven Sadwith's *Baby M* (ABC), Marvin J. Chomsky's *Billionaire Boys Club* (NBC), Roger Young's *The Bourne Identity* (ABC) starring Richard Chamberlain, and Lamont Johnson's *Gore Vidal's Lincoln* (NBC).

Johnson won the Emmy Award for outstanding direction of a miniseries or special for *Gore Vidal's Lincoln*. Also nominated were Chomsky, Erman, Wendkos, and Glenn Jordan for *Joseph Wambaugh's Echoes in the Darkness* (CBS). Greene directed Jason Robards to an Emmy Award in *Inherit the Wind*. Jessica Tandy won an Emmy under Taylor's direction of *Foxfire*. In the supporting categories, John Shea won for his work for Sadwith in *Baby M*, and Jane Seymour collected the Emmy for *Onassis: The Richest Man in the World* (ABC), directed by Waris Hussein.

DGA Awards: Lamont Johnson won the DGA Award for directorial achievement in dramatic specials for *Gore Vidal's Lincoln*. Nominated in the same category were Rod Holcomb for the pilot film for *China Beach* (ABC) and Dan Curtis for the huge miniseries *War and Remembrance* (ABC), which straddled the years 1988 and 1989 (see the 1989 DGA Awards). Sidney Lumet was given the DGA Honorary Life Member Award and Gilbert Cates was bestowed with the guild's Robert B. Aldrich Achievement Award.

BAFTA Awards: Richard Eyre's *Tumbledown* won the BAFTA Award for best single drama. Nominated in the same category were Angela Pope's *Sweet as You Are*, starring Liam Neeson and Miranda Richardson, and two episodes of Alan Bennett's *Talking Heads*: *Bed Among Lentils*, directed by Bennett, and *A Lady of Letters*, directed by Giles Foster. The BAFTA winner for best drama series was Mick Jackson's miniseries *A Very British Coup*. Nominated for the same honor was Rob Walker and Michael White's *Blind Justice* and Bennett's *Talking Heads*, directed by Bennett, Foster, Stuart Burge, and Tristram Powell. Nominated for best children's program was Pennant Roberts's *The Snow Spider* and Marilyn Fox's *The Lion, the Witch & the Wardrobe*. Thora Hird won the BAFTA Award for best actress for the *Talking Heads* episode, *A Cream Cracker Under the Settee*, directed by Stuart Burge. Ray McAnally won the best actor honor under Jackson's direction for *A Very British Coup*.

Golden Globes: Winning the Golden Globe for best TV movie or miniseries was Dan Curtis's *War and Remembrance*. Nominated in the same category were Bernhard Sinkel's *Hemingway* (syndicated), David Wickes's *Jack the Ripper* (CBS), William Hale's *The Murder of Mary Phagan*, and Jack Gold's *The Tenth Man* on *Hallmark Hall of Fame* (CBS). Two actors won Golden Globes in both of the male categories. Michael Caine won for Wickes's *Jack the Ripper* and Stacy Keach won for his portrayal of Ernest Hemingway in Sinkel's *Hemingway*. Both supporting actor winners won under Curtis's command in *War and Remembrance*: John Gielgud and Barry Bostwick. Ann Jillian won the best actress Golden Globe playing herself in Corey Allen's *The Ann Jillian Story*.

Peabody Awards: The BBC and WNET-TV in New York received Peabody Awards for Jon Amiel's presentation of Dennis Potter's *The Singing Detective*. NBC was honored for William Hale's *The Murder of Mary Phagan*. And CBS received a Peabody for John Erman's *The Attic: The Hiding of Anne Frank.*

Christopher Awards: Cited were Karen Arthur's *Evil in Clear River* (ABC), John Erman's *The Attic: The Hiding of Anne Frank* (CBS), and William Hale's *The Murder of Mary Phagan*.

1989

Emmy Awards (1988–1989): In a rare tie, Gregory Hoblit's *Roe vs. Wade* (NBC) and Joseph Sargent's *Day One* (CBS) both captured Emmy Awards for outstanding special. Also nominated were John Erman's *David* (ABC), Brian Gibson's *Murderers Among Us: The Simon Weisenthal Story* (HBO), and Daniel Petrie's *My Name Is Bill W.* on *Hallmark Hall of Fame* (ABC).

Winning the Emmy for outstanding miniseries was Dan Curtis's epic-scoped *War and Remembrance* (ABC), starring Robert Mitchum. Also nominated were Larry Elikann's *I Know My First Name Is Steven* (NBC), Simon Wincer's *Lonesome Dove* (CBS), Peter Smith's *A Perfect Spy* on *Masterpiece Theatre* (PBS), and Donna Deitsch's *The Women of Brewster Place* (ABC).

Simon Wincer took home the Emmy for outstanding directing of a miniseries or special for *Lonesome Dove*. Also nominated were Elikann, Petrie, Hoblit, and Curtis. James Woods won the Emmy for outstanding actor in a miniseries or special under Petrie's direction in *My Name Is Bill W*. Holly Hunter won for lead actress as "Jane Roe" in Hoblit's *Roe vs. Wade*. Picking up supporting honors were Derek Jacobi in Jack Gold's *The Tenth Man* on *Hallmark Hall of Fame* (CBS) and Colleen Dewhurst in Waris Hussein's *Those She Left Behind* (NBC).

DGA Awards: Dan Curtis won the DGA Award for directorial achievement in dramatic specials for the second series of episodes of *War and Remembrance*. Nominated in the same category were Simon Wincer's *Lonesome Dove* and Daniel Petrie's *My Name Is Bill W*. George Schaefer was bestowed with the guild's Robert B. Aldrich Achievement Award.

BAFTA Awards: Les Blair's *The Accountant*, starring Alfred Molina, won the BAFTA Award for best single drama. Nominated in the same category were Michael Darlow's *Bomber Harris*, Alan Dosser's *First and Last*, and Peter Hall's *She's Been Away*, starring Dame Peggy Ashcroft. Winning the BAFTA Award for best drama series/serial was Simon Langton's *Mother Love*. Nominated in the same category were Martyn Friend's *Summer's Lease* with John Gielgud and Alistair Reid's *Traffik*. Among the nominees for best children's program was Alex Kirby's *Prince Caspian and the Voyage of the Dawn Treader*. Diana Rigg won the BAFTA for best actress under Langton's direction for *Mother Love*.

Golden Globes: Simon Wincer's *Lonesome Dove* won the Golden Globe as the best TV movie or miniseries. Also nominated in the category were Daniel Petrie's *My Name Is Bill W.*, Larry Elikann's *I Know My First Name Is Steven*, Gregory Hoblit's *Roe vs. Wade*, and David Greene's *Small Sacrifices* (ABC). Robert Duvall won a Golden Globe for his performance in Wincer's *Lonesome Dove*. Christine Lahti won for her work under Lee Grant's direction in *No Place Like Home* (CBS). Amy Madigan won a supporting Emmy under Hoblit's direction for *Roe vs. Wade*.

Peabody Awards: NBC won a Peabody Award for David Greene's *Small Sacrifices*. CBS was bestowed with a Peabody for the adaptation of Larry McMurtry's epic western saga, *Lonesome Dove*, directed by Simon Wincer and starring Robert Duvall, Tommy Lee Jones, and Diane Lane. PBS's *American Playhouse* was bestowed with a Peabody in its seventh season on the air. Directors making programs aired under that anthology banner in 1989 included Bill Duke, Kirk Browning, Jan Egelson, Richard Bartlett, Don Scardino, and Deborah Reinisch.

Christopher Awards: Cited were Joel Oliansky's *The Silence at Bethany* on *American Playhouse* (PBS), Mel Damski's *Everybody's Baby: The Rescue of Jessica McClure* (ABC), John Patterson's *A Mother's Courage: The Mary Thomas Story* (NBC), Daniel Petrie's *My Name Is Bill W.* on *Hallmark Hall of Fame*, and Lee Grant's *No Place Like Home*.

1990

Emmy Awards (1989–1990): In a rare tie for the second year in a row, two shows won Emmys for outstanding special, both on CBS. But the extraordinary achievement in this tie was that Joseph Sargent directed both winners: *Caroline?* on *Hallmark Hall of Fame* and *The Incident*. Also nominated in the same category were Richard Pearce's *The Final Days* (ABC), Stephen Gyllenhaal's *A Killing in a Small Town* (CBS), and Roger Young's *Murder in Mississippi* (NBC).

Winning the Emmy for outstanding miniseries was Brian Gibson's *Drug Wars: The Camarena Story* (NBC). Also nominated were Paul Wendkos's *Blind Faith* (NBC), Gyllenhaal's *Family of Spies* (CBS), Lamont Johnson's *The Kennedys of Massachusetts* (ABC), and David Greene's *Small Sacrifices* (ABC).

Sargent won the Emmy for directing a miniseries or special for *Caroline?* Nominated with him were Gilbert Cates for *Do You Know the Muffin Man?* (CBS), Gyllenhaal for *A Killing in a Small Town*, Johnson, and Pearce. Hume Cronyn and Vincent Gardenia won the lead and supporting actor Emmys as the title characters in Allan Kroeker's *Age-Old Friends* (HBO). Barbara Hershey won the Emmy in a lead role under Gyllenhaal's direction in *A Killing in a Small Town*. Eva Marie Saint won the supporting Emmy under William Hale's direction in *People Like Us*.

DGA Awards: Roger Young won the DGA Award for directorial achievement in dramatic specials for *Murder in Mississippi*, the dramatization of a 1964 flashpoint in the civil rights movement when three young men were killed by the Ku Klux Klan in Neshoba County. Also nominated for the same honor were Gilbert Cates's *Call Me Anna* (ABC) and Peter Werner's *Hiroshima: Out of the Ashes* (NBC). The guild conferred Gilbert Cates with an Honorary Life Member Award.

BAFTA Awards: Les Blair's *News Hounds* won the BAFTA Award for best single drama. Nominated in the same category were two programs directed by Christopher Morahan, *Can You Hear Me Thinking?* and *Old Flames*, as well as Peter Kosminsky and Liz Westbrook's *Shoot to Kill* and John Madden's *The Widowmaker*. Winning the BAFTA for best drama series/serial was Beeban Kidron's *Oranges Are Not the Only Fruit*. Paul Seed's *House of Cards* was nominated in the same category. Winning the BAFTA for best actor was Ian Richardson as a nefarious politico in Seed's *House of Cards*. Geraldine McEwan won the best actress award for her performance under Kidron in *Oranges Are Not the Only Fruit*.

Golden Globes: Robert Markowitz's *Decoration Day* on *Hallmark Hall of Fame* (NBC) won the Golden Globe for best TV movie or miniseries. Nominated in the same category were Joseph Sargent's *Caroline?* on *Hallmark Hall of Fame* (CBS), Stephen Gyllenhaal's *Family of Spies*, Lamont Johnson's *The Kennedys of Massachusetts*, and Tony Richardson's *The Phantom of the Opera* (ABC). Winning the lead acting Emmys were James Garner in Markowitz's *Decoration Day* and Barbara Hershey in Gyllenhaal's *A Killing in a Small Town*. Charles Durning won the Golden Globe for supporting actor for his performance as "Honey Fitz" under Johnson's direction of *The Kennedys of Massachusetts*.

Christopher Awards: Cited were two presentations directed by Joseph Sargent, *The Incident* and *The Love She Sought* (NBC), as well as Robert Markowitz's *Decoration Day* on *Hallmark Hall of Fame* (NBC), Jack Bender's *The Dreamer of Oz* (NBC), John Erman's *The Last Best Year* (ABC), and Harry Winer's *When You Remember Me* (ABC).

1991

Emmy Awards (1990–1991): George Stevens Jr.'s *Separate but Equal* (ABC) won the Emmy Award for outstanding special or miniseries in another condensing of categories. Also nominated in this category were two presentations on *Hallmark Hall of Fame* on opposing networks: Robert Markowitz's *Decoration Day* (NBC) and Glenn Jordan's *Sarah, Plain and Tall* (CBS), as well as Brian Gibson's *The Josephine Baker Story* (HBO) and Waris Hussein's *Switched at Birth* (NBC).

Winning the Emmy for outstanding director of a miniseries or special was Gibson for *The Josephine Baker Story*. Also nominated for the same honor were Jordan, Markowitz, and Gilbert Cates for *Absolute Strangers* (CBS). John Gielgud was awarded the Emmy for outstanding lead actor in Martyn Friend's *Summer's Lease*. Lynn Whitfield won the best actress Emmy playing Josephine Baker for Gibson. In the support categories, James Earl Jones won for Kevin Hooks's *Heat Wave* and Ruby Dee for Markowitz's *Decoration Day*.

DGA Awards: Race relations were on the mind of DGA voters. Stephen Gyllenhaal's *Paris Trout*, starring Dennis Hopper as a murderous racist in a small Southern town, won the DGA Award for outstanding achievement in dramatic specials. Nominated in the same category were Brian Gibson's *The Josephine Baker Story* and Joshua Brand's pilot film for *I'll Fly Away* (NBC), based on the Emmett Till case in Mississippi. Winning the DGA Award for directorial achievement in daytime drama was Roy Campenella II's *Brother Future* on PBS's *WonderWorks*, about a rapper transported back to the slavery era in the Deep South.

BAFTA Awards: John Schlesinger's *A Question of Attribution* won the BAFTA Award for best single drama. Nominated in the same category were Udayan Prasad's *102 Boulevard Haussmann*, Tony Smith's *Hancock*, and Sheree Folkson's *The Trials of Oz*. Winning the BAFTA Award for best drama serial was Christopher Menaul's *Prime Suspect*. Nominated in the same category were Robert Young's *GBH* and Robert Bierman's *Clarissa*. Nominated for best children's program were Jim Henson's *Storyteller: Greek Myths*, directed by David Garfath, John Madden, Tony Smith, and Paul Weiland. Winning the BAFTA for best actress was Helen Mirren under Menaul's direction for *Prime Suspect*. Winning the best actor honor was Robert Lindsay under Young's direction for *GBH*.

Golden Globes: Winning the Golden Globe for best TV movie or miniseries was Larry Elikann's *One Against the Wind* on *Hallmark Hall of Fame* (CBS). Nominated in the same category were Tom McLoughlin's *In a Child's Name* (CBS), Brian Gibson's *The Josephine Baker Story*, Glenn Jordan's *Sarah, Plain and Tall* on *Hallmark Hall of Fame*, and George Stevens Jr.'s *Separate But Equal*. Judy Davis won a Golden Globe under Elikann's direction in *One Against the Wind*. Beau Bridges won a Golden Globe in the title role of Michael Toshiyuki Uno's *Without Warning: The James Brady Story* (HBO). Louis Gossett Jr. won a supporting actor Golden Globe under Gibson's direction in *The Josephine Baker Story*.

Christopher Awards: Cited were James Lapine's *Into the Woods* and Helene Whitney's *Lethal Innocence*, both of which aired on *American Playhouse* (PBS), as well as Larry Elikann's *One Against the Wind* on *Hallmark Hall of Fame*, George Stevens Jr.'s *Separate but Equal*, and Jack Gold's *She Stood Alone* (NBC).

1992

Emmy Awards (1991–1992): Joseph Sargent's *Miss Rose White* on *Hallmark Hall of Fame* (NBC) won the Emmy for outstanding miniseries or movie. Nominated for the same honor were Ron Lagomarsino's *Homefront* (ABC), Joshua Brand's *I'll Fly Away* (NBC), Ken Olin's *Doing Time on Maple Drive* (Fox), and Michael Toshiyuki Uno's *Without Warning: The James Brady Story* (HBO).

Sargent won the Emmy for outstanding direction of a miniseries or special for *Miss Rose White*. Also nominated were Lagomarsino, Brand, Paul Bogart for *Broadway Bound* (ABC), Lamont Johnson for *Crash Landing: The Rescue of Flight 232* (ABC), and Daniel Petrie for *Mark Twain and Me* (Disney Channel).

Beau Bridges won the Emmy for outstanding actor as James Brady under Uno's direction. Gena Rowlands won the outstanding actress honor under Claudia Weill's direction for *Face of a Stranger* (CBS). The supporting acting Emmys were won by Hume Cronyn under Bogart's direction in *Broadway Bound* and Amanda Plummer under Sargent's guidance in *Miss Rose White*.

DGA Awards: Ron Lagomarsino won the DGA Award for directorial achievement in dramatic specials for the pilot film of *Picket Fences* (CBS). Nominated in the same category were Frank Pierson's *Citizen Cohn* and Joseph Sargent's *Miss Rose White*. Winning the DGA Award for outstanding directorial achievement in daytime drama was Helaine Head's *You Must Remember This*, starring Tim Reid. Sidney Lumet was conferred with the guild's Lifetime Achievement Award.

BAFTA Awards: Winning the BAFTA Award for best single drama was Stuart Urban's *An Ungentlemanly Act*. Nominated in the same category were David Thacker's *A Doll's House*, Gilles MacKinnon's *The Grass Arena*, and Jack Clayton's *Momento Mori*, starring Maggie Smith. Winning the BAFTA Award for best drama serial was Diarmuid Lawrence's *Anglo Saxon Attitudes*. Nominated for the same honor were Peter Hall's *The Camomile Lawn*, Adrian Shergold's *Goodbye Cruel World*, and John Strickland's *Prime Suspect 2*. Winning the BAFTA for best children's program was John Henderson's *The Borrowers*. Nominated in that category was Marilyn Fox's *Archer's Goon*. Helen Mirren was named best actress for *Prime Suspect 2*, again playing police inspector Jane Tennison.

Golden Globes: Winning the Golden Globe as best TV movie or miniseries was James Steven Sadwith's *Sinatra* (CBS). The other nominees in the category were Joseph Sargent's *Miss Rose White* on *Hallmark Hall of Fame*, Roger Young's *Danielle Steel's Jewels* (NBC), Frank Pierson's *Citizen Cohn* (HBO), and Ivan Passer's *Stalin* (HBO). Winning Golden Globes under Passer's direction in *Stalin* were Robert Duvall in the title role, Joan Plowright, and Maximilian Schell. Laura Dern won a Golden Globe for her performance in Robert Markowitz's *Afterburn* (HBO).

Peabody Award: HBO, Springcreek Productions, and Breakheart Films were cited for Frank Pierson's *Citizen Cohn*.

Christopher Awards: Cited were George Kaczender's *Jonathan: The Boy Nobody Wanted* (NBC), Delbert Mann's *Against Her Will: An Incident in Baltimore* (CBS), Buzz Kulik's *Miles from Nowhere* (CBS), Ken Olin's *The Broken Cord* (NBC), and Daniel Petrie's *A Town Torn Apart* (NBC).

1993

Emmy Awards (1992–1993): A pair of HBO films both won Emmys for outstanding movie: Glenn Jordan's *Barbarians at the Gate* and Ivan Passer's *Stalin*. Nominated for the same honor were Kirk Browning's *Tru* (PBS) and two other HBO films: Frank Pierson's *Citizen Cohn* and Michael Ritchie's *The Positively True Adventures of the Alleged Texas Cheerleader-Murdering Mom*. The TV academy brought back the outstanding miniseries category, and winning the Emmy in it was John Strickland's *Prime Suspect 2*. Also nominated were John Erman's *Queen* (CBS), Philip Saville's *Family Pictures* (ABC), Karen Arthur's *The Jacksons: An American Dream* (ABC), and James Steven Sadwith's *Sinatra* (CBS).

Sadwith won the Emmy for outstanding individual directing of a miniseries or special for *Sinatra*. Also nominated in this category were Jordan, Pierson, and Ritchie as well as Daniel Petrie for *A Town Torn Apart* (NBC). Robert Morse won the Emmy for outstanding lead actor under Browning's direction in *Tru*. Holly Hunter won the Emmy for outstanding lead actress and Beau Bridges for supporting actor under Ritchie's direction in *The Positively True Adventures of the Alleged Texas Cheerleader-Murdering Mom*. Mary Tyler Moore won the supporting actress Emmy under Eric Laneuville's direction for *Stolen Babies* (Lifetime).

DGA Award: Michael Ritchie won the DGA Award for outstanding achievement in dramatic specials for *The Positively True Adventures of the Texas Cheerleader-Mudering Mom*. Also nominated in the same category was Robert

Butler's pilot film launching *Lois & Clark: The New Adventures of Superman*, Emile Ardolino's *Gypsy*, Roger Spottiswoode's *And the Band Played On*, and Ian Sander's *I'll Fly Away: Then and Now* (NBC).

BAFTA Awards: The BAFTA for best single drama was won by Antonia Bird's *Safe*. Nominated in the same category were Waris Hussein's *Clothes in the Wardrobe*, Stephen Frears's *The Snapper*, and Richard Loncraine's *Wide-Eyed and Legless*. Winning the BAFTA for best drama serial was David Drury's *Prime Suspect 3*. Nominated in the same category were Moira Armstrong's *Body & Soul*, Roger Michell's *The Buddha of Suburbia*, and Danny Boyle's *Mr. Wroe's Virgins*. For an unprecedented third year in a row under the guidance of a different director (Drury this time), Helen Mirren won the BAFTA Award for best actress playing the same character, Jane Tennison, in the *Prime Suspect* series of miniseries.

Golden Globes: Glenn Jordan's *Barbarians at the Gate* (HBO) won the Golden Globe for best TV movie or miniseries. Nominated in the same category were Roger Spottiswoode's *And the Band Played On* (HBO), Emile Ardolinio's *Gypsy* (CBS), Michael Ray Rhodes's *Heidi* (Disney Channel), and Vincent McEveety's *Columbo: It's All in the Game* (NBC). Bette Midler won a Golden Globe under Ardolino's direction in *Gypsy*. James Garner won a Golden Globe under Jordan's direction in *Barbarians at the Gate*. Beau Bridges won a supporting actor Golden Globe under Michael Ritchie's direction in the fact-based *The Positively True Adventures of the Alleged Texas Cheerleader-Murdering Mom*.

Peabody Awards: Eric Laneuville's *The Ernest Green Story* on the Disney Channel won a Peabody for its illumination of the courage required by the African American students who integrated the all-white Central High School in Little Rock, Arkansas, in 1957, testing the validity of the U.S. Supreme Court's ruling in *Brown vs. Board of Education of Topeka, Kansas, et al.* to integrate an all-white school. Also winning a Peabody was Granada Television, WGBH-TV in Boston, and PBS's *Mystery!* series for *Prime Suspect* starring Helen Mirren.

Christopher Awards: Cited were Ian Sander's *I'll Fly Away: Then and Now*, Anthony Page's *Silent Cries* (NBC), and Anita W. Addison's *There Are No Children Here* (ABC).

1994

Emmy Awards (1993–1994): Roger Spottiswoode's *And the Band Played On* (HBO) won the Emmy for outstanding movie. Nominated in the same category were John Erman's *Breathing Lessons* (CBS), Emile Ardolino's *Gypsy* (CBS), John Gray's *A Place for Annie* (ABC), and Glenn Jordan's *To Dance With the White Dog* on *Hallmark Hall of Fame* (CBS). *Prime Suspect 3*, directed by David Drury on PBS, won the Emmy for outstanding miniseries. Also nominated for the same honor were Mick Garris's *The Stand* (ABC), Alistair Reid's *Tales of the City* (PBS), Ken Cameron's *Oldest Living Confederate Widow Tells All* (CBS), and Joseph Sargent's *World War II: When the Lions Roared* (NBC).

John Frankenheimer won the Emmy Award for outstanding individual achievement for directing a miniseries or special for *Against the Wall* (HBO), based on the 1971 Attica State Prison riot in New York. Also nominated were Spottiswoode, Ardolino, Jordan, and Betty Thomas for *My Breast* (HBO). Hume Cronyn won the outstanding lead actor Emmy under Jordan's direction for *To Dance with the White Dog*. Kirstie Alley won the outstanding actress Emmy and Michael A. Goorjian the supporting actor award under Robert Allan Ackerman's direction for *David's Mother* (CBS). Cicely Tyson won the supporting actress Emmy under Cameron's direction for *Oldest Living Confederate Widow Tells All*.

DGA Awards: Rod Holcomb won the DGA Award for directorial achievement in dramatic specials for the pilot film of *ER* (NBC). Nominated for the same honor were John Frankenheimer's *Against the Wall*, John Dahl's *The Last Seduction* (HBO), Betty Thomas's *My Breast*, and Joseph Sargent's *World War II: When the Lions Roared*.

BAFTA Awards: The BAFTA for best single drama was won by Richard Spence's *Skallagrigg*. Nominated in the same category were Diarmuid Lawrence's *A Breed of Heroes*, Peter Kosminsky's *The Dying of the Light*, Gavin Millar's *Pat and Margaret*, and Betsan Morris Evans's *Suffer the Little Children*. Winning the BAFTA for best drama serial was David Blair's *Takin' Over the Asylum*. Nominated in the same category were Anthony Page's *Middlemarch*, and Michael Winterbottom's *Family*. Gerry Poulson's *Stanley's Dragon* was nominated for best children's program. Juliet Aubrey was named best actress for her performance under Page's direction in *Middlemarch*.

Golden Globes: John Frankenheimer's *The Burning Season* (HBO) won the Golden Globe for best TV movie or miniseries. Also nominated in the same category were Christopher Menaul's *Fatherland* (HBO), Jack Gold's *The Return of the Native* on *Hallmark Hall of Fame* (CBS), Jeremy Kagan's *Roswell* (Showtime), and Robert Butler's *White Mile* (HBO). Both actors who won Golden Globes did so under Frankenheimer's direction in *The Burning Season*: Raul Julia in the lead as Chico Mendes, and Edward James Olmos in support. Joanne Woodward won the best actress Golden Globe under John Erman's direction in *Breathing Lessons*. Winning the Golden Globe for supporting actress was Miranda Richardson under Menaul's direction for *Fatherland*.

Peabody Award: PBS's *American Playhouse*, KQED-TV in San Francisco, Propaganda/Working Title Films, and Channel 4 were cited for Alistair Reid's *Armistead Maupin's Tales of the City*.

Christopher Awards: Cited was Michael Ray Rhodes's *Christy* (CBS) starring Kellie Martin, Dick Lowry's *One More Mountain* (ABC), John Gray's *A Place for Annie* on *Hallmark Hall of Fame*, and Kenneth Fink's *The Vernon Johns Story* (syndicated) starring James Earl Jones.

1995

Emmy Awards (1994–1995): Mick Jackson's *Indictment: The McMartin Trial* (HBO) won the Emmy for outstanding movie. Also nominated in the same category were two other HBO movies, John Frankenheimer's *The Burning Season* and Chris Gerolmo's *Citizen X*, as well as Lloyd Richards's *The Piano Lesson* on *Hallmark Hall of Fame* (CBS) and Jeff Bleckner's *Serving in Silence: The Margarethe Cammermeyer Story* (NBC). Roger Young's Biblical *Joseph* (TNT) won the Emmy for outstanding miniseries. Nominated in the same category were Pedr James's *Martin Chuzzlewit* (PBS), Robert Greenwald's *A Woman of Independent Means* (NBC), Rod Hardy's *Buffalo Girls* (CBS), and David Greene's *Children of the Dust* (CBS).

John Frankenheimer won the Emmy for outstanding direction of a movie or miniseries for *The Burning Season*. Also nominated were Gerolmo, Jackson, Richards, and Bleckner. Raul Julia won the Emmy for outstanding lead actor under Frankenheimer's direction in *The Burning Season*. Glenn Close and Judy Davis won the outstanding lead and supporting actress Emmys, respectively, under Bleckner's direction in *Serving in Silence: The Margarethe Cammermeyer Story*. Donald Sutherland won the supporting actor Emmy under Gerolmo's direction in *Citizen X*. The co-winner with Davis of an Emmy for supporting actress was Shirley Knight under Mick Jackson's direction in *Indictment: The McMartin Trial*.

DGA Awards: Mick Jackson's *Indictment: The McMartin Trial* won the DGA Award for outstanding directorial treatment in dramatic specials. Nominated in the same category were Peter Werner's *Almost Golden: The Jessica Savitch Story* (Lifetime), Daniel Petrie's *Kissinger and Nixon* (TNT), Frank Pierson's *Truman* (HBO), and Robert Markowitz's *The Tuskegee Airmen* (HBO). Daniel Petrie was conferred with the guild's Robert B. Aldrich Achievement Award.

BAFTA Awards: The BAFTA for best single drama was won by Roger Michell's presentation of Jane Austen's *Persuasion*. Nominated in the same category were Andy Hamilton's *Eleven Men Against Eleven*, Michael Winterbottom's *Go Now*, and John Henderson's *The Last Englishman*. Winning the BAFTA for best drama serial was Graham Theakston's *The Politician's Wife*. Nominated in the same category were Diarmuid Lawrence's *The Hanging Gale*, Simon Langton's *Pride and Prejudice*, and *Band of Gold*, which was directed by Matthew Evans, Betsan Morris Evans, Charles Beeson, Richard Laxton, Richard Standeven, Sheree Folkson, David Innes Edwards, and Rachel Talalay. Winning the BAFTA for best drama series (and not serial) was John Madden's miniseries *Prime Suspect 4: The Lost Child*. Jennifer Ehle won the BAFTA for best actress under Langton's direction for *Pride and Prejudice*.

Golden Globes: Mick Jackson's *Indictment: The McMartin Trial* won the Golden Globe for best TV movie or miniseries. Also nominated in the same category were Paul Bogart's *The Heidi Chronicles* (TNT), Jeff Bleckner's *Serving in Silence: The Margarethe Cammermeyer Story*, Chris Gerolmo's *Citizen X*, and Frank Pierson's *Truman*. Jessica Lange won the Golden Globe for best actress as Blanche DuBois under Glenn Jordan's direction in *A Streetcar Named Desire* (CBS). Gary Sinise won the Golden Globe in the title role of Pierson's *Truman*. The Golden Globes in the supporting categories went to Donald Sutherland in Gerolmo's *Citizen X*, and Shirley Knight in Jackson's *Indictment: The McMartin Trial*.

Peabody Awards: John N. Smith's *The Boys of St. Vincent* was bestowed with a Peabody Award, which was shared by the CBC, National Film Board of Canada, A&E, and production companies. CBS and *Hallmark Hall of Fame* shared in the Peabody to Lloyd Richard's *The Piano Lesson*. HBO received a Peabody for Robert Markowitz's *The Tuskegee Airmen*. Jeff Bleckner's *Serving in Silence: The Margarethe Cammermeyer Story* and NBC were conferred with a Peabody.

Christopher Awards: Cited were Lloyd Richards's *The Piano Lesson* on *Hallmark Hall of Fame*, Marcus Cole's *The Christmas Box* (CBS), and Eric Laneuville's *If Someone Had Known* (NBC).

1996

Emmy Awards (1995–1996): Frank Pierson's *Truman* (HBO) won the Emmy Award for outstanding TV movie. Nominated in the same category were Peter Werner's *Almost Golden: The Jessica Savitch Story* (Lifetime), Paul Bog-

art's *The Heidi Chronicles* (TNT), Betty Thomas's *The Late Shift* (HBO), and Robert Markowitz's *The Tuskegee Airmen* (HBO). Charles Sturridge's *Gulliver's Travels* (NBC) won the Emmy for outstanding miniseries. Nominated in the same category were Simon Langton's *Pride and Prejuduce* (A&E), John Frankenheimer's *Andersonville* (TNT), Koreyoshi Kurahara and Roger Spottiswoode's *Hiroshima* (Showtime), and Roger Young's *Moses* (TNT).

Winning the Emmy Award for outstanding director of a movie or miniseries for the third year in a row was John Frankenheimer for *Andersonville*. Also nominated were Werner, Sturridge, Bogart, and Thomas. Winning the lead acting Emmys in a movie or miniseries were Helen Mirren under Paul Marcus's direction for *Prime Suspect 4: Scent of Darkness* (PBS), and Alan Rickman under Uli Edel's direction for *Rasputin* (HBO). Winning the supporting Emmys were Tom Hulce under Bogart's direction in *The Heidi Chronicles*, and Greta Scacchi under Edel's direction for *Rasputin*.

DGA Awards: Betty Thomas's *The Late Shift* won the DGA Award for directorial achievement in dramatic specials. Nominated in the same category were John Frankenheimer's *Andersonville*, Anjelica Huston's *Bastard Out of Carolina* (Showtime), Robert Harmon's *Gotti*, and Uli Edel's *Rasputin*. Stuart Margolin won the DGA Award for outstanding directorial achievement in children's programs for *Salt Water Moose* (Showtime). Nominated in the same category was Michael Kennedy's *Robin of Locksley* (Showtime). Delbert Mann was conferred with the guild's Robert B. Aldrich Achievement Award.

BAFTA Awards: The BAFTA for best single drama was won by Charles McDougall's *Hillsborough*. Nominated in the same category were Guy Jenkin's *Crossing the Floor*, John Woods's *The Precious Blood*, and Julian Jarrold's *Some Kind of a Life*. Winning the BAFTA for best drama serial was *Our Friends in the North* directed by James Cellan Jones, Pedr James, and Stuart Urban. Nominated in the same category were Gavin Millar's *The Crow Road*, Patrick Lau's *The Fragile Heart*, and Charles Sturridge's *Gulliver's Travels*. Nigel Hawthorne won the BAFTA for best actor for his work under Lau's direction in *The Fragile Heart*. Gina McKee was named best actress for her performance in *Our Friends in the North*.

Golden Globes: Uli Edel's *Rasputin* on HBO won the Golden Globe for best TV movie or miniseries. Nominated in the same category were Mark Rydell's *Crime of the Century* (HBO), Robert Harmon's *Gotti* (HBO), Martin Bell's *Hidden in America* (Showtime), Cher and Nancy Savoca's *If These Walls Could Talk* (HBO), and Kevin Bacon's *Losing Chase* (Showtime). Alan Rickman and Ian McKellan won Golden Globes in the title role and supporting category, respectively, under Edel's direction in *Raspution*. Helen Mirren won the Golden Globe for best actress under Bacon's direction for *Losing Chase*. Kathy Bates won the best supporting actress Golden Globe under Betty Thomas's direction for *The Late Shift*.

Peabody Awards: Simon Langton's *Pride and Prejudice* brought Peabody honor to both the BBC and A&E. The BBC, WGBH-TV in Boston and *Mobil's Masterpiece Theatre* were all cited for the series of miniseries that followed Francis Urquart's corrupt advance through high-level British politics in the person of Ian Richardson in the adaptations of Michael Dobbs's fiction: Paul Seed's *House of Cards* and *To Play the King*, and Mike Vardy's *Final Cut*.

Christopher Awards: Cited were John Erman's *The Boys Next Door* on *Hallmark Hall of Fame* (CBS), Bill Corcoran's *A Brother's Promise: The Dan Jansen Story* (CBS), and Michele Lee's *Color Me Perfect* (Lifetime).

1997

Emmy Awards (1996–1997): Joseph Sargent's *Miss Evers' Boys* (HBO) won the Emmy Award for outstanding TV movie. Also nominated in the same category were Anjelica Huston's *Bastard Out of Carolina* (Showtime) and three other HBO productions: Robert Harmon's *Gotti*, Cher and Nancy Savoca's *If These Walls Could Talk*, and Christopher Reeve's *In the Gloaming*. Philip Davis's *Prime Suspect 5: Errors of Judgment* (PBS) won the Emmy for outstanding miniseries. Nominated in the same category were Graeme Clifford's *The Last Don* (CBS), Mick Garris's *The Shining* (ABC), Jonathan Kaplan's *In Cold Blood* (CBS), and Andrei Koncholovsky's *The Odyssey* (NBC).

Winning the Emmy Award for direction of a movie or miniseries was Andrei Koncholovsky for *The Odyssey*. Also nominated were Huston, Harmon, Reeve, and Mark Rydell for *The Crime of the Century* (HBO). Armand Assante won the outstanding actor honor under Harmon's direction as *Gotti*. Alfre Woodard won the Emmy as lead actress in the title role of Sargent's *Miss Evers' Boys*. Winning the supporting Emmys were Diana Rigg under Jim O'Brien's direction for *Rebecca* (PBS), and Beau Bridges under Joe Dante's direction for *The Second Civil War* (HBO).

DGA Awards: John Herzfeld's *Don King: Only in America* on HBO won the DGA Award for outstanding directorial achievement in dramatic specials. Receiving nominations in the same category were William Friedkin's *12 Angry Men* (Showtime), Charles Haid's *Buffalo Soldiers* (TNT), John Frankenheimer's *George Wallace* (TNT), and Joseph Sargent's *Miss Evers' Boys*. Melanie Mayron's long-form *Toothless* on the Disney Channel was a nominee

for outstanding directorial achievement in children's programs. Martha Coolidge was conferred with the Robert B. Aldrich Achievement Award.

BAFTA Awards: The BAFTA for best single drama was won by Peter Kosminsky's *No Child of Mine*. Nominated in the same category were Paul McGuigan's *The Acid House*, Herbert Wise's *Breaking the Code*, and Rob Rohrer's *Bumping the Odds*. Winning the BAFTA for best drama serial was Adrian Shergold's *Holding On*. Nominated in the same category was Tim Fywell's *The Woman in White*. Winning the BAFTA for best children's film was Charles Sturridge's *Fairy Tale: A True Story*. The miniseries *Touching Evil*, directed by Julian Jarrold and Marc Munden, was nominated for best drama series, and not serial. Simon Russell Beale won the BAFTA for best actor for his performance in Christopher Morahan and Alvin Rakoff's *A Dance to the Music of Time*.

Golden Globes: John Frankenheimer's *George Wallace* won the Golden Globe for best TV movie or miniseries. Also nominated in the category were William Friedkin's *12 Angry Men*, John Herzfeld's *Don King: Only in America*, Andrei Koncholovsky's *The Odyssey*, and Joseph Sargent's *Miss Evers' Boys*. Winning the Golden Globe for best actor was Ving Rhames in the title role in *Don King: Only in America*. Alfre Woodard won the Golden Globe for best actress in Sargent's *Miss Evers' Boys*. The supporting acting honors went to George C. Scott in *12 Angry Men* and Angelina Jolie in *George Wallace*.

Peabody Awards: TNT and Mark Carliner Productions were bestowed with a Peabody Award for John Frankenheimer's *George Wallace*. HBO and the Thomas Carter Company won a Peabody for John Herzfeld's *Don King: Only in America*, starring Ving Rhames. And the BBC and WGBH-TV in Boston were cited for Mike Barker's *The Tenant of Wildfell Hall*.

Christopher Awards: Cited were Waris Hussein's *A Child's Wish* (CBS), Jud Taylor's *Clover* (USA), Christopher Reeve's *In the Gloaming* (HBO), Peter Bogdanovich's *Rescuers: Stories of Courage: Two Women* (Showtime), and John Kent Harrison's *Old Man* on *Hallmark Hall of Fame* (CBS).

1998

Emmy Awards (1997–1998): *Don King: Only in America*, directed by John Herzfeld for HBO, won the Emmy Award for outstanding TV movie. The other nominees were Willian Friedkin's *12 Angry Men* (Showtime), Terry George's *A Bright Shining Lie* (HBO), Michael Cristofer's *Gia* (HBO), and John Kent Harrison's *What the Deaf Man Heard* on *Hallmark Hall of Fame* (CBS).

From the Earth to the Moon on HBO won the Emmy for outstanding miniseries. The directors on that epic about NASA winning the space race were Michael Grossman, David Carson, Sally Field, Gary Fleder, David Frankel, Tom Hanks, Frank Marshall, Jonathan Mostow, Jon Turtletaub, Graham Yost, and Lili Fini Zanuck. Also nominated in the same category were Pierre Gang's *More Tales of the City* (Showtime), John Frankenheimer's *George Wallace* (TNT), Steve Barron's *Merlin* (NBC), and Franc Roddam's *Moby Dick* (CBS).

Winning an unprecedented fourth Emmy Award for outstanding direction of a miniseries or special was John Frankenheimer for *George Wallace*. Also nominated were Tom Hanks for the first episode of *From the Earth to the Moon*, Friedkin, Herzfeld, and Barron. Gary Sinise won the Emmy playing the title role, and Mare Winningham won for supporting actress in Frankenheimer's *George Wallace*. Ellen Barkin won the Emmy for lead actress for her work under Lloyd Kramer's direction in *Before Women Had Wings* (ABC). Winning the Emmy for supporting actor was George C. Scott in Friedkin's remake of *12 Angry Men*.

DGA Awards: Michael Cristofer's *Gia* won the DGA Award for outstanding directorial achievement in movies for TV. Nominated for the same honor were Steve Barron's *Merlin*, Rob Cohen's *The Rat Pack* (HBO), Allan Arkush's *The Temptations* (NBC), and *From the Earth to the Moon*, whose directing committee is listed above under the Emmys. Stuart Margolin's *The Greatest Gift* on Showtime was one of the DGA nominees for directorial achievement in children's programs.

BAFTA Awards: The BAFTA for best single drama was won by Paul Seed's *A Rather English Marriage*. Nominated in the same category were Stephen Whittaker's *A Life for a Life* and two episodes of Alan Bennett's *Talking Heads 2*: Udayan Prasad's *Playing Sandwichs* and Stuart Burge's *Waiting for the Telegram*. Patrick Garland, Gavin Millar, and Tristram Powell also directed segments of *Talking Heads 2*. Winning the BAFTA for best drama serial was Julian Farino's *Our Mutual Friend*. Nominated in the same category were Tom Cairns's *Amongst Women*, Suri Krishnamma's *A Respectable Trade*, and Marc Munden's *Vanity Fair*. A miniseries nominee in the best series category was Richard Signy and John Strickland's *Undercover Heart*. Tom Courtney won the BAFTA Award for best actor under Seed's

direction in *A Rather English Marriage*. Winning the best actress honor was Thora Hird under Burge's direction for *Waiting for the Telegram* in *Talking Heads 2*.

Golden Globes: Winning the Golden Globe for best TV movie or miniseries was *From the Earth to the Moon* on HBO. The directors who staged that epic miniseries are listed above under the Emmys. Nominated in the same category were Jane Anderson's *The Baby Dance* (Showtime), Michael Cristofer's *Gia* (HBO), Steve Barron's *Merlin*, and Allan Arkush's *The Temptations*. The actresses winning Golden Globes in the lead and supporting categories both did so under Cristofer's direction in *Gia*: Angelina Jolie and Faye Dunaway, respectively. Stanley Tucci won the Golden Globe under Paul Mazursky's direction playing columnist and radio personality Walter Winchell in *Winchell*. Gregory Peck won the Golden Globe for supporting actor under Franc Roddam's direction in *Moby Dick*.

Peabody Awards: HBO and the BBC were the recipients of a Peabody Award for Agniezska Holland's *Shot Through the Heart*. The BBC, WGBH-TV in Boston, and PBS's *Mobil's Masterpiece Theatre* won a Peabody for *King Lear*, starring Ian Holm and originally aired in the U.K. on *Performance*. Jane Anderson's *The Baby Dance* on Showtime also won a Peabody. Producer Robert Halmi Sr. of Hallmark Entertainment was awarded a "personal" Peabody.

Christopher Awards: Cited were Susan Rohrer's *About Sarah* (CBS), Arthur Allan Seidelman's *Grace and Glorie* (CBS), Robert Markowitz's *Nicholas' Gift* (CBS), and Euzhan Palcy's *Ruby Bridges* (ABC).

1999

Emmy Awards (1998–1999): Winning the Emmy Award for outstanding movie was Joseph Sargent's *A Lesson Before Dying* (HBO). Also nominated in the same category were Jane Anderson's *The Baby Dance* (Showtime), Kathy Bates's *Dash and Lilly* (A&E), Martyn Burke's *Pirates of Silicon Valley* (TNT), and Rob Cohen's *The Rat Pack* (HBO). *Hornblower: The Even Chance* on A&E, along with the previous three installments of the *Hornblower* legacy on the network, all directed by Andrew Grieve, won the Emmy for outstanding miniseries. Also nominated in the same category were Mark Piznarski's *The '60s* (NBC), Julian Jarrold's *Great Expectations* (PBS), Christian Duguay's *Joan of Arc* (CBS), and Allan Arkush's *The Temptations* (NBC).

Allan Arkush won the Emmy Award for outstanding direction of a TV movie or miniseries for *The Temptations*. Also nominated for the same honor were Anderson, Bates, Duguay, and Sargent. Stanley Tucci won the outstanding lead actor Emmy playing the title role in Paul Mazursky's *Winchell* (HBO). Helen Mirren captured the lead actress Emmy portraying the title character in Christopher Menaul's *The Passion of Ayn Rand* (Showtime). Winning the supporting acting Emmys were Peter O'Toole under Duguay's direction in *Joan of Arc*, and Anne Bancroft under Anita W. Addison's direction of *Deep in My Heart* (CBS).

DGA Awards: Mick Jackson's *Tuesdays With Morrie* (ABC) won the DGA Award for outstanding directorial achievement in TV movies. Nominated in the same category were Daniel Petrie's *Inherit the Wind* (Showtime), Martha Coolidge's *Introducing Dorothy Dandridge* (HBO), Joseph Sargent's *A Lesson Before Dying*, and Martyn Burke's *Pirates of Silicon Valley*. Rob Marshall's *Annie* on the Disney Channel was a nominee in the category of outstanding directorial achievements in music/comedy.

BAFTA Awards: The BAFTA for best single drama was won by Paul Greengrass's *The Murder of Stephen Lawrence*. Nominated in the same category were Bill Anderson's *Dockers*, Alan J. W. Bell's *Lost for Words*, and Guy Jenkin's *Sex 'n' Death*. Winning the BAFTA for best drama serial was Peter Kosminsky's *Warriors*. Nominated in the same category were Nicholas Renton's *Wives and Daughters*, Adrian Shergold's *Births, Marriages, and Deaths*, and Bille Eltringham's *Kid in the Corner*. John McKay and Andy Wilson's *Psychos* was the miniseries nominated this year in the best drama series category. Thora Hird won the BAFTA for best actress for the second year in a row, under Bell's direction for *Lost for Words*. Winning the best actor honor was Michael Gambon under Renton's direction for *Wives and Daughters*.

Golden Globes: Benjamin Ross's *RKO 281* won the Golden Globe for best TV movie or miniseries. Also receiving nominations in the same category were Kathy Bates's *Dash and Lilly*, Martha Coolidge's *Introducing Dorothy Dandridge*, Christian Duguay's *Joan of Arc*, and Richard Pearce's *Witness Protection* (HBO). Halle Berry won the Golden Globe in the title role under Coolidge's direction of *Introducing Dorothy Dandridge*. Jack Lemmon received the Golden Globe under Daniel Petrie's direction in *Inherit the Wind*. Winning the Golden Globe for supporting actor was Peter Fonda under Christopher Menaul's direction for *The Passion of Ayn Rand*.

Peabody Awards: The roster of winners this year included: ABC for Rob Marshall's *Annie*; CBS for Lynne Littman's *Having Our Say: The Delaney Sisters' First 100 Years*; HBO for Joseph Sargent's *A Lesson Before Dying*; Showtime for Ernest R. Dickerson's *Strange Justice*; the BBC, WGBH-TV in Boston, and *Exxon Mobil's Masterpiece Theatre* for

Paul Seed's *A Rather English Marriage*; and Yorkshire Television, WGBH, and *Masterpiece Theatre* for Alan J. W. Bell's *Lost for Words*.

Christopher Awards: Cited was Lynne Littman's *Having Our Say: The Delaney Sisters' First 100 Years*.

2000

Emmy Awards (1999–2000): Mick Jackson's *Tuesdays with Morrie* (ABC) won the Emmy Award for outstanding TV movie. Nominated in the same category were Rob Marshall's *Annie* (ABC) and three HBO productions: Martha Coolidge's *Introducing Dorothy Dandridge*, Benjamin Ross's *RKO 281*, and *If These Walls Could Talk 2*, directed by the trio of Jane Anderson, Martha Coolidge, and Anne Heche. Charles S. Dutton's *The Corner* (HBO) won the Emmy Award for outstanding miniseries. Also nominated in that category were Steve Barron's *Arabian Knights* (ABC), Jeff Bleckner's *The Beach Boys: An American Family* (ABC), Roger Young's *Jesus* (CBS), and Simon Wincer's *P.T. Barnum* (A&E).

Charles S. Dutton won the Emmy for outstanding director of a movie or miniseries for *The Corner*. Also nominated in the category were Marshall, Ross, Coolidge for *Introducing Dorothy Dandridge*, and the team of Stephen Frears and Martin Pasetta for the live broadcast of *Fail-Safe* (CBS). Halle Berry won the lead actress Emmy under Coolidge's direction as Dorothy Dandridge. Jack Lemmon won the outstanding lead actor Emmy and Hank Azaria captured the supporting actor award under Jackson's direction for *Tuesdays with Morrie*. Vanessa Redgrave won the supporting actress Emmy for *If These Walls Could Talk 2*.

DGA Awards: Jeff Bleckner's *The Beach Boys: An American Family* on ABC won the DGA Award for directorial achievement in TV movies. Also nominated in the same category were Kirk Browning's *Death of a Salesman* (Showtime), Stephen Frears and Martin Pasetta's *Fail-Safe*, Joseph Sargent's *For Love or Country: The Arturo Sandoval Story* (HBO), and only Martha Coolidge's *1972* segment of *If These Walls Could Talk 2*, otherwise directed by Jane Anderson and Anne Heche. Greg Beeman's *Miracle in Lane 2*, Kevin Hooks's *The Color of Friendship*, and William Dear's *Santa Who?*—all on the Disney Channel—were nominees for outstanding directorial achievement in children's programs. Robert Butler and Tom Donovan were both conferred with the guild's Robert B. Aldrich Achievement Award.

BAFTA Awards: The BAFTA for best single drama was won by Antonia Bird's *Care*. Nominated in the same category were David Blair's *Donovan Quick*, Dominic Savage's *Nice Girl*, and James Cellan Jones's *Storm Damage*. Winning the BAFTA for best drama serial was Charles Sturridge's *Longitude*. Nominated in the same category were Joe Wright's *Nature Boy*, Julian Jarrold's *Never Never*, and David Richards's *This Is Personal: The Hunt for the Yorkshire Ripper*. The miniseries nominated this year for best drama series was *The Sins*, starring Pete Postlethwaite and Geraldine James. Directing *The Sins* were David Yates, Sallie Aprahamian, and Simon Curtis. Winning the BAFTA Award for best actor for the second year in a row was Michael Gambon, this time under Charles Sturridge's direction for *Longitude*. Judi Dench won the BAFTA for best actress under Gilles MacKinnon's direction for *The Last of the Blonde Bombshells*.

The BAFTA finally came up with two TV directing categories after half a century of rather obvious neglect. These were the best new director (factual) and best new director (fiction). Winning in the fiction category was Dominic Savage for *Nice Girl*. Nominated in the same category were three directors of series. (There were no reports that Frears, Apted, Jack Gold, Giles Foster, or Christopher Menaul or the other perhaps "seasoned" directors convened to file a class action suit to discuss what, exactly, "new" meant in this regard.)

Golden Globes: Frank Pierson's *Dirty Pictures* on Showtime won the Golden Globe for best TV movie or miniseries. Nominated in the same category were Stephen Frears and Martin Pasetta's *Fail-Safe*, Yves Simoneau's *Nuremburg* (TNT), Russell Mulcahy's *On the Beach* (Showtime), and Joseph Sargent's *For Love or Country: The Artura Sandoval Story*. Winning the Golden Globe for best actor was Brian Dennehy in Kirk Browning's *Death of a Salesman*. Judi Dench won the Golden Globe for best actress under Gilles MacKinnon's direction in *The Last of the Blonde Bombshells* (HBO/BBC). Winning the Golden Globe for supporting actress was Vanessa Redgrave in *If These Walls Could Talk 2*, which was directed by Jane Anderson, Martha Coolidge, and Anne Heche.

Peabody Awards: Peabodys were bestowed on A&E for Robert Harmon's *The Crossing*, HBO for Charles S. Dutton's *The Corner*, and CBS for Katt Shea's *Sharing the Secret*.

Christopher Award: Cited was Graham Theakston's *Seeing Red* (ITV).

2001

Emmy Awards (2000–2001): The outstanding TV movie Emmy went to *Wit*, directed by Mike Nichols on HBO. Also nominated for outstanding movie were Richard Benjamin's *Laughter on the 23rd Floor* (Showtime) and three

other HBO productions: Billy Crystal's *61**, Frank Pierson's *Conspiracy*, and Joseph Sargent's *For Love or Country: The Arturo Sandoval Story*. Winning the Emmy for outstanding miniseries was Robert Dornhelm's *Anne Frank: The Whole Story* (ABC). Also nominated in that category were Pierre Gang's *Further Tales of the City* (Showtime), Andrew Grieve's *Hornblower: Mutiny* (A&E), Robert Allan Ackerman's *Life with Judy Garland: Me and My Shadows* (ABC), and Yves Simoneau's *Nuremburg* (TNT).

The outstanding director Emmy for TV movies and miniseries was won by Mike Nichols for *Wit*. Also nominated for the same honor were Crystal, Dornhelm, Ackerman, and Pierson. Judy Davis and Tammy Blanchard won the Emmys for lead and supporting actress, respectively, in a movie or miniseries for *Life with Judy Garland: Me and My Shadows*. Kenneth Branagh won the outstanding lead actor Emmy under Pierson's direction for *Conspiracy*. Brian Cox won the supporting actor Emmy under Simoneau's direction for *Nuremburg*.

DGA Awards: Frank Pierson's *Conspiracy* won the DGA Award for directorial achievement in TV movies. Nominated in the same category were Billy Crystal's *61**, Mark Rydell's *James Dean* (TNT), Robert Allan Ackerman's *Life With Judy Garland: Me and My Shadows*, and Jon Avnet's *Uprising* (NBC). Nick Castle's *'Twas the Night* on the Disney Channel won the DGA Award for directorial achievement in children's programs. Also nominated in the same category were three Showtime presentations: Adam Arkin's *My Louisiana Sky*, Daniel Petrie's *Walter and Henry*, and Robert Munic's *They Call Me Sirr*. Delbert Mann was conferred with the guild's Honorary Life Member Award. Edwin Sherin was bestowed with the guild's Robert B. Aldrich Achievement Award.

BAFTA Awards: The BAFTA for best single drama was won by Dominic Savage's *When I Was 12*. Nominated in the same category were Paul Seed's *My Beautiful Son*, Ken Loach's *The Navigators*, and Geoffrey Sax's *Othello*. Winning the BAFTA for best drama serial was David Yates's *The Way We Live Now*. Nominated in the same category was Nicholas Renton's *The Russian Bride*. Michael Gambon was again named best actor, this time in Stephen Poliakoff's *Perfect Strangers*. Julie Walters won the BAFTA for best actress under Seed's direction in *My Beautiful Son*. Winning the BAFTA for best new director in fiction was Edmund Coulthard for *Tales from Pleasure Beach*. Nominated in the same category was David Morrissey for *Sweet Revenge*.

Golden Globes: Winning the Golden Globe for best TV movie or miniseries was *Band of Brothers* on HBO, directed by David Frankel, Tom Hanks, Richard Leland, Richard Loncraine, David Nutter, Phil Alden Robinson, Mikael Salomon, and Tony To. Nominated in the same category were Robert Dornhelm's *Anne Frank: The Whole Story*, Robert Allan Ackerman's *Life with Judy Garland: Me and My Shadows*, Frank Pierson's *Conspiracy*, and Mike Nichols's *Wit*. The Golden Globes for best actor and actress went to performers portraying Hollywood icons: Judy Davis for her portrayal under Ackerman's direction of Judy Garland, and James Franco for his work in the title role of Mark Rydell's *James Dean*. Stanley Tucci won the Golden Globe for best supporting actor for his performance in Pierson's *Conspiracy*.

Peabody Awards: The winners in long-form TV were: 40 Acres and a Mule Productions and KQED-TV in San Francisco for Spike Lee's *A Huey P. Newton Story*, HBO for Mike Nichols's *Wit*, HBO and the BBC for Frank Pierson's *Conspiracy*, HBO for Clark Johnson's *Boycott*, Showtime for Allison Anders's *Things Behind the Sun*, ABC for Robert Dornhelm's *Anne Frank: The Whole Story*, and the BBC, WGBH-TV in Boston, and *Exxon Mobil Masterpiece Theatre* for Patrick Garland's *Talking Heads 2: Miss Fozzard Finds Her Feet*.

Christopher Awards: Cited were Jon Avnet's *Uprising*, Sarah Pillsbury's *Taking Back Our Town* (Lifetime), Russell Mulcahy's *The Lost Battalion* (A&E), Mike Nichols's *Wit*, and *Band of Brothers*.

2002

Emmy Awards (2001–2002): Richard Loncraine's *The Gathering Storm* on HBO won the Emmy Award for outstanding TV movie. Nominated for the same honor were Mark Rydell's *James Dean* (TNT) and three other HBO productions: Norman Jewison's *Dinner with Friends*, Moises Kaufman's *The Laramie Project*, and John Frankenheimer's *Path to War*. Winning the Emmy for outstanding miniseries was HBO's World War II story of American GIs in Europe, *Band of Brothers*, which was directed by David Frankel, Tom Hanks, Richard Leland, Richard Loncraine, David Nutter, Phil Alden Robinson, Mikael Salomon, and Tony To. Also nominated in the same category was Marco Brambilla's *Dinotopia* (ABC), Uli Edel's *The Mists of Avalon* (TNT), and Charles Sturridge's *Shackleton* (A&E).

Winning the Emmy Awards for outstanding direction of a TV movie or miniseries were the eight men comprising the *Band of Brothers* committee. Also nominated in this category were Loncraine for *The Gathering Storm*, Rydell, Kaufman, and, posthumously, Frankenheimer. Winning the lead actor Emmy under Loncraine's direction was Albert Finney as Winston Churchill in *The Gathering Storm*. Laura Linney won the outstanding lead actress Emmy under Daniel Petrie's direction for *Wild Iris* (Showtime). Winning the supporting acting Emmys were Michael Moriarty

under Rydell's direction for *James Dean*, and Stockard Channing under Roger Spottiswoode's direction for *The Matthew Shepard Story* (NBC).

DGA Awards: Mick Jackson's *Live from Baghdad* on HBO won the DGA Award for directorial achievement in TV movies. Nominated in the same category were Richard Loncraine's *The Gathering Storm*, John Frankenheimer's *Path to War*, Howard Deutch's *Gleason* (CBS), and Julie Dash's *The Rosa Parks Story* (CBS). Guy Ferland's *Bang Bang You're Dead* on Showtime won the DGA Award for outstanding directorial achievement in children's programs. Nominated in the same category was Thom Eberhardt's *I Was a Teenage Faust* (Showtime) and Greg Beeman's *A Ring of Endless Light* (Disney Channel). John Rich was conferred with the guild's Honorary Life Member Award. Jud Taylor was bestowed with the guild's Robert B. Aldrich Achievement Award.

BAFTA Awards: The BAFTA for best single drama was won by Frank Pierson's *Conspiracy*. Nominated in the same category were Paul Greengrass's *Bloody Sunday*, Julian Farino's *Flesh and Blood*, and Francesca Joseph's *Tomorrow La Scala!* Winning the BAFTA for best drama serial was Charles Sturridge's *Shackleton*. Nominated in the same category were Giacomo Campiotti's *Doctor Zhivago*, and Beeban Kidron's *Murder*. Albert Finney won the BAFTA for best actor for his performance as Winston Churchill under Richard Loncraine's direction for *The Gathering Storm*. Julie Walters won the best actress honor under Kidron's direction for *Murder*. The BAFTA awarded for best new director in fiction went to Brian Hill for *Falling Apart*. Also nominated in the category was Giacomo Campiotti for *Doctor Zhivago*.

Golden Globes: Richard Loncraine's *The Gathering Storm* won the Golden Globe for best TV movie or miniseries. Receiving nominations in the same category were Mick Jackson's *Live from Baghdad*, John Frankenheimer's *Path to War*, Charles Sturridge's *Shackleton*, and *Steven Spielberg Presents Taken* (Sci-Fi Channel). The committee of directors on *Taken* consisted of Breck Eisner, Felix Enriquez Alcala, John Fawcett, Tobe Hooper, Jeremy Kagan, Michael Katleman, Sergio Mimica-Gezzan, Bryan Spicer, Jeff Woolnough, and Thomas J. Wright.

Winning the Golden Globe for best actor was Albert Finney under Loncraine's direction for *The Gathering Storm*. Winning the Golden Globe for best actress was Uma Thurman under Mira Nair's direction for *Hysterical Blindness* (HBO). Donald Sutherland won the Emmy for supporting actor under Frankenheimer's direction as Presidential advisor Clark Clifford in *Path to War*.

Peabody Awards: WGBH-TV in Boston and *Exxon Mobil Masterpiece Theatre* shared in two Peabody Awards, with ALT Films for Betty Kaplan's *Almost a Woman*, and with London Weekend Television and the CBC for Geoffrey Sax's *Othello*, starring Eamonn Walker. The BBC and HBO shared in the Peabody for *The Gathering Storm*, directed by Richard Loncraine and starring Albert Finney as Winston Churchill. Showtime received a Peabody for Guy Ferland's *Bang Bang You're Dead*. The BBC and BBC America shared in a Peabody for Stephen Poliakoff's *Almost Strangers*, starring Michael Gambon. TNT was awarded a Peabody for Steven Schachter's *Door to Door* starring William H. Macy.

Christopher Awards: Cited were Steven Schachter's *Door to Door*, and Julie Dash's *The Rosa Parks Story*.

2003

Emmy Awards (2002–2003): Steven Schachter's *Door to Door* (TNT) won the Emmy Award for outstanding TV movie. Also nominated in the category were Peter Levin's *Homeless to Harvard: The Liz Murray Story* (Lifetime) and three HBO movies: Mick Jackson's *Live from Baghdad*, Richard Loncraine's *My House in Umbria*, and Jane Anderson's *Normal*. Winning the Emmy Award for outstanding miniseries was *Steven Spielberg Presents Taken* on the Sci-Fi Channel. The directors on this production about alien abductions were Breck Eisner, Felix Enriquez Alcala, John Fawcett, Tobe Hooper, Jeremy Kagan, Michael Katleman, Sergio Mimica-Gezzan, Bryan Spicer, Jeff Woolnough, and Thomas J. Wright. Also nominated in the same category were Yves Simoneau's *Napoleon* (CBS) and Christian Duguay's *Hitler: The Rise of Evil* (CBS).

Steven Schachter won the Emmy Award for outstanding directing of a TV movie or miniseries for *Door to Door*. Also nominated in the category were Jackson, Loncraine, Frank Pierson for *Soldier's Girl* (Showtime), and Robert Allan Ackerman for *The Roman Spring of Mrs. Stone* (Showtime). William H. Macy won the Emmy for lead actor in a movie or miniseries under Schachter's direction for *Door to Door*. Maggie Smith won the Emmy for lead actress under Loncraine's direction for *My House in Umbria*. Both supporting acting Emmy winners, Ben Gazzara and Gena Rowlands, won under Mira Nair's direction for *Hysterical Blindness* (HBO).

DGA Awards: Mike Nichols's *Angels in America* on HBO won the DGA Award for outstanding directorial achievement in TV movies. Nominated in the same category were Jeff Bleckner's *The Music Man* (ABC), Richard Loncraine's *My House in Umbria*, Jane Anderson's *Normal*, and Rod Holcomb's *The Pentagon Papers* (F/X). Kevin Lima's *Elo-*

ise at Christmastime (ABC) won the DGA Award for directorial achievement in children's programs. Nominated in the same category were Oz Scott's *The Cheetah Girls* (Disney Channel), Sean McNamara's *The Even Stevens Movie* (Disney Channel), and Kevin Hooks's *Sounder* (ABC). Nichols was conferred with the guild's Lifetime Achievement Award. Jeremy Kagan was given the guild's Robert B. Aldrich Achievement Award.

Golden Globes: Mike Nichols's *Angels in America* on HBO won the Golden Globe for best TV movie or miniseries. Nominated for the same award were Richard Loncraine's *My House in Umbria*, Jane Anderson's *Normal*, Frank Pierson's *Soldier's Girl*, and Robert Allan Ackerman's *The Roman Spring of Mrs. Stone*. For the only time in Golden Globes history, the four awardees for acting in lead and supporting roles in a TV movie or miniseries all did so for one director, Nichols, in one production, *Angels in America*: Al Pacino, Meryl Streep, Jeffrey Wright, and Mary-Louise Parker. The Emmys in 2003–2004 would replicate these wins.

BAFTA Awards: The BAFTA for best single drama was won by Stephen Frears's *The Deal*. Nominated in the same category were Andy DeEmmony's *The Wife of Bath* installment of *The Canterbury Tales*, Adrian Shergold's *Danielle Cable: Eyewitness*, and Sarah Gavron's *This Little Life*. The other directors of *The Canterbury Tales* were Marc Munden, Julian Jarrold, and John McKay. Winning the BAFTA for best drama serial was Joe Wright's *Charles II: The Power & the Passion*. Nominated in the same category were David Yates's *State of Play*, Tom Hooper's *Prime Suspect 6: The Last Witness*, and Adrian Shergold's *The Second Coming*.

Winning the BAFTA for best new director (fiction) was Gavron for *This Little Life*. Also nominated were Gabriel Range for *The Day Britain Stopped*, and Tim Supple for *Twelfth Night, or What You Will*. Bill Nighy won the BAFTA Award for best actor under Yates's direction in *State of Play*. Julie Walters won the BAFTA for best actress in DeEmmony's *The Wife of Bath*.

Peabody Award: Showtime was bestowed with a Peabody Award for Frank Pierson's *Soldier's Girl*.

Christopher Award: Cited was Peter Levin's *Homeless to Harvard: The Liz Murray Story* (Lifetime).

2004

Emmy Awards (2003–2004): Joseph Sargent's *Something the Lord Made* on HBO won the Emmy Award for outstanding TV movie. Also nominated in the same category were Bruce Beresford's *And Starring Pancho Villa as Himself* (HBO), Robert Harmon's *Ike: Countdown to D-Day* (A&E), Andrei Konchalovsky's *The Lion in Winter* (Showtime), and Robert Allan Ackerman's *The Reagans* (Showtime). Winning the Emmy for outstanding miniseries was Mike Nichols's *Angels in America* on HBO. Also nominated in the same category were Gregory Nava's *American Family* (PBS), Eric Bross and Stephen Hopkins's *Traffic: The Miniseries* (USA), Andrew Grieve's *Hornblower: Duty* (A&E), and Tom Hooper's *Prime Suspect 6: The Last Witness* (PBS).

Mike Nichols won the Emmy for outstanding directing of a movie or miniseries for *Angels in America*. Also nominated in the category were Harmon, Koncholovsky, Hooper, and Sergeant. For the only time in Emmy history, the four actors who won the top Emmy Awards for a TV movie or miniseries did so in one production, *Angels in America*, under the same director, Mike Nichols. Al Pacino and Meryl Streep won the Emmys in the lead categories, and Jeffrey Wright and Mary-Louise Parker won in the supporting categories.

DGA Awards: Joseph Sargent's *Something the Lord Made* on HBO won the DGA Award for outstanding directorial achievement in TV movies. Nominated for the same honor were Christopher Reeve's *The Brooke Ellison Story* (A&E), Lloyd Kramer's *The Five People You Meet in Heaven* (ABC), Stephen Hopkins's *The Life and Death of Peter Sellers*, and Robert Altman's *Tanner on Tanner* (Sundance Channel). Stuart Gillard's *Going to the Mat* on the Disney Channel won the DGA Award for directorial achievement in children's programs. Nominated in the same category were Jeremy Kagan's *Crown Heights* (Showtime), Lee Rose's *Jack* (Showtime), Paul Hoen's *Searching for David's Heart* (ABC), and Duwayne Dunham's *Tiger Cruise* (Disney Channel). Gilbert Cates won the DGA's President's Award.

BAFTA Awards: The BAFTA for best single drama was won by Pete Travis's *Omagh*. Nominated in the same category were Adrian Shergold's *Dirty Filthy Love*, Philip Martin's *Hawking*, starring Benedict Cumberbatch as Stephen Hawking, and Terry Johnson's *Not Only But Always*. Winning the BAFTA for best drama serial was David Yates's *Sex Traffic*. Nominated in the same category were Julie Anne Robinson and Coky Giedroyc's *Blackpool* and Bille Eltringham's *The Long Firm*. Named best new director (fiction) was Daniel Percival for *Dirty War*. Also nominated was Angus Jackson for *Elmina's Kitchen*. Rhys Ifans was named best actor for his performance under Johnson's direction for *Not Only But Always*. Winning the BAFTA Award for best actress was Anamarie Marinca under Yates's direction for *Sex Traffic*.

Golden Globes: Stephen Hopkins's *The Life and Death of Peter Sellers* won the Golden Globe for best TV movie or miniseries. Nominated in the same category were Gregory Nava's *American Family* (PBS), Katja von Garnier's *Iron Jawed Angels* (HBO), Andrei Koncholovsky's *The Lion in Winter*, and Joseph Sargent's *Something the Lord Made*. Glenn Close won the Golden Globe for best actress under Koncholovsky's direction for *The Lion in Winter*. Geoffrey Rush won the Golden Globe for best actor in the title role of Hopkins's *The Life and Death of Peter Sellers*. Von Garnier directed Anjelica Huston to a Golden Globe in *Iron Jawed Angels*.

Peabody Awards: HBO was the recipient of a Peabody for Joseph Sargent's *Something the Lord Made*. The BBC and BBC America were cited for David Yates's miniseries *State of Play*.

Christopher Awards: Cited were Christopher Reeve's *The Brooke Ellison Story* (A&E), and Joseph Sargent's *Something the Lord Made* (HBO).

2005

Emmy Awards (2004–2005): *Warm Springs*, directed by Joseph Sargent for HBO, won the Emmy Award for outstanding TV movie. This was the unprecedented 10th production directed by Sargent to win the Emmy Award either for outstanding TV movie or limited series. Nominated in the same category were Ricky Gervais and Stephen Marchant's *The Office: The Christmas Special* (BBC America), George C. Wolfe's *Lackawanna Blues* (HBO), Stephen Hopkins's *The Life and Death of Peter Sellers* (HBO), and Steven Schachter's *The Wool Cap* (TNT). Stephen Poliakoff's *The Lost Prince* on PBS won the Emmy Award for outstanding miniseries. Also nominated in that category were Yves Simoneau's pilot for *The 4400* (USA), James Steven Sadwith's *Elvis* (CBS), and Fred Scheipi's *Empire Falls* (HBO).

Stephen Hopkins won the Emmy Award for outstanding direction of a TV movie or miniseries for *The Life and Death of Peter Sellers*. Nominated in the same category were Schepisi, Wolfe, and Sargent. Geoffrey Rush won the outstanding lead actor Emmy as Sellers under Hopkins's direction. S. Epatha Merkerson won the outstanding lead actress Emmy under Wolfe's direction for *Lackawanna Blues*. Paul Newman won the supporting actor Emmy under Schepisi's direction for *Empire Falls*. Winning the supporting actress Emmy was Jane Alexander under Sargent's guidance for *Warm Springs*.

DGA Awards: The co-winners of the DGA Award for directorial achievement in TV movies were two from HBO: George C. Wolfe's *Lackawanna Blues* and Joseph Sargent's *Warm Springs*. Nominated in the same category were James Steven Sadwith's *Elvis* (CBS), Fred Schepisi's *Empire Falls*, and Darnell Martin's *Their Eyes Were Watching God* (ABC). Chris Eyre's *Edge of America* on Showtime won the DGA Award for outstanding directorial achievement in children's programs. Nominated in the same category were David Jackson's *Buffalo Dreams* (Disney Channel) and Jessica Sharzer's *Speak* (Showtime).

BAFTA Awards: The BAFTA for best single drama was won by Peter Kosminsky's *The Government Inspector*. Nominated in the same category were Brian Percival's *Much Ado About Nothing* on *ShakespeaRe-Told*, Simon Cellan Jones's *The Queen's Sister*, and Tom Hooper's *Red Dust*, starring Hilary Swank. Winning the BAFTA for best drama serial was Justin Chadwick's *Bleak House*. Nominated in the same category were David Attwood's *To the Ends of the Earth*, Aisling Walsh's *Fingersmith*, and *Funland*, which was directed by Brian Kirk, Susan Tully, and Dearbhla Walsh. Winning the BAFTA Award for best actor was Mark Rylance under Kosminsky's direction in *The Government Inspector*. Winning the best actress honor was Anna Maxwell Martin under Chadwick's direction in *Bleak House*.

Golden Globes: Fred Schepisi's *Empire Falls* on HBO won the Golden Globe for best TV movie or miniseries. Receiving nominations in the same category were *Into the West* (TNT), George C. Wolfe's *Lackawanna Blues*, *Sleeper Cell*, Julie Anne Robinson and Coky Giedroyc's *Viva Blackpool* (BBC America), and Joseph Sargent's *Warm Springs*. The directors who shepherded *Into the West* were Robert Dornhelm, Sergio Mimica-Gezzan, Jeremy Podeswa, Timothy Van Patten, Michael W. Watkins, and Simon Wincer. *Sleeper Cell* was directed by Clark Johnson, Nick Gomez, Guy Ferland, Leslie Libman, Rick Wallace, Leon Ichaso, and Ziad Doueiri.

Winning the Golden Globe for best actress in a TV movie or miniseries was S. Epatha Merkerson in *Lackawanna Blues*. Winning the Golden Globe for best actor under the direction of James Steven Sadwith was Jonathan Rhys Meyers in the title role of *Elvis*. Paul Newman won the Golden Globe for best supporting actor under Schepisi's direction in *Empire Falls*.

Peabody Awards: The BBC and BBC America were conferred with Peabody honors for Julie Anne Robinson and Coky Giedroyc's *Viva Blackpool*. The BBC and WGBH-TV in Boston were cited for Justin Chadwick's *Bleak House*. HBO was the recipient of another Peabody for Darrell Roodt's *Yesterday*.

Christopher Awards: Cited were Gregg Champion's *14 Hours* (TNT) and George C. Wolfe's *Lackawanna Blues*.

2006

Emmy Awards (2005–2006): David Yates's *The Girl in the Café* on HBO won the Emmy Award for outstanding TV movie. Also nominated in this category were Peter Markle's *Flight 93* (A&E), Bruce Goodison's *The Flight That Fought Back* (Discovery Channel), Phyllis Nagy's *Mrs. Harris* (HBO), and Darrell Roodt's *Yesterday* (HBO). Winning the Emmy Award for outstanding miniseries was Tom Hooper's *Elizabeth I* on HBO. Also nominated in that category were Justin Chadwick's *Bleak House* (PBS) and two productions directed by committee: *Into the West* (TNT) and *Sleeper Cell* (Showtime). *Into the West* was directed by Robert Dornhelm, Sergio Mimica-Gezzan, Jeremy Podeswa, Timothy Van Patten, Michael W. Watkins, and Simon Wincer. *Sleeper Cell* was directed by Clark Johnson, Nick Gomez, Guy Ferland, Leslie Libman, Rick Wallace, Leon Ichaso, and Ziad Doueiri.

Winning the Emmy Award for outstanding direction of a TV movie or miniseries was Tom Hooper for *Elizabeth I*. Nominated in the same category were Chadwick, Markle, Yates, Nagy, and Kenny Ortega for *High School Musical* (Disney Channel). Winning the Emmy for lead actor in a movie or miniseries was Andre Braugher in Paul McGuigan's pilot film for *Thief* (FX). Helen Mirren and Jeremy Irons won the Emmy Awards for lead actress and supporting actor under Hooper's direction in *Elizabeth I*. Kelly Macdonald won the supporting actress Emmy under Yates's direction in *The Girl in the Café*.

DGA Awards: Walter Hill's *Broken Trail* on American Movie Classics won the DGA Award for outstanding directorial achievement in TV movies. Nominated in the same category were Peter Markle's *Flight 93* (Fox), Randa Haines's *The Ron Clark Story* (TNT), and Edward James Olmos's *Walkout* (HBO). Kenny Ortega's *High School Musical* on the Disney Channel won the DGA Award for outstanding directorial achievement in children's programs. Nominated in the same category were *Molly: An American Girl on the Home Front* (Disney Channel) and Ron Underwood's *The Year Without Santa Clause* (NBC). Paris Barclay and Taylor Hackford were recipients of the Robert B. Aldrich Achievement Award.

BAFTA Awards: The BAFTA for best single drama was won by Gavin Millar's *Housewife, 49*. Nominated in the same category were Andy DeEmmony's *Kenneth Williams: Fantabulosa!*, Tom Hooper's *Longford*, and Michael Winterbottom's *Road to Guantanamo*. Winning the BAFTA for best drama serial was Christopher Menaul's *See No Evil: The Moors Murders*. Nominated in the same category were Coky Giedroyc's *The Virgin Queen*, Adrian Sherbgold's *Low Winter Sun*, and Philip Martin's *Prime Suspect: The Final Act*.

Finally, the BAFTA decided that for this year a category of "best director" should be installed. The careful mulling of the validity of this overdue honor only took nearly half a century. Winning that honor was Edmund Coulthard for *Soundproof*. Also nominated in that category were Adrian Shergold for *Low Winter Sun* and Tom Hooper for *Longford*. Jim Broadbent won the best actor honor under Hooper's direction for *Longford*. Winning the BAFTA Award for best actress was Victoria Wood under Millar's direction for *Housewife, 49*.

Golden Globes: Tom Hooper's *Elizabeth I* on HBO won the Golden Globe for best TV movie or miniseries. Nominated in the category as well were Justin Chadwick's *Bleak House*, Walter Hill's *Broken Trail*, Phyllis Nagy's *Mrs. Harris*, and Philip Martin's *Prime Suspect: The Final Act* (PBS). Helen Mirren and Jeremy Irons won the Golden Globes for lead actress and supporting actor under Hooper's direction in *Elizabeth I*. Bill Nighy and Emily Blunt won the Golden Globes for best actor and supporting actress under Stephen Poliakoff's direction in *Gideon's Daughter* (BBC America).

Peabody Awards: The BBC and BBC America were conferred with a Peabody for Stephen Poliakoff's *Gideon's Daughter*. And HBO, Channel 4, and Company Pictures shared in the Peabody Award to Tom Hooper's *Elizabeth I*, starring the great Helen Mirren.

Christopher Award: Cited was Randa Haines's *The Ron Clark Story* (TNT).

2007

Emmy Awards (2006–2007): Yves Simoneau's *Bury My Heart at Wounded Knee* on HBO won the Emmy Award for outstanding TV movie. Also nominated in the same category were Richard Dale's *9/11: The Twin Towers* (Discovery Channel), Tom Hooper's *Longford* (HBO), Randa Haines's *The Ron Clark Story* (TNT), and Peter Werner's *Why I Wore Lipstick to My Mastectomy* (Lifetime). Winning the Emmy Award for outstanding miniseries was Walter Hill's *Broken Trail* on American Movie Classics. Also nominated in the category were Jon Avnet's *The Starter Wife* (USA) and Philip Martin's *Prime Suspect: The Final Act* (PBS).

Philip Martin won the Emmy Award for outstanding directing of a movie or miniseries for *Prime Suspect: The Final Act*. Also nominated in the category were Hill, Simoneau, Susanna White for *Jane Eyre* (PBS), and Bharat Nalluri for

Tsunami: The Aftermath (HBO). Robert Duvall and Thomas Haden Church won the Emmy Awards for lead and supporting actor, respectively, in a movie or miniseries for Walter Hill's western, *Broken Trail*. Helen Mirren won the lead actress Emmy once more, for portraying once again detective Jane Tennison, this time under Martin's direction, for *Prime Suspect: The Final Act*. Judy Davis won the supporting actress Emmy under Avent's direction in *The Starter Wife*.

DGA Awards: Yves Simoneau's *Bury my Heart at Wounded Knee* on HBO won the DGA Award for outstanding directorial achievement in TV movies. Nominated for the same honor were Jeremiah H. Chechik's *The Bronx Is Burning* (ESPN), Mikael Salomon's *The Company* (TNT), Jon Amiel's *The Starter Wife*, and Lloyd Kramer's *Oprah Winfrey Presents Mitch Albom's For One More Day* (ABC). Paul Hoen's *Jump In* on the Disney Channel won the DGA Award for outstanding directorial achievement in children's programs. Nominated in the same category was Kenny Ortega's *High School Musical 2* (Disney Channel).

Golden Globes: Tom Hooper's *Longford* on HBO won the Golden Globe for best TV movie or miniseries. Also nominated in the category were Yves Simoneau's *Bury My Heart at Wounded Knee*, Mikael Salomon's *The Company*, Otto Bathurst and Simon Curtis's *Five Days* (BBC/HBO), and Michael Offer and Daniel Percival's *The State Within* (BBC). Jim Broadbent and Samantha Morton won the Golden Globes for best actor and supporting actress under Hooper's direction for *Longford*. Queen Latifah won the Golden Globe for best actress under Nelson George's direction for *Life Support* (HBO).

BAFTA Awards: The BAFTA for best single drama was won by Marc Munden's *The Mark of Cain*. Nominated in the same category were John Crowley's *Boy A*, Julie Ann Robinson's *Coming Down the Mountain*, and Simon Cellan Jones's *The Trial of Tony Blair*. Winning the BAFTA for best drama serial was Peter Kosminsky's *Britz*. Nominated in the same category were Simon Curtis and Steve Hudson's *Cranford*, Otto Bathhurst's *Five Days*, and the series *Murphy's Law*.

Winning the BAFTA for best director was John Crowley for *Boy A*. Also nominated in that category were Adrian Shergold for *Persuasion*, Otto Bathhurst for *Five Days*, and Marc Munden for *The Mark of Cain*. Andrew Garfield won the best actor honor under Crowley's direction for *Boy A*. Winning the BAFTA Award for best actress was Eileen Atkins under Curtis and Hudson's direction for *Cranford*.

Peabody Awards: Of the Peabody Awards given for 2007, none were for TV movies.

Christopher Awards: Christopher Awards were bestowed on HBO for Tom Hooper's *Longford* and CBS for Tony Bill's *Pictures of Hollis Woods* on *Hallmark Hall of Fame*.

Appendix B

The Great Directors

For both the purposes of framing TV history and the author's mission to single out the great directors of TV, this section is a ranking of the highest achievers in the profession under certain categories. For more information, please see the full entries for each of the directors named here. And to see the official award winners, see the Awards Chronology section on the Emmys and other honors.

The following are the perceptions of the author gained from years of immersion in information about television and its long-form directors, and a lifetime of watching TV since the 1960s. Conversations with filmmakers and historians also informed this compilation.

The explanations for most of these ratings are inherent in the profiles in the body of the book. Of course, all arguments are expected, entertained, and hopefully provoked regarding these choices.

The overall rankings of long-form TV directors are followed by rankings by decade. After the decade lists are sections organizing directors alphabetically under a variety of subjects, including genres. Directors' interpretations of great writers and historical figures can be measured using the below lists as a gateway into the book's entries. Directors' impacts in guiding the great actors and actresses can also be determined with the below lists.

Overall

The top 10 directors in the history of long-form TV are:

1. George Schaefer directed 91 career long-form TV productions, of which 6 won Emmy Awards for the outstanding production/drama/program of the year; 18 of his shows as a director captured Emmy nominations for outstanding drama/program of the year; he won two Emmy Awards for best director, and three as a producer; he was nominated for 23 Emmy Awards in all as a director or producer; he won four DGA Awards and received 14 DGA Award nominations. Schaefer directed more *Hallmark Hall of Fame* productions, 60, than any other director.

2. Joseph Sargent directed 57 career long-form TV productions, of which nine won Emmy Awards for the outstanding production/drama/program of the year; 14 of his shows as a director captured Emmy nominations for outstanding movie/miniseries of the year; he won four Emmy Awards for best director; he was nominated for nine Emmy Awards in all for best director; he won three DGA Awards and received eight DGA Award nominations. The nine Emmys won for outstanding production/drama/program for Sargent is the all-time long-form record.

3. John Frankenheimer directed 36 career long-form TV productions, of which *The Comedian* (1957) won the Emmy Award for outstanding program of the year; six of his shows captured Emmy nominations for outstanding movie/miniseries/program of the year; he won four Emmy Awards for best director; was nominated for nine Emmy Awards in all for best director; received four DGA Award nominations. Frankenheimer directed more *Playhouse 90* productions, 26, than any other director.

4. Daniel Petrie directed 36 career long-form TV productions, of which four won Emmy Awards for outstanding production/drama/program of the year; seven of his shows as a director captured Emmy nominations for outstanding production/drama/program of the year; he won three Emmy Awards for best director and received six Emmy nominations for best director; he won three DGA Awards from eight DGA nominations. Petrie directed both Emmy-crowned *Eleanor and Franklin* (1976–1977) movies.

5. Paul Bogart directed 34 career long-form TV productions, of which *The Ages of Man* (1966) won the Emmy Award for outstanding production/drama/program of the year; he directed seven Emmy nominees for outstanding long-form production/drama/program of the year; he won two Emmy Awards for best director in long-form; received 10 Emmy nominations for best director, and five DGA Award nominations. Bogart directed more *CBS Playhouse* productions, five, than any other director. He was also one of the most celebrated sitcom directors in TV history.

6. Glenn Jordan directed 54 career long-form TV productions; he won three Emmy Awards for outstanding production/drama/program of the year, and one for outstanding director, for *Promise* (1986); nine of his shows as a director received Emmy nominations for outstanding production/drama/program of the year; he received seven Emmy nominations for best director, and one DGA Award nomination.

7. Buzz Kulik directed 34 career long-form TV productions, of which *A Storm in Summer* (1970) and *Brian's Song* (1971) won Emmy Awards for outstanding production/drama/program of the year; six of his long-form shows received Emmy nominations for outstanding production; he received four Emmy nominations for outstanding director, and two as a producer; he won the DGA Award for *Brian's Song* and was nominated on five occasions.

8. Fielder Cook directed 32 career long-form TV productions, of which *Brigadoon* (1966) won the Emmy Award for outstanding musical program; he won Emmys for directing it and *The Price* (1971); he received three Emmy nominations for best production; he was nominated for nine Emmys in all, seven for best director; he won the DGA Award for *Teacher, Teacher* (1969), and received three DGA Award nominations.

9. Marvin J. Chomsky directed 42 career long-form TV productions, three of which won Emmy Awards for outstanding miniseries; eight of his shows received Emmy nominations for outstanding miniseries/movie of the year; he received Emmy Awards for best director for *Holocaust* (1978), *Attica* (1980), and *Inside the Third Reich* (1982); he received nine Emmy nominations, five for best director; he won two DGA Awards from four nominations.

10. Herbert Wise directed 40 career long-form TV productions, of which six, including *I, Claudius* (1977), received Emmy nominations for outstanding series/drama/program, and *Elizabeth R* (1971) won; Wise received three BAFTA nominations; two Emmy nominations for best director, and he won the DGA Award for *Skokie* (1981).

11. John Erman directed 37 career long-form TV productions, of which *Roots* (1977) won the Emmy Award and 12 received Emmy nominations for outstanding movie/miniseries; won the Emmy Award for best director for *Who Will Love My Children?* (1983), received six Emmy nominations for outstanding director; won DGA Awards for *Roots* and *An Early Frost* (1985), and was nominated three times.

12. Delbert Mann directed 42 career long-form TV productions, of which three received Emmy nominations for outstanding production/movie; received three Emmy nominations for outstanding director; received five DGA Award nominations for TV, including for *Heidi* (1968) and *Jane Eyre* (1970).

13. David Greene directed 54 career long-form TV productions, and won Emmy Awards for outstanding director four of the five times he was nominated, for *The People Next Door* (1970), *Rich Man, Poor Man* (1976), *Roots* (1977), and *Friendly Fire* (1979); two of his productions won Emmys for outstanding drama/movie/miniseries of the year, *Roots* and *Inherit the Wind* (1988); eight of his works were Emmy-nominated for similar honors; he was nominated three times for DGA Awards.

14. Lamont Johnson directed 20 career long-form TV productions, eight of which received Emmy Award nominations for outstanding movie/miniseries/program of the year; he won Emmy Awards for best director for *Wallenberg: A Hero's Story* (1985) and *Lincoln* (1988), and was nominated for the same honor 10 times, or for half of his long-form output; he won five DGA Awards from nine total nominations.

15. Anthony Page directed 29 career long-form TV productions, five of which received Emmy nominations for outstanding movie/miniseries; he was nominated for Emmy Awards for *Pueblo* (1973) and *The Missiles of October* (1974), for a DGA Award for *The Patricia Neal Story* (1981), and a BAFTA for *Middlemarch* (1994).

16. Waris Hussein directed 56 career long-form TV productions; His programs to garner BAFTAs for best drama serial were *Shoulder to Shoulder* (1974) and *The Glittering Prizes* (1976); he won one Emmy for directing the musical/variety show *Copacabana* (1985) and a BAFTA for *Edward & Mrs. Simpson* (1978) and was nominated for *Clothes in the Wardrobe* (1993).

17. Charles B. Jarrott directed 28 career long-form TV productions; he won a Daytime Emmy Award for outstanding direction for *A Promise Kept: The Oksana Baiul Story* (1994); his *The Strange Case of Dr. Jekyll and Mr. Hyde* (1968) received an Emmy nomination for outstanding drama.

18. Jack Gold directed 33 career long-form TV productions; he won BAFTA Awards for *The World of Coppard* (1968) and *Stocker's Copper* (1972); he was nominated for BAFTA Awards a total of nine times; he was nominated for an Emmy Award for outstanding direction for *Escape from Sobibor* (1987).

19. Dan Curtis directed 24 career long-form TV productions, of which *War and Remembrance* (1989–90) won the Emmy Award for outstanding miniseries; the predecessor, *The Winds of War* (1983), was nominated; he received two Emmy nominations for best director, and one DGA Award from two nominations.

20. Alex Segal directed 23 career long-form TV productions, of which *Death of a Salesman* (1967) won the Emmy Award for outstanding program of the year, and *Ethan Frome* (1959) was nominated; he won the Emmy Award and the DGA Award for best director for the former and received two Emmy nominations for best director. Segal directed more *DuPont Show of the Month* productions, seven, than any other director.

Top Directors by Decade

1950s

The top long-form director of the 1950s is John Frankenheimer.

John Frankenheimer (26 presentations, including *The Comedian*, *A Town Has Turned to Dust*, *The Days of Wine and Roses*, *Old Man*, and *The Browning Version*).

George Schaefer (27 presentations, including *Macbeth*, *Born Yesterday*, *Green Pastures*, *Little Moon of Alban*, and *Johnny Belinda*).

Delbert Mann (11 presentations, including *Darkness at Noon*, *The Petrified Forest*, *Our Town*, *The Tunnel*, and *What Makes Sammy Run?*).

Robert Mulligan (12 presentations, including *The Defender*, *The World of Nick Adams*, *The Member of the Wedding*, *The Human Comedy*, and *The Moon and Sixpence*).

Ralph Nelson (16 presentations, including *Requiem for a Heavyweight*, *The Big Slide*, *Cinderella*, *The Return of Ansel Gibbs*, and *Hamlet*).

Franklin J. Schaffner (20 presentations, including *The Caine Mutiny Court-Martial*, *The Great Sebastians*, *For I Have Loved Strangers*, *Point of No Return*, and *The Great Gatsby*).

Arthur Penn (seven presentations, including *State of the Union*, *The Miracle Worker*, *Invitation to a Gunfighter*, *The Dark Side of the Earth*, and *Portrait of a Murderer*).

Alex Segal (seven presentations, including *Dodsworth*, *Happy Birthday*, *A Quiet Game of Cards*, *The Velvet Alley*, and *The Winslow Boy*).

Max Liebman (15 presentations, including *Babes in Toyland*, *The Great Waltz*, *The Merry Widow*, *A Connecticut Yankee in King Arthur's Court*, and *Desert Song*).

Clark Jones (seven presentations, including *Peter Pan*, *The Fourposter*, *Sleeping Beauty*, *Romeo and Juliet*, and *Ruggles of Red Gap*).

A second 10 for the 1950s in alphabetical order includes: Kirk Browning, Vincent J. Donehue, George Roy Hill, Arthur Hiller, Phil Karlson, Sidney Lumet, John Llewellyn Moxey, Paul Nickell, Daniel Petrie, and Robert Stevens.

A third 10 includes: Peter Brook, Stuart Burge, Richard Dunlap, Norman Foster, David Greene, Norman Lloyd, Albert McCleery, James Neilsen, Alan Schneider, and Ron Winston.

1960s

The top long-form director of the 1960s is George Schaefer.

George Schaefer (35 presentations, including *The Invincible Mr. Disraeli*, *The Magnificent Yankee*, *Inherit the Wind*, *Do Not Go Gentle Into That Good Night*, and *My Father and My Mother*).

Paul Bogart (14 presentations, including *The Ages of Man*, *The Final War of Olly Winter*, *Dear Friends*, *Mark Twain Tonight!*, and *Shadow Game*).

Alex Segal (11 presentations, including *Ethan Frome*, *Hedda Gabler*, *Death of a Salesman*, *The Crucible*, and *Certain Honorable Men*).

Charles B. Jarrott (12 presentations, including *The Big Breaker*, *Young Elizabeth*, *The Strange Case of Dr. Jekyll and Mr. Hyde*, *A Case of Libel*, and *Male of the Species*).

Alan Bridges (13 presentations, including *Great Expectations*, *Les Miserables*, *Let's Murder Vivaldi*, *On the Eve of Publication*, and *Julius Caesar*).

Ken Loach (10 presentations, including *Wear a Very Big Hat*, *Three Clear Sundays*, *Up the Junction*, *Cathy Come Home*, and *The Big Flame*).

Sidney Lumet (six presentations, including *The Hiding Place*, *The Sacco and Vanzetti Story*, *Rashomon*, *The Iceman Cometh*, and *John Brown's Raid*).

Waris Hussein (13 presentations, including *A Passage to India*, *Death of a Teddy Bear*, *Days in the Trees*, *A Devil the Monk Would Be*, and *Saint Joan*).

Marc Daniels (eight presentations, including *A Very Special Baby*, *The Scarlet Pimpernel*, *The Heiress*, *Jane Eyre*, and *The Power and the Glory*).

Alan Cooke (11 presentations, including *Luther*, *Romeo and Juliet*, *Much Ado About Nothing*, *Light Blue*, and *Blodwen*, *Home from Rachel's Marriage*).

A second 10 for the 1960s in alphabetical order includes: Fielder Cook, Tom Donovan, Michael Elliott, Alan Gibson, John Gorrie, James MacTaggart, Christopher Morahan, John Llewellyn Moxey, Brian Parker, and Boris Sagal.

A third 10 includes: David Greene, Ted Kotcheff, Stuart Latham, Donald McWhinnie, James Neilsen, David Lowell Rich, Ken Russell, Don Siegel, Rex Tucker, and Herbert Wise.

1970s

The top long-form director of the 1970s is Buzz Kulik.

Buzz Kulik (18 presentations, including *A Storm in Summer*, *Brian's Song*, *Babe*, *The Lindbergh Kidnapping Case*, and *Ziegfeld: The Man and His Women*).

Daniel Petrie (15 presentations, including *Silent Night, Lonely Night*, *The City*, *Eleanor and Franklin*, *Sybil*, and *Eleanor and Franklin: The White House Years*).

Herbert Wise (15 presentations, including *Elizabeth R*, *Upstairs Downstairs*, *The Gathering Storm*, *The Norman Conquests*, and *I, Claudius*).

Fielder Cook (16 presentations, including *The Price*, *The Hands of Cormac Joyce*, *Valley Forge*, *Judge Horton and the Scottsboro Boys*, and *I Know Why the Caged Bird Sings*).

Paul Bogart (12 presentations, including *Look Homeward, Angel*, *The House without a Christmas Tree*, *The Adams Chronicles*, *The Country Girl*, and *The War Widow*).

Glenn Jordan (20 presentations, including *The Eccentricities of a Nightingale*, *Hogan's Goat*, *The Picture of Dorian Grey*, *Benjamin Franklin*, and *Les Miserables*).

Marvin J. Chomsky (19 presentations, including *Attack on Terror: The FBI Versus the Ku Klux Klan*, *Brinks: The Great Robbery*, *Victory at Entebbe*, *Roots*, and *Holocaust*).

George Schaefer (14 presentations, including *A War of Children*, *Sandburg's Lincoln*, *In This House of Brede*, *Amelia Earhart*, and *Blind Ambition*).

Delbert Mann (14 presentations, including *Jane Eyre*, *The Man Without a Country*, *Francis Gary Powers: The True Story of the U2 Spy Incident*, *Breaking Up*, and *All Quiet on the Western Front*).

David Lowell Rich (30 presentations, including *Death Race*, *The Story of David*, *The Defection of Simas Kudirka*, *A Family Upside Down*, and *Little Women*).

A second 10 for the 1970s in alphabetical order includes: Alan Bridges, Kirk Browning, Robert Butler, John Erman, Stephen Frears, William A. Graham, David Greene, John Llewellyn Moxey, Anthony Page, and Boris Sagal.

A third 10 includes: James Cellan Jones, Alan Clarke, Dan Curtis, Tom Gries, Lamont Johnson, Michael Lindsay-Hogg, Donald McWhinnie, Joseph Sargent, Jud Taylor, and Paul Wendkos.

1980s

The top long-form director of the 1980s is Marvin J. Chomsky.

Marvin J. Chomsky (15 presentations, including *Attica*, *Evita Peron*, *Inside the Third Reich*, *Peter the Great*, and *Billionaire Boys Club*).

John Erman (15 presentations, including *Who Will Love My Children?*, *A Streetcar Named Desire*, *The Atlanta Child Murders*, *An Early Frost*, and *The Two Mrs. Grenvilles*).

Glenn Jordan (10 presentations, including *The Women's Room*, *Heartsounds*, *Promise*, *Dress Gray*, and *Echoes in the Darkness*).

Lamont Johnson (nine presentations, including *Crisis at Central High*, *Ernie Kovacs: Between the Laughter*, *Wallenberg: A Hero's Story*, *Unnatural Causes*, and *Gore Vidal's Lincoln*).

Joseph Sargent (14 presentations, including *Memorial Day*, *Choices of the Heart*, *Space*, *Love Is Never Silent*, and *Day One*).

David Greene (23 presentations, including *Guilty Conscience*, *Fatal Vision*, *The Betty Ford Story*, *Inherit the Wind*, and *Small Sacrifices*).

Anthony Page (15 presentations, including *Bill*, *Early Days*, *The Patricia Neal Story*, *Heartbreak House*, and *Pack of Lies*).

Jack Gold (14 presentations, including *Sakharov*, *Murrow*, *Escape from Sobibor*, *Stones for Ibarra*, and *The Tenth Man*).

Dan Curtis (two presentations: *The Winds of War* and *War and Remembrance*).

Michael Lindsay-Hogg (seven presentations, including *Brideshead Revisited*, *Dr. Fischer of Geneva*, *The Importance of Being Earnest*, *"Master Harold" . . . and the Boys*, and *Nazi Hunter: The Beate Klarsfeld Story*).

A second 10 for the 1980s in alphabetical order includes: Giles Foster, Waris Hussein, Simon Langton, Jerry London, Jonathan Miller, Daniel Petrie, George Schaefer, Lawrence Schiller, Simon Wincer, and Herbert Wise.

A third 10 includes: Jeff Bleckner, Larry Elikann, Jim Goddard, William A. Graham, Richard T. Heffron, Buzz Kulik, Robert Markowitz, Alistair Reid, Richard C. Sarafian, and Paul Wendkos.

1990s

The top long-form director of the 1990s is Joseph Sargent.

Joseph Sargent (15 presentations, including *The Incident*, *Caroline?*, *Miss Rose White*, *World War II: When the Lions Roared*, and *Miss Evers' Boys*).

John Frankenheimer (four presentations: *Against the Wall*, *The Burning Season*, *Andersonville*, and *George Wallace*).

Glenn Jordan (18 presentations, including *Sarah, Plain and Tall*, *To Dance With the White Dog*, *Barbarians at the Gate*, *A Streetcar Named Desire*, and *My Brother's Keeper*).

Roger Young (19 presentations, including *Murder in Mississippi*, *Geronimo*, *The Siege at Ruby Ridge*, *Moses*, and *Jesus*).

John Erman (11 presentations, including *The Last Best Year*, *Carolina Skeletons*, *Alex Haley's Queen*, *Breathing Lessons*, and *Ellen Foster*).

Daniel Petrie (seven presentations, including *Mark Twain and Me*, *Kissinger and Nixon*, *Inherit the Wind*, *Walter and Henry*, and *Wild Iris*).

Rennie Rye (seven presentations, including *The Other Side of Paradise*, *Lipstick on Your Collar*, *Karaoke*, *Cold Lazarus*, and *Big Women*).

Karen Arthur (15 presentations, including *Fall From Grace*, *Shadow of a Doubt*, *The Jacksons: An American Dream*, *True Women*, and *A Will of Their Own*).

Peter Werner (16 presentations, including *Hiroshima: Out of the Ashes*, *Ned Blessing: The True Story of My Life*, *Almost Golden: The Jessica Savitch Story*, *Mama Flora's Family*, and *Hefner: Unauthorized*).

Jack Gold (nine presentations, including *The Rose and the Jackal*, *The Last Romantics*, *The Return of the Native*, *Heavy Weather*, and *Goodnight, Mr. Tom*).

A second 10 for the 1990s in alphabetical order includes: Jeff Bleckner, Joyce Chopra, Bill Corcoran, William A. Graham, David Greene, Stephen Gyllenhaal, John Kent Harrison, Dick Lowry, Arthur Allan Seidelman, and John N. Smith.

A third 10 includes: Craig R. Baxley, John Herzfeld, Mick Jackson, Alan Metzger, Larry Peerce, Frank Pierson, Michael Ritchie, Steve Schachter, Paul Seed, and Adrian Shergold.

2000s

The top long-form director of the 2000s through 2007 is Joseph Sargent.

Joseph Sargent (nine presentations, including *For Love or Country: The Arturo Sandoval Story*, *Out of the Ashes*, *Bojangles*, *Something the Lord Made*, and *Warm Springs*).

Robert Allan Ackerman (five presentations: *Baby*, *Life with Judy Garland: Me and My Shadow*, *The Roman Spring of Mrs. Stone*, *The Reagans*, and *Filthy Gorgeous*).

Yves Simoneau (seven presentations, including *Judgment*, *Napoleon*, *44 Minutes: The North Hollywood Shootout*, *Bury My Heart at Wounded Knee*, and *Ruffian*).

Robert Dornhelm (11 presentations, including *Anne Frank: The Whole Story*, *Sins of the Father*, *RFK*, *Rudy: The Rudy Giuliani Story*, and *Spartacus*).

Steve Schachter (nine presentations, including *For All Time*, *Door to Door*, *Just a Walk in the Park*, *The Wool Cap*, and *The Engagement Ring*).

Adrian Shergold (12 presentations, including *The Second Coming*, *Dirty Filthy Love*, *Ahead of the Class*, *Low Winter Sun*, and *Persuasion*).

Frank Pierson (four presentations: *Dirty Pictures*, *Conspiracy*, *Soldier's Girl*, and *Paradise*).

David Yates (six presentations, including *The Sins*, *The Way We Live Now*, *State of Play*, *Sex Traffic*, and *The Girl in the Café*).

Tom Hooper (seven presentations, including *Love in a Cold Climate*, *Daniel Deronda*, *Elizabeth I*, *Longford*, and *John Adams*).

Mike Nichols (two presentations: *Wit* and *Angels in America*).

A second 10 for the twenty-first century in alphabetical order includes: Jane Anderson, Craig R. Baxley, David Drury, Stephen Frears, John Kent Harrison, Lee Rose, Peter Werner, Mikael Salomon, Charles Sturridge, and Roger Young.

A third 10 includes: Robert Harmon, Richard Loncraine, Dick Lowry, Christopher Menaul, Roger Spottiswoode, Stephen Poliakoff, Mike Robe, Lawrence Schiller, John N. Smith, and Andy Wolk.

Appendix C

Top 100 Movies, Miniseries, and Shows

Three alphabetical lists of movies, miniseries, and other long-form titles have been created to send the reader into the body of the book for more information, not only about these productions, but also about the directors who made them. The first two groupings of 100 shows follow the general consensus of TV history and TV criticism and reflect the author's subjectivity only in the paring process to keep them each at 100. The third list is, by its very nature, eclectic and subjective to a degree. As with the other appendices here, these collections were also made to help the reader frame long-form TV history, and offer an idea of its richness.

- The first list is a general collection of the 100 all-time greatest TV productions.
- The second list collects not necessarily the also-rans, but a second 100 of great long-form presentations.
- The third list presents forgotten or "cult" productions in the manner of those feature films that maintain a core following even as the presentations were not widely seen or have been largely forgotten. Some will never be seen, because they were not kinescoped or saved in any way.

Directors are listed in parentheses, followed by year of production and DVD and/or VHS availability.

General Collection of Top 100

The Adams Chronicles (Paul Bogart, Barry Davis, John Glen, Fred Coe, James Cellan Jones, Anthony Page), 1976 [DVD: Acorn Media]
Against the Wall (John Frankenheimer), 1994 [DVD: HBO]
Andersonville (John Frankenheimer), 1996 [DVD, VHS: Turner Home Entertainment]
The Andersonville Trial (George C. Scott), 1970 [DVD: Image Entertainment, VHS: Avid Video]
Angels in America (Mike Nichols), 2003 [DVD: HBO]
The Autobiography of Miss Jane Pittman (John Korty), 1974 [DVD: Classic Media, VHS: United American Video]
Band of Brothers (David Frankel, Tom Hanks, Richard Leland, Richard Loncraine, David Nutter, Phil Alden Robinson, Mikael Salomon, Tony To), 2001 [DVD: HBO]
Barbarians at the Gate (Glenn Jordan), 1993 [DVD: HBO]
The Blue Knight (Robert Butler), 1973 [DVD, VHS: N/A]
The Boys of St. Vincent (John N. Smith), 1992 [DVD, VHS: New Yorker Video]
Brian's Song (Buzz Kulik), 1971 [DVD, VHS: Sony Pictures]
Brideshead Revisited (Michael Lindsay-Hogg, Charles Sturridge), 1981 [DVD: Acorn Media, VHS: Video Treasures]
Caroline? (Joseph Sargent), 1990 [VHS: Hallmark]
Citizen Cohn (Frank Pierson), 1992 [DVD, VHS: HBO]
The Comedian (John Frankenheimer), 1957 [VHS: Rhino]
Concealed Enemies (Jeff Bleckner), 1984 [DVD, VHS: N/A]
Conspiracy (Frank Pierson), 2001 [DVD: HBO]

Day One (Joseph Sargent), 1989 [DVD: Acorn Media, VHS: Lion's Gate]
Death of a Salesman (Alex Segal), 1966 [DVD, VHS: Kultur Video]
Death of a Salesman (Volker Schlondorff), 1985 [DVD: Image Entertainment, VHS: Anchor's Bay]
Decoration Day (Robert Markowitz), 1990 [DVD, VHS: Hallmark]
Do Not Go Gentle into That Good Night (George Schaefer), 1967 [DVD, VHS: N/A]
Don King: Only in America (John Herzfeld), 1997 [DVD, VHS: HBO]
An Early Frost (John Erman), 1985 [DVD: Wolfe Video]
Eleanor and Franklin (Daniel Petrie), 1976 [DVD, VHS: HBO]
Elizabeth I (Tom Hooper), 2005 [DVD: HBO]
Elizabeth R (Roderick Graham, Richard Martin, Donald McWhinnie, Claude Whatham, Herbert Wise), 1971 [DVD: BBC Warner, VHS: BBC Video]
Elizabeth the Queen (George Schaefer), 1968 [DVD, VHS: N/A]
The Execution of Private Slovik (Lamont Johnson), 1974 [VHS: Universal]
Farewell to Manzanar (John Korty), 1976 [DVD, VHS: N/A]
The Forsyte Saga (James Cellan Jones, David Giles), 1967 [DVD, VHS: BBC Warner]
Frankenstein: The True Story (Jack Smight), 1973 [DVD: Universal, VHS: Good Times Home Video]
From the Earth to the Moon (Michael Grossman, David Carson, Sally Field, Gary Fleder, David Frankel, Tom Hanks, Frank Marshall, Jonathan Mostow, Jon Turtletaub, Graham Yost, and Lili Fini Zanuck), 1998 [DVD, VHS: HBO]
George Wallace (John Frankenheimer), 1997 [VHS: Turner Home Entertainment]
The Glass Menagerie (Anthony Harvey), 1973 [DVD: Image Entertainment, VHS: Kultur]
Holocaust (Marvin J. Chomsky), 1978 [DVD: Paramount, VHS: Republic Pictures]
I, Claudius (Herbert Wise), 1976 [DVD: Image Entertainment, VHS: 20th Century Fox]
The Iceman Cometh (Sidney Lumet), 1960 [DVD: Image Entertainment, VHS: Kultur]
The Incident (Joseph Sargent), 1990 [DVD: Platinum Disk, VHS: Hallmark]
Indictment: The McMartin Trial (Mick Jackson), 1995 [DVD, VHS: HBO]
Inherit the Wind (George Schaefer), 1965 [DVD, VHS: N/A]
Inside the Third Reich (Marvin J. Chomsky), 1982 [VHS: Starmaker Entertainment]
The Invincible Mr. Disraeli (George Schaefer), 1963 [DVD, VHS: N/A]
Jesus of Nazareth (Franco Zeffirrelli), 1977 [DVD: Lion's Gate, VHS: Artisan]
The Jewel in the Crown (Christopher Morahan, Jim O'Brien), 1984 [DVD, VHS: A&E Home Video]
The Josephine Baker Story (Brian Gibson), 1991 [DVD, VHS: HBO]
The Late Shift (Betty Thomas), 1996 [DVD, VHS: HBO]
The Law (John Badham), 1974 [DVD, VHS: N/A]
Life with Judy Garland: Me and My Shadows (Robert Allan Ackerman), 2001 [DVD: Miramax, VHS: Walt Disney Video]
Little Moon of Alban (George Schaefer), 1958 [DVD, VHS: N/A]
Lonesome Dove (Simon Wincer), 1989 [DVD: Lion's Gate, VHS: Hallmark]
Love Among the Ruins (George Cukor), 1975 [VHS: 20th Century Fox]
Love Is Never Silent (Joseph Sargent), 1985 [DVD, VHS: N/A]
Macbeth (George Schaefer), 1960 [DVD, VHS: N/A]
The Magnificent Yankee (George Schaefer), 1965 [DVD, VHS: N/A]
The Marcus-Nelson Murders (Joseph Sargent), 1973 [DVD, VHS: N/A]
The Miracle Worker (Arthur Penn), 1957 [DVD, VHS: N/A]
Miss Evers' Boys (Joseph Sargent), 1997 [DVD, VHS: HBO]
Miss Rose White (Joseph Sargent), 1992 [VHS: Hallmark]
The Missiles of October (Anthony Page), 1974 [DVD, VHS: MPI Home Video]
My Name Is Bill W. (Daniel Petrie), 1989 [DVD: Warner Home Video]
My Sweet Charlie (Lamont Johnson), 1970 [VHS: Universal]
Oppenheimer (Barry Davis), 1980 [DVD, VHS: N/A]
Paris Trout (Stephen Gyllenhaal), 1991 [VHS: Media Home Video]
Pennies from Heaven (Piers Haggard), 1978 [DVD: BBC Warner]
Peter Pan (Clark Jones), 1955 [DVD, VHS: N/A]
Playing for Time (Daniel Mann), 1980 [VHS: Virgin Video]

The Positively True Adventures of the Texas Cheerleader-Murdering Mom (Michael Ritchie), 1993 [DVD, VHS: HBO]
The Price (Fielder Cook), 1971 [DVD, VHS: N/A]
Prime Suspect (Christopher Menaul), 1991 [DVD: HBO, VHS: Anchor Bay]
Promise (Glenn Jordan), 1986 [DVD, VHS: N/A]
QB VII (Tom Gries), 1974 [DVD: Sony Pictures, VHS: Columbia]
Queen of the Stardust Ballroom (Sam O'Steen), 1975 [DVD: VCI, VHS: United Home]
Requiem for a Heavyweight (Ralph Nelson), 1956 [VHS: Rhino]
Rich Man, Poor Man (David Greene, Boris Sagal), 1976 [DVD, VHS: N/A]
Roe vs. Wade (Gregory Hoblit), 1989 [VHS: Paramount]
Roots (Marvin J. Chomsky, John Erman, David Greene, Gilbert Moses), 1977 [DVD, VHS: Warner Home Video]
Separate But Equal (George Stevens, Jr.), 1991 [DVD, VHS: Republic Pictures]
Shadow Game (Paul Bogart), 1969 [DVD, VHS: N/A]
Shogun (Jerry London), 1980 [DVD, VHS: Paramount]
The Singing Detective (Jon Amiel), 1986 [DVD: BBC Warner, VHS: BBC]
The Six Wives of Henry VIII (Naomi Capon, John Glenister), 1970 [DVD: BBC Warner, VHS: BBC]
Smiley's People (Simon Langton), 1982 [DVD, VHS: Acorn Media]
Something About Amelia (Randa Haines), 1984 [DVD, VHS: N/A]
Something the Lord Made (Joseph Sargent), 2004 [DVD, VHS: HBO]
A Storm in Summer (Buzz Kulik), 1970 [DVD, VHS: N/A]
Sybil (Daniel Petrie), 1976 [DVD: Warner Home Video, VHS: CBS FOX]
Teacher Teacher (Fielder Cook), 1969 [DVD, VHS: N/A]
That Certain Summer (Lamont Johnson), 1972 [DVD, VHS: N/A]
The Thorn Birds (Daryl Duke), 1983 [DVD, VHS: Warner Home Video]
Tinker, Tailor, Soldier, Spy (John Irvin), 1980 [DVD, VHS: Acorn Media]
Truman (Frank Pierson), 1998 [DVD, VHS: HBO]
Tuesdays with Morrie (Mick Jackson), 1999 [DVD: Buena Vista Home Entertainment, VHS: Walt Disney Video]
The Tuskegee Airmen (Robert Markowitz), 1995 [DVD, VHS: HBO]
The Untouchables (Phil Karlson), 1959 [DVD: Paramount]
Victoria Regina (George Schaefer), 1961 [DVD, VHS: N/A]
War and Remembrance (Dan Curtis), 1988 [DVD, VHS: MPI Home Video]
Warm Springs (Joseph Sargent), 2005 [DVD: HBO]
The Winds of War (Dan Curtis), 1983 [DVD, VHS: Paramount]
Wit (Mike Nichols), 2001 [DVD, VHS: HBO]

A Second 100 Movies, Miniseries, and Shows

Age-Old Friends (Allen Kroeker), 1989 [DVD, VHS: HBO]
All Quiet on the Western Front (Delbert Mann), 1979 [DVD: Lion's Gate, VHS: Artisan]
And Starring Pancho Villa as Himself (Bruce Beresford), 2003 [DVD, VHS: HBO]
And the Band Played On (Roger Spottiswoode), 1993 [DVD, VHS: HBO]
Anne of Green Gables (Kevin Sullivan), 1985 [DVD: Sullivan, VHS: Walt Disney Home Video]
Barefoot in Athens (George Schaefer), 1966 [DVD, VHS: N/A]
Blue Remembered Hills (Brian Gibson), 1970 [DVD, VHS: N/A]
The Burning Bed (Robert Greenwald), 1984 [DVD: MGM, VHS: Starmaker]
The Burning Season (John Frankenheimer), 1994 [VHS: Warner Home Video]
Bury My Heart at Wounded Knee (Yves Simoneau), 2007 [DVD: HBO]
Clarence Darrow (John Rich), 1974 [DVD: Kultur Video]
The Collection (Michael Apted), 1976 [DVD: Acorn Media]
The Crime of the Century (Mark Rydell), 1996 [VHS: HBO]
Crisis at Central High (Lamont Johnson), 1981 [VHS: HBO]
The Days of Wine and Roses [*Playhouse 90*] (John Frankenheimer), 1958 [VHS: Rhino]
Dirty Pictures (Frank Pierson), 2000 [DVD, VHS: MGM]

Do You Remember Love (Jeff Bleckner), 1985 [DVD, VHS: N/A]
Door to Door (Steve Schachter), 2002 [DVD, VHS: Turner Home Entertainment]
Dracula (Dan Curtis), 1973 [DVD, VHS: MPI Home Video]
Eagle in a Cage (George Schaefer), 1965 [DVD, VHS: N/A]
Eleanor and Franklin: The White House Years (Daniel Petrie), 1977 [DVD, VHS: HBO]
Elvis (John Carpenter), 1979 [DVD, VHS: N/A]
Empire Falls (Fred Schepisi), 2005 [DVD: HBO]
The Executioner's Song (Lawrence Schiller), 1982 [DVD, VHS: N/A]
Fail-Safe (Stephen Frears, Martin Pasetta), 2000 [DVD: Warner Home Video]
Foxfire (Jud Taylor), 1987 [DVD, VHS: Hallmark]
Friendly Fire (David Greene), 1979 [VHS: CBS FOX]
Gideon's Trumpet (Robert E. Collins), 1980 [DVD: Acorn Media, VHS: Worldvision]
The Girl in the Café (David Yates), 2005 [DVD: HBO]
The Glass House (Tom Gries), 1972 [DVD: Direct Source Label, VHS: United Home]
Gore Vidal's Lincoln (Lamont Johnson), 1988 [DVD: Platinum Disc, VHS: Atlantic]
Guyana Tragedy: The Story of Jim Jones (William A. Graham), 1980 [VHS: VCI Video]
Having Our Say: The Delany Sisters' First 100 Years (Lynne Littman), 1999 [VHS: Sony Pictures]
Heat Wave (Kevin Hooks), 1990 [DVD, VHS: Turner Home Entertainment]
Helter Skelter (Tom Gries), 1976 [DVD: Warner Home Video, VHS: Key Video]
Homecoming: A Christmas Story (Fielder Cook), 1971 [DVD: Paramount, VHS: 20th Century Fox]
House of Cards (Paul Seed), 1990 [DVD, VHS: BBC Warner]
The House without a Christmas Tree (Paul Bogart), 1972 [DVD: Paramount, VHS: 20th Century Fox]
I Know My First Name Is Steven (Larry Elikann), 1989 [DVD, VHS: N/A]
If These Walls Could Talk (Cher, Nancy Savoca), 1996 [DVD, VHS: HBO]
Inherit the Wind (David Greene), 1988 [DVD, VHS: N/A]
Inherit the Wind (Daniel Petrie), 1999 [VHS: MGM]
Introducing Dorothy Dandridge (Martha Coolidge), 1999 [DVD, VHS: HBO]
Jane Eyre (Delbert Mann), 1970 [DVD: Unicorn]
Jennie: Lady Randolph Churchill (James Cellan Jones), 1974 [DVD, VHS: N/A]
The Jericho Mile (Michael Mann), 1979 [VHS: Embassy]
A Killer in the Family (Richard T. Heffron), 1983 [DVD, VHS: N/A]
King Lear (Michael Elliott), 1983 [DVD, VHS: Kultur Video]
Lackawanna Blues (George C. Wolfe), 2005 [DVD: HBO]
The Last of the Mohicans (David Maloney), 1971 [DVD: Koch Vision]
Long Day's Journey into Night (Peter Wood), 1972 [DVD, VHS: BFS Entertainment]
Longitude (Charles Sturridge), 2000 [DVD, VHS: A&E]
The Man Without a Country (Delbert Mann), 1973 [VHS: Republic Pictures]
Mark Twain Tonight! (Paul Bogart), 1967 [DVD, VHS: Kultur Video]
Meantime (Mike Leigh), 1984 [DVD, VHS: Fox Lorber]
The Migrants (Tom Gries), 1974 [VHS: Monterey Home Video]
Mother Love (Simon Langton), 1989 [DVD, VHS: N/A]
Murder in Mississippi (Roger Young), 1990 [DVD, VHS: N/A]
The Murder of Mary Phagan (William Hale), 1988 [DVD, VHS: N/A]
The Naked Civil Servant (Jack Gold), 1975 [DVD: BBC Warner, VHS: HBO]
The Norman Conquests (Herbert Wise), 1977 [VHS: HBO]
Old Man (John Kent Harrison), 1997 [VHS: Hallmark]
Oldest Living Confederate Widow Tells All (Ken Cameron), 1994 [VHS: Hallmark]
The Oldest Living Graduate (Jack Hofsiss), 1980 [DVD, VHS: N/A]
One Against the Wind (Larry Elikann), 1991 [VHS: Hallmark]
Pack of Lies (Anthony Page), 1987 [DVD: Platinum Disc, VHS: Hallmark]
Path to War (John Frankenheimer), 2002 [DVD, VHS: HBO]
The Patriots (George Schaefer), 1963 [DVD, VHS: N/A]
The People Next Door (David Greene), 1968 [DVD, VHS: N/A]

The Piano Lesson (Lloyd Richards), 1995 [DVD, VHS: Hallmark]
Pride and Prejudice (Simon Langton), 1995 [DVD: A&E]
Rasputin (Uli Edel), 1996 [VHS: HBO]
Sarah, Plain and Tall (Joseph Sargent), 1991 [DVD, VHS: Hallmark]
Sandburg's Lincoln (George Schaefer), 1974 [DVD, VHS: N/A]
The Search for the Nile (Fred Birnley, Richard Marquand, Christopher Ralling), 1971 [DVD, VHS: N/A]
Secrets (Paul Bogart), 1968 [DVD, VHS: N/A]
Soldier's Girl (Frank Pierson), 2003 [DVD, VHS: Showtime Entertainment]
Stalin (Ivan Passer), 1992 [VHS: MGM]
Steambath (Burt Brinckerhoff), 1973 [DVD, VHS: Kultur]
Steven Spielberg Presents Taken (Breck Eisner, Felix Énríquez Alcalá, John Fawcett, Tobe Hooper, Jeremy Kagan, Michael Katleman, Sergio Mimica-Gezzan, Bryan Spicer, Jeff Woolnough, Thomas J. Wright), 2002 [DVD: Dreamworks]
Summer's Lease (Martyn Friend), 1989 [DVD: Acorn Media]
Tales of the City (Alistair Reid), 1993 [DVD: Acorn Media, VHS: Polygram]
Talking Heads (Alan Bennett, Stuart Burge, Giles Foster, Tristram Powell), 1987 [DVD: BBC Warner]
Talking to a Stranger (Christopher Morahan), 1966 [DVD: BBC Warner]
Tanner '88 (Robert Altman), 1988 [DVD: Criterion, VHS: HBO]
The Tenth Man (Jack Gold), 1988 [VHS: MGM]
Threads (Mick Jackson), 1984 [DVD, VHS: N/A]
To Dance with the White Dog (Glenn Jordan), 1993 [DVD, VHS: Hallmark]
To Serve Them All My Days (Terence Dudley, Peter Jefferies, Ronald Wilson), 1980 [DVD, VHS: Acorn Media]
Tom Brown's Schooldays (Gareth Davies), 1973 [DVD: Acorn Media]
Traffik (Alistair Reid), 1989 [DVD, VHS: Acorn Media]
Tribes (Joseph Sargent), 1970 [VHS: CBS FOX]
12 Angry Men (William Friedkin), 1997 [VHS: MGM]
21 Hours at Munich (William A. Graham), 1976 [DVD: MGM, VHS: Monarch Home Entertainment]
A Voyage Round My Father (Alvin Rakoff), 1982 [VHS: HBO]
Wallenberg: A Hero's Story (Lamont Johnson), 1985 [DVD, VHS: N/A]
A War of Children (George Schaefer), 1972 [DVD, VHS: N/A]
Washington: Behind Closed Doors (Gary Nelson), 1977 [DVD, VHS: N/A]
Who Will Love My Children? (John Erman), 1983 [DVD, VHS: N/A]
A Woman Called Golda (Alan Gibson), 1982 [VHS: Paramount]

The "Cult" or Forgotten 100

An Age of Kings (Michael Hayes), 1960 [DVD, VHS: N/A]
The Ages of Man (Paul Bogart), 1966 [DVD, VHS: N/A]
Appalachian Autumn (William A. Graham), 1969 [DVD, VHS: N/A]
Bad Ronald (Buzz Kulik), 1974 [DVD, VHS: N/A]
The Belle of Amherst (Charles S. Dubin), 1976 [DVD, VHS: Kino Video]
Boys from the Blackstuff (Philip Saville), 1982 [DVD, VHS: N/A]
The Brotherhood of the Bell (Paul Wendkos), 1970 [DVD, VHS: N/A]
The Caine Mutiny Court-Martial (Franklin J. Schaffner), 1955 [DVD, VHS: N/A]
Carol for Another Christmas (Joseph L. Mankiewicz), 1964 [DVD, VHS: N/A]
Catholics (Jack Gold), 1973 [DVD, as *The Conflict*: Direct Source Label, VHS: Edde Entertainment]
Cathy Come Home (Ken Loach), 1966 [DVD, VHS: N/A]
Ceremonies in Dark Old Men (Michael Schultz, Kirk Browning), 1975 [DVD, VHS: N/A]
Certain Honorable Men (Alex Segal), 1968 [DVD, VHS: N/A]
Child of Our Time (George Roy Hill), 1959 [DVD, VHS: N/A]
Cold Lazarus (Renny Rye), 1996 [DVD, VHS: N/A]
Corridos!: Tales of Passion and Revolution (Luis Valdez), 1987 [DVD, VHS: N/A]
Crowhaven Farm (Walter Grauman), 1970 [DVD, VHS: N/A]

The Cruel Day (Franklin J. Schaffner), 1960 [DVD, VHS: N/A]
Culloden (Peter Watkins), 1964 [DVD: New Yorker Video]
Darkness at Noon (Delbert Mann), 1955 [DVD, VHS: N/A]
Days of Hope (Ken Loach), 1975 [DVD, VHS: N/A]
Dodsworth (Alex Segal), 1956 [DVD, VHS: N/A]
Dr. Fischer of Geneva (Jack Gold), 1985 [DVD, VHS: N/A]
The Eccentricities of a Nightingale (Glenn Jordan), 1976 [DVD, VHS: Kultur Video]
Edna, the Inebriate Woman (Ted Kotcheff), 1971 [DVD, VHS: N/A]
84 Charing Cross Road (Mark Cullingham), 1975 [DVD, VHS: N/A]
Ethan Frome (Alex Segal), 1960 [DVD, VHS: N/A]
Evil Roy Slade (Jerry Paris), 1972 [DVD: Timeless Media Group, VHS: Universal]
The Fifth Column (John Frankenheimer), 1960 [DVD, VHS: N/A]
The Final War of Olly Winter (Paul Bogart), 1967 [DVD, VHS: N/A]
The First Breeze of Summer (Douglas Turner Ward, Kirk Browning), 1976 [DVD, VHS: Kultur]
The First Churchills (David Giles), 1969 [DVD, VHS: Acorn Media]
Flesh and Blood (Arthur Penn), 1968 [DVD, VHS: N/A]
Forbidden Area (John Frankenheimer), 1956 [DVD, VHS: N/A]
Freeman (Lloyd Richards), 1977 1976 [DVD, VHS: Kultur]
George Washington: Portrait of the Hero as a Young Man (Matt von Brauchitsch), 1972 [DVD, VHS: N/A]
Green Eyes (John Erman), 1977 [DVD, VHS: N/A]
Guilty or Innocent: The Sam Sheppard Murder Case (Robert Michael Lewis), 1975 [DVD, VHS: N/A]
The Habitation of Dragons (Michael Lindsay-Hogg), 1992 [VHS: Turner Home Entertainment]
The Hatfields and the McCoys (Clyde Ware), 1975 [VHS: Lion's Gate]
Hedda Gabler (Alex Segal), 1963 [DVD: BBC Warner]
A House Divided: Denmark Vescey's Rebellion (Stan Lathan), 1982 [DVD, VHS: N/A]
A Huey P. Newton Story (Spike Lee), 2001 [DVD: Urban Works]
Hughie (Terry Hughes), 1984 [DVD, VHS: N/A]
I Heard the Owl Call My Name (Daryl Duke), 1973 [VHS: United Home]
I Will Fight No More Forever (Richard T. Heffron), 1975 [DVD, VHS: Questar]
In the Presence of Mine Enemies (Fielder Cook), 1960 [DVD, VHS: N/A]
Isn't It Shocking? (John Badham), 1973 [DVD, VHS: N/A]
John Ross: The Trail of Tears (Lane Slate), 1971 [DVD, VHS: N/A]
Judge Horton and the Scottsboro Boys (Fielder Cook), 1976 [DVD, VHS: N/A]
Karaoke (Renny Rye), 1996 [DVD, VHS: N/A]
King Lear (Richard Eyre), 1998 [VHS: Anchor Bay]
Kisses at Fifty (Michael Apted), 1973 [DVD, VHS: N/A]
The Last Seduction (John Dahl), 1994 [DVD: Lion's Gate, VHS: Polygram]
The Lie (Alex Segal), 1973 [DVD, VHS: N/A]
The Life and Loves of a She-Devil (Philip Saville), 1986 [DVD, VHS: N/A]
Look Homeward, Angel (Paul Bogart), 1972 [DVD, VHS: N/A]
Male of the Species (Charles Jarrott), 1969 [DVD, VHS: N/A]
Me! I'm Afraid of Virginia Woolf (Stephen Frears), 1978 [DVD, VHS: N/A]
The Meeting (Bill Duke), 1989 [DVD, VHS: N/A]
A Memory of Two Mondays (Paul Bogart), 1971 [DVD, VHS: Kultur]
Miles to Go Before I Sleep (Fielder Cook), 1975 [VHS: United Home]
Monsignor Quixote (Rodney Bennett), 1987 [VHS: HBO]
The Moon and Sixpence (Robert Mulligan), 1959 [DVD, VHS: N/A]
A Moon for the Misbegotten (Jose Quintero, Gordon Rigsby), 1975 [DVD, VHS: Kultur]
My Father and My Mother (George Schaefer), 1968 [DVD, VHS: N/A]
The Night of the Storm (Daniel Petrie), 1961 [DVD, VHS: N/A]
No Country for Old Men (Tristram Powell), 1981 [DVD, VHS: N/A]
Nobody's Child (Lee Grant), 1986 [DVD: Koch Vision]
Old Man (John Frankenheimer), 1958 [DVD, VHS: N/A]

Our Town (Delbert Mann), 1955 [DVD, VHS: N/A]
The Outsider (Michael Ritchie), 1967 [DVD, VHS: N/A]
The Power and the Glory (Marc Daniels), 1961 [DVD, VHS: N/A]
The Private History of a Campaign That Failed (Peter H. Hunt), 1981 [VHS: MCA]
P'tang, Yang, Kipperbang (Michael Apted), 1982 [VHS: MGM]
Pueblo (Anthony Page), 1973 [DVD, VHS: N/A]
Red Rock West (John Dahl), 1992 [DVD, VHS: Sony Pictures]
Resting Place (John Korty), 1986 [DVD: Echo Bridge]
Robinson Crusoe (James MacTaggart), 1974 [DVD, VHS: N/A]
Scum (Alan Clarke), 1977 [DVD: Blue Underground]
Serving in Silence: The Margarethe Cammermeyer Story (Jeff Bleckner), 1995 [DVD: Sony Pictures]
Shadow over Elveron (James Goldstone), 1968 [DVD, VHS: N/A]
Shadowlands (Norman Stone), 1985 [VHS: Gateway Films]
The Shape of the River (Boris Sagal), 1960 [DVD, VHS: N/A]
The Snapper (Stephen Frears), 1993 [DVD: Miramax, VHS: Walt Disney Video]
The Strange Case of Dr. Jekyll and Mr. Hyde (Charles Jarrott), 1968 [DVD, VHS: MPI Home Video]
Sty of the Blind Pig (Ivan Dixon), 1974 [DVD, VHS: Kultur Video]
Testament of Youth (Moira Armstrong), 1975 [VHS: A&E]
Tomorrow (Robert Mulligan), 1960 [DVD, VHS: N/A]
A Touch of the Poet (Kirk Browning), 1974 [DVD, VHS: Kultur Video]
A Town Has Turned to Dust (John Frankenheimer), 1958 [DVD, VHS: N/A]
The Trial of the Moke (Stan Lathan), 1978 [DVD, VHS: Kultur Video]
Tru (Kirk Browning), 1992 [DVD, VHS: N/A]
True West (Allan A. Goldstein), 1984 [DVD, VHS: N/A]
An Ungentlemanly Act (Stuart Urban), 1992 [DVD, VHS: N/A]
The Velvet Alley (Franklin J. Schaffner, Alex Segal), 1959 [DVD, VHS: N/A]
Verna: USO Girl (Ronald F. Maxwell), 1978 [DVD, VHS: Kultur Video]
The War Widow (Paul Bogart), 1976 [DVD, VHS: N/A]
When Hell Freezes Over I'll Skate (Emile Ardolino, Vinnette Carroll), 1979 [DVD, VHS: Kultur Video]
Who Has Seen the Wind? (George Sidney), 1965 [DVD, VHS: N/A]

Appendix D

Genres, Writers, Historical Figures, Actors, and Actresses

The following lists highlight the success certain directors have had in specific genres, their ability to interpret great authors and historical figures, and their skill in guiding particular actors and actresses. Co-directors of a project (a miniseries, for example) are divided by slash marks. Each list of directors in the following categories contains three italicized names to point out those individuals who have had significant impacts on the subjects. These lists of directors are not exhaustive, and have been created as general reader guides.

GENRES

Adventure/Exploration: *Fred Birnley/Richard Marquand/Christopher Ralling*, Robert Dornhelm/Sergio Mimica-Gezzan/Jeremy Podeswa/Timothy Van Patten/Simon Wincer, *Ferdinand Fairfax*, Lawrence Gordon-Clark, Dick Lowry, David Lowell Rich, George Schaefer, *Charles Sturridge*

Africa: *Fred Birnley/Richard Marquand/Christopher Ralling*, Richard A. Colla, Kevin Connor, Jack Couffer, William C. Faure, James Hill, Simon Langton, *Diarmuid Lawrence/Paul Seed/Adrian Shergold*, Raoul Peck, *Nicolas Roeg*, Tommy Lee Wallace

African American Experience: Debbie Allen, Michael Apted, Georg Stanford Brown, Georg Stanford Brown/Charles S. Dubin/John Erman/Lloyd Richards, *Marvin J. Chomsky/John Erman/David Greene/Gilbert Moses*, Charles Burnett, Fielder Cook, Martha Coolidge, Mel Damski, Julie Dash, Donna Deitch, Ernest R. Dickerson, Bill Duke, Charles S. Dutton, John Erman, Kenneth Fink, Jerrold Freedman, Brian Gibson, Rudi Goldman, Allan A. Goldstein, *Kevin Hooks*, Richard Irving, Lamont Johnson, Jeremy Kagan, Buzz Kulik, Spike Lee, Eric Laneuville, Peter Levin, Lynne Littman, Euzhan Palcy, *Lloyd Richards*, Robert Markowitz, Larry Pearce, Joseph Sargent, Michael Schultz, Oz Scott, Paul Seed, George Stevens Jr., Kevin Rodney Sullivan, Robert Townsend, Paul Wendkos, George C. Wolfe

Alcoholism: Thomas Carter, Richard Donner, *John Frankenheimer*, Jerrold Freedman, Gregory Goodell, Richard T. Heffron, *Sidney Lumet*, Marshall W. Mason, Silvio Narizzano, John Newland, *Daniel Petrie*, Jose Quintero/Gordon Rigsby, Peter Wood

American Civil War: Ken Cameron, Kevin Connor, Harry Falk/Virgil W. Vogel, *John Frankenheimer*, Richard T. Heffron, Peter Levin, Delbert Mann, *Ronald F. Maxwell*, Andrew V. McLaglen, Larry Peerce, Lee Philips, *George Schaefer*, Calvin Skaggs

Asian American Experience: Larry Carroll, John Erman, *Nancy Kelly*, *John Korty*, John Nicolella, Portman Paget/Russell Treyz, *Simon Wincer*

Australia: Pino Amenta, Ken Cameron, Kevin James Dobson, Marcus Cole, Ken Hannam, *Rod Hardy*, George Miller, *Russell Mulcahy*, Michael Offer, George Ogilvie, John Power, Carl Schulz, *Chris Thomson*, Simon Wincer

BBC in the 1960s: Moira Armstrong, Bill Bain, Alan Bridges, Stuart Burge, Gilchrist Calder, Naomi Capon, *Rudolph Cartier*, Alan Clarke, Basil Coleman, Alan Cooke, Gareth Davies, Peter Duguid, Michael Elliott, James Ferman, Alan Gibson, David Giles, John Glenister, Jack Gold, John Gorrie, Piers Haggard, Peter Hammond, Bill Hays, Waris Hussein, Charles Jarrot, James Cellan Jones, Ken Loach, John Mackenzie, Pharic MacLaren, James MacTaggart, Donald McWhinnie, Raymond Menmuir, Cedric Messina, Robin Midgely, *Christopher Morahan*, Anthony Page, Brian Parker, Alvin Rakoff, Philip Saville, Michael Simpson, William Slater, Don Taylor, Michae Tuchner, Rex Tucker, Claude Whatham, *Herbert Wise*

Baseball: Adell Aldrich, Kirk Browning, Charles Burnett, Fielder Cook, *Billy Crystal*, *Mel Damski*, Martin Davidson, William A. Graham, John Kent Harrison, Michael Landon, Andrew V. McLaglen, Saul Rubinek, Alan Shapiro, *Kevin Rodney Sullivan*, Michael Switzer, Mark Tinker, Tommy Lee Wallace

Biblical Stories: *Michael Cacoyannis*, Charles Robert Carner, Kevin Connor, James L. Conway, Stuart Cooper, Gareth Davies, John Irvin, James Cellan Jones, Raffaele Mertes, Michael Offer, Franco Rossi, George Schaefer, Robert M. Young, *Roger Young*, *Franco Zeffirrelli*

British Royalty: Derek Bailey, Gabrielle Beaumont, Kevin Billington, Leonard Brett/Royston Morley, Alan Bridges, *Naomi Capon/John Glenister*, Basil Coleman, Peter Dews, Giles Foster, Coky Giedroyc, *Roderick Graham/Richard Martin/Donald McWhinnie/Claude Whatham/Herbert Wise*, James Goldstone, David Greene, Harvey Hart, Douglas Hayes, Charlton Heston, *Tom Hooper*, Waris Hussein, Charles Jarrott, Peter Levin, Phyllida Lloyd, Gilles MacKinnon, Stephen Poliakoff, John Power, George Schaefer, Steven Hilliard Stern, Shaun Sutton, Michael Switzer, Pete Travis, Peter Watts, Paul Wendkos

Canada: *Norma Bailey*, George Bloomfield, Jerry Cicoritti, Christian Duguay, Daryl Duke, Douglas Jackson, George Kaczender, Daniel Petrie, Bruce Pittman, Vic Sarin, Stefan Scaini, *John N. Smith*, *Kevin Sullivan*, Eric Till, Anne Wheeler

Civil Rights Era: Charles Burnett, Julie Dash, Robert Dornhelm, *Bill Duke*, Kenneth Fink, Jerrold Freedman, Lamont Johnson, *John Korty*, Eric Laneuville, Abby Mann, *George Stevens Jr.*, Roger Young

Cold War Era: *Jeff Bleckner*, Desmond Davis, David Drury, John Frankenheimer, Stephen Frears/Martin Pasetta, *John Irvin*, Simon Langton, *Anthony Page*, Frank Pierson, Mikael Salomon, Franklin J. Schaffner, Jud Taylor, Roger Tucker

Comedy: Kirk Browning, Rudolph Cartier, Jim Drake, Blake Edwards, *John Gorrie*, Clark Jones, *Neal Israel*, Hal Kanter, Max Liebman, *Jerry Paris*, Arthur Penn, Jay Sandrich, Anson Williams

Courtroom Dramas: Robert E. Collins, Fielder Cook, Walter Grauman, Sturla Gunnarsson, Mick Jackson, *Stanley Kramer/Lee H. Bernardi*, Lamont Johnson, Buzz Kulik, John Larroquette, Robert Michael Lewis, Robert Mulligan, Christian Nyby II, John Rich, Ron Satloff, *Franklin J. Schaffner*, *George C. Scott*, Paul Wendkos

Disaster Epics: Irwin Allen, *Earl Bellamy*, Jack Bender, Timothy Bond, Graeme Campbell, Gregg Champion, Marvin J. Chomsky, Bill Corcoran, Georg Fenady, John Frankenheimer, Ian Gilmore, *John Kent Harrison*, Sidney Hayers, Peter R. Hunt, Jerry Jameson, John Lafia, Dick Lowry, Sam Miller, Tony Mitchell, Peter Nicholson, Noel Nosseck, *David Lowell Rich*, Larry Shaw, Barry Shear, Julian Simpson, Mark Sobel, Roger Young

Drug Addiction: *Robert Allan Ackerman*, Karen Arthur, Graeme Campbell, Richard A. Colla, Martha Coolidge, Michael Cristofer, Emilio Estevez, *Nelson George*, William A. Graham, Charles Jarrott, *John Korty*, Eric Laneuville, Robert Michael Lewis, Robert Mandel, Geoff Murphy, Larry Peerce, Alistair Reid, Adrian Shergold, Robert Townsend, Peter Werner

Espionage: Michael Anderson, Martin Campbell, Larry Elikann, Gordon Flemyng, Tim Fywell, John Frankenheimer, *Jack Gold*, *John Irvin*, *Simon Langton*, Peter Levin, Robert Markowitz, Anthony Page, Boris Sagal

Feminist Issues: Moira Armstrong, Gwen Arner, *Karen Arthur*, Jon Avnet, Norma Bailey, Neema Barnette, Gabrielle Beaumont, Jeff Bleckner, Naomi Capon, Joyce Chopra, Julie Dash, Donna Deitch, *Lee Grant*, Sturla Gunnarsson, Sarah Harding, John Kent Harrison, Richard T. Heffron, Agnieszka Holland, Jane Howell, Mimi Leder, Lynne Littman, *Evelyn Purcell*, Paddy Russell, Joan Tewkesbury, Betty Thomas, Claudia Weill, Anne Wheeler, Carol Wiseman, Linda Yellen

Film Noir: Paul Bogart, Robert Butler, Jeff Bleckner, *Martin Campbell*, Marvin J. Chomsky, Alan Clarke, Dan Curtis, John Dahl, Uli Edel, John Frankenheimer, Jack Gold, Allan A. Goldstein, James Goldstone, William A. Graham, David Greene, Robert Greenwald, Tom Gries, *Stephen Gyllenhaal*, William Hale, Richard T. Heffron, John Irvin, Mick Jackson, Lamont Johnson, Phil Karlson, Buzz Kulik, Simon Langton, Jerry London, Sidney Lumet, Ralph Nelson, Daniel Petrie, Frank Pierson, Alistair Reid, Michael Ritchie, Mark Rydell, Boris Sagal, *Joseph Sargent*, Franklin J. Schaffner, Lawrence Schiller, Alex Segal, Paul Wendkos, Roger Young

Football (American): *Lou Antonio*, John Badham, Noel Black, Georg Stanford Brown, *Ernest R. Dickerson*, Jerry Jameson, Tim Kelleher, *Buzz Kulik*, Robert Lieberman, Don Medford, Richard Michaels, Gary Nadeau, Mike Robe, Franklin J. Schaffner, Steven Hilliard Stern, Paul Wendkos

French and Indian War: James L. Conway, Glenn Jordan, *Buzz Kulik*, *David Maloney*, *Matt von Brauchitsch*

Gay Lifestyle: Jane Anderson/Martha Coolidge/Anne Heche, Jeff Bleckner, Gilbert Cates, *Cher/Nancy Savoca*, John Erman, Nigel Finch, Pierre Gang, Jack Gold, Adrian Hall/Rick Hauser, Lamont Johnson, Michael Lindsay-Hogg, *Alistair Reid*, Adrian Shergold, *Roger Spottiswoode*, Stephen Whittaker, Herbert Wise

Hallmark Hall of Fame: Lou Antonio, Alfoso Arau, Karen Arthur, Tony Bill, Jeff Bleckner, Paul Bogart, Alan Bridges, Burt Brinckerhoff, Kirk Browning, Christopher Cain, Fred Coe, Robert E. Collins, *Fielder Cook*, Martha Coolidge, Dan Curtis, Marc Daniels, Desmond Davis, Tom Donovan, Larry Elikann, John Erman, Mel Ferber, Patrick Garland, Alan Gibson, Jim Goddard, Jack Gold, James Goldstone, John Gray, David Greene, Alan Grint, Joseph Hardy, John Kent Harrison, Robert Hartung, Anthony Harvey, Nick Havinga, Dwight Hemion, Douglas Hickox, Waris Hussein, Anjelica Huston, Sterling Johnson, James Cellan Jones, Glenn Jordan, Garson Kanin, John Korty, Buzz Kulik, Ron Lagomarsino, Joe Layton, Peter Levin, Dick Lowry, Delbert Mann, Stuart Margolin, Robert Markowitz, Albert McCleery, Tom McLoughlin, Walter C. Miller, Robert Mulligan, Anthony Page, Richard Pearce, Daniel Petrie, David Pressman, Michael Pressman, David Lowell Rich, Lloyd Richards, Gordon Rigsby, *Joseph Sargent*, *George Schaefer*, Carl Schenkel, Arthur Alan Seidelman, Ian Sharp, Vincent Sherman, Brent Shields, Sid Smith, Michael Switzer, Jeannot Szwarc, Jud Taylor, Michael Tuchner/Alan Hume, Ron Underwood, Michael Toshiyuki Uno, Peter Werner, Claude Whatham, Simon Wincer, Herbert Wise, Peter Wood

Hollywood: Ramzi Abed, Robert Allan Ackerman, Paul Bogart, Peter Bogdanovich, Henry Bromell, John Carpenter, Joyce Chopra, Rob Cohen, Kevin Connor, *Martha Coolidge*, Jeff Corey, Howard Davies, Howard Deutch, *John Erman*, John Frankenheimer, Tim Fywell, John Gray, Robert Greenwald, Leon Ichaso, Randal Kleiser, Bradford May, Anthony Page, John Patterson, Mark Rydell, *James Steven Sadwith*, Don Taylor

Horror: Craig R. Baxley, John Carpenter, Sean S. Cunningham, Wes Craven, *Dan Curtis*, Bill Eagles, *Mick Garris*, Curtis Harrington, Tobe Hooper, Charles Jarrott, Glenn Jordan, Bill L. Norton, Philip Saville, *Jack Smight*, David Wickes, Roger Young

Korean War: *Alan Alda*, *Robert Day*, *Anthony Page*, Frank Pierson

Latin America: Jack Bender, *John Frankenheimer*, Jack Landau, John Milius, *Joseph Sargent*, Paul Stanley/Vic Morrow, *Luis Valdez*, Linda Yellen

Latino American Experience: Isaac Artenstein, John Berry, Aleks Horvat, *Gregory Nava*, Edward James Olmos, Tony Plana, Jesus Salvador Trevino, *Luis Valdez*, *Robert M. Young*

Musicals: *Jon Amiel*, Emile Ardolino, Paul Bogart, *Kirk Browning*, Clark Jones, Piers Haggard, Jeffrey Hayden, *Max Liebman*, Ralph Nelson, Rob Marshall, Walter C. Miller, George Schaefer

Native American Experience: Christopher Cain, Ken Campbell/Marshall W. Mason, Gil Cardinal, Charles Clemmons/Guy Perrotta, Matt Codd, James L. Conway, Mel Damski, Kevin James Dobson, Larry Elikann, Harry Falk/Paul Krasny/Bernard McEveety/Virgil W. Vogel, Richard T. Heffron, *Harry Hook*, Marshall Jamison, Claude Jutra, Lee H. Katzin, Jerry London, Francis Mankiewicz, Robert Ellis Miller, Frank Pierson, Daniel Sackheim, George Schaefer, *Yves Simoneau*, *Lane Slate*, Simon Wincer, Roger Young

One-Person Shows: *Paul Bogart*, Kirk Browning, *Charles S. Dubin*, Peter H. Hunt, *Gerald Krell*, Frank Perry, Gordon Rigsby, Roger Spottiswoode

PBS in the 1970s: Emile Ardolino, William Ball, Fred Barzyk, Rick Bennewitz, Jeff Bleckner, Paul Bogart, *Burt Brinckerhoff*, Arvin Brown, *Kirk Browning*, Gordon Davidson, John Desmond, Ivan Dixon, Jan Egelston, David Friedman, Lee Grant, Adrian Hall, Joseph Hardy, Jack Hofsiss, Glenn Jordan, Stacy Keach, Harold J. Kennedy, Peter Levin, *Norman Lloyd*, Daniel Mann, Marshall W. Mason, Trevor Nunn, Jack O'Brien, Richard Pearce, Daniel Petrie, Stephen Porter, Ellis Rabb, Lloyd Richards, Boris Sagal, George Schaefer, Alan Schneider, Michael Schultz, George C. Scott, Ralph Senensky, Edwin Sherin, Luis Valdez

Play Adaptations: Paul Bogart, Alan Bridges, *Kirk Browning*, Stuart Burge, Rudolph Cartier, Basil Coleman, Fielder Cook, Alan Cooke, Michael Elliott, David Giles, John Gorrie, Gary Halvorsen, Jack Hofsiss, Jane Howell, Waris Hussein, Norman Lloyd, Sidney Lumet, James MacTaggart, *Cedric Messina*, Jonathan Miller, Elijah Moshinsky, Trevor Nunn, Jim O'Brien, Arthur Penn, Jose Quintero, *George Schaefer*, Alex Segal, Luis Valdez

***Play of the Week* (New York):** Ward Baker, Paul Bogart, Kirk Browning, Stuart Burge, Carmine Capalbo, Harold Clurman, Curt Conway, Frank Corsaro, Marc Daniels, Richard Dunlap, Warren Enters, Lewis Freedman, Karl Genus, Hal Gerson, Joseph Gisterak, William A. Graham, Harvey Hart, Jed Horner, *Henry Kaplan*, Wes Kenney, Alexander Knox, *Sidney Lumet*, Silvio Narizzano, Ralph Nelson, Paul Nickell, Leo Orenstein, Bill Penn, Daniel Petrie, Nikos Psacharopoulos, *Jose Quintero*, Jack Ragotey, Doug Rodgers, Don Richardson, Boris Sagal, Alan Schneider, Joshua Shelley, John Stix, Dennis Vance, Stuart Vaughan

Playhouse 90: John Brahm, Fielder Cook, Vincent J. Donehue, Tom Donovan, *John Frankenheimer*, Bernard Girard, David Greene, George Roy Hill, Arthur Hiller, Herbert Hirschman, Buzz Kulik, Anton M. Leader, Ralph Levy, Sidney Lumet, Delbert Mann, Burgess Meredith/James B. Clark, Robert Mulligan, James Neilson, *Ralph Nelson*, Paul Nickell,

Arthur Penn, Daniel Petrie, Allen Reisner, David Lowell Rich, Oscar Rudolph, *Franklin J. Schaffner*, Boris Sagal, Alex Segal, Robert Stevens, David Swift, Charles Marquis Warren, Paul Wendkos, Ron Winston, Terence Young

Police Procedurals: Sarah Pia Anderson, David Anspaugh, John Badham, *Robert Butler*, Martin Campbell, Marvin J. Chomsky, Philip Davis, Brian Dennehy, David Drury, John Frankenheimer, William A. Graham, William Hale, Mike Hodges, Tom Hooper, Jerry Jameson, Glenn Jordan, James Keach, John Madden, Paul Marcus, Stuart Margolin, Philip Martin, *Christopher Menaul*, *Joseph Sargent*, Jack Smight, John Strickland, Jack Webb, Paul Wendkos

Politics: *Robert Altman*, Marvin J. Chomsky, John Frankenheimer, Sheldon Larry, Peter Levin, Delbert Mann, *Gary Nelson*, Daniel Petrie, *Frank Pierson*, George Schaefer, Carl Schenkel, Paul Seed, Stephen Surjik, Jud Taylor

Prison: Alan Clarke, Tony Bill, Marvin J. Chomsky, Robert E. Collins, Vondie Curtis-Hall, *John Frankenheimer*, David Greene, *Tom Gries*, Adrian Hall/Rick Hauser, Tom Hooper, Paul Krasny, Buzz Kulik, *Michael Mann*, Mike Robe, Bethany Rooney, Dominic Savage, Paul Wendkos, Linda Yellen

Private Detectives: Corey Allen, *Jon Amiel*, Reza Badiyi, Ray Danton, Mike Hodges, George McCowan, Andrew V. McLaglen, Gary Nelson, *Michael Ritchie*, *Jack Smight*, Roger Spottiswoode, E.W. Swackhamer

Revolutionary War: *Paul Bogart/Barry Davis/John Glen/Fred Coe/James Cellan Jones/Anthony Page*, *Fielder Cook*, Bob Hankal/Robert Strane, Robert Harmon, *Buzz Kulik*, Russ Mayberry, Mikael Salomon, George Schaefer

Romance: John A. Alonzo, Karen Arthur, Jack Bender, Alan Bridges, Gilbert Cates, Peter Duffell, *Daryl Duke*, James Goldstone, *Harvey Hart*, Rob Hedden, Richad T. Heffron, Charles Jarrott, Joan Kemp-Welch, *Jerry London*, Christopher Menaul, Michael Miller, Kenny Ortega, Daniel Petrie, Alvin Rakoff, Bethany Rooney, Paul Wendkos, David Yates, Roger Young

Science-Fiction: Fred Barzyk, Craig R. Baxley, Jeffrey Bloom, Chuck Bowman, Larry Buchanan, Robert Butler, *Martin Campbell*, Richard A. Colla, Richard Compton, Sean S. Cunningham, *Breck Eisner/Felix Enriquez Alcala/John Fawcett/Tobe Hooper/Jeremy Kagan/Michael Katleman/Sergio Mimica-Gezzan/Bryan Spicer/Jeff Woolnough/Thomas J. Wright*, Tom Gries, *John Harrison*, Harvey Hart, Rob Hedden, Richard T. Heffron, David Jackson, Kenneth Johnson, John Korty, Patrick Lau/Richard Laxton, Robert Lieberman, Nancy Malone, Jorge Montesi, Steve Oedekerk, John Power, Michael Rymer, Paul Shapiro, Jesus Salvadore Trevino, Brian Trenchard-Smith, Michael Vejar, Jim Wheat/Ken Wheat

Television: *Lindsay Anderson*, Graeme Campbell, Danny De Vito, Matthew Diamond, Patrick Sheane Duncan, John Frankenheimer, Norman Stone, *Betty Thomas*, Peter Watkins, Peter Werner, *Edward Zwick*

Vietnam War: Jeff Bleckner, *Paul Bogart*, John Duigan/Chris Noonan, Larry Elikann, John Frankenheimer, *Terry George*, *Richard T. Heffron*, Rod Holcomb, Paul Krasny, Robert Lieberman, Robert Markowitz, Joseph Sargent, Richard Stroud

Westerns: David S. Cass Sr., Richard Compton, Robert Day, Robert Dornhelm/Sergio Mimica-Gezzen/Jeremy Podeswa/Timothy Van Patten/Michael W. Watkins/Simon Wincer, John Frankenheimer, Charles Haid, *Rod Hardy*, John Kent Harrison, Richard T. Heffron, Walter Hill, Jerry Jameson, *Burt Kennedy*, Peter Levin, Alex March, Bernard McEveety Jr., Vincent McEveety, Andrew V. McLaglen, P.J. Pesce, Joseph Sargent, E.W. Swackhamer, Robert Totten, Reynaldo Villalobos, Virgil W. Vogel, *Simon Wincer*

World War I: *Pino Amenta/John Dixon/George Miller*, Moira Armstrong, *Larry Elikann*, Julian Jarrold, *Delbert Mann*

World War II: Robert Altman, Jon Avnet, *Dan Curtis*, Marvin J. Chomsky, Fielder Cook, Robert Day, *David Frankel/Tom Hanks/Richard Leland/Richard Loncraine/David Nutter/Phil Alden Robinson/Mikael Salomon/Tony To*, John Frankenheimer, Robert Harmon, Charles Jarrott, Delbert Mann, Boris Sagal/Melville Shavelson, *Joseph Sargent*, George Schaefer, Franklin J. Schaffner

Youth/Childhood: *Michael Apted*, Karen Arthur, Greg Beeman, Noel Black, Bob Clark, Alan Clarke, *Fielder Cook*, Joan Craft, John Erman, John Frankenheimer, Karl Genus, John Henderson, Neal Israel, Tom Leetch, Delbert Mann, Walter C. Miller, Kenny Ortega, Daniel Petrie, George Schaefer, Henning Schellerup, *Kevin Sullivan*, Michael Switzer, Nadia Tass, Robert Totten, Frank Zuniga

FIFTY GREAT WRITERS

Louisa May Alcott: Ernest Colling, *William Corrigan*, Gordon Hessler, Paul Nickell, *David Lowell Rich*, Bobby Roth, *Paddy Russell*

Maxwell Anderson: *Fielder Cook*, Vincent J. Donehue, Karl Genus, James Neilson/Franklin J. Schaffner, *George Schaefer*, *Paul Wendkos*

Jane Austen: John Alexander, Howard Baker, Rodney Bennett, Cyril Coke, Joan Craft, David Giles, *John Glenister*, Jon Jones, Diarmuid Lawrence, Campbell Logan, Jeremy Lovering, Iain B. MacDonald, *Roger Michell*, *Adrian Shergold*, Dan Zeff

J.M. Barrie: Alan Bridges, Glenn Casale/Gary Halvorson, *Vincent J. Donehue*, Dwight Hemion, *Clark Jones*, Cedric Messina, *Robert Mulligan*, George Schaefer

Samuel Beckett: Samuel Beckett, *Tony Coe*, David Heeley, *Conor McPherson*, Patricia Rozema, *Alan Schneider*

Charlotte Bronte: *Joan Craft*, Marc Daniels, Peter Hoen, Campbell Logan, *Delbert Mann*, Rex Tucker, *Susanna White*, Robert Young

Emily Bronte: Terence Bulley, *Rudolph Cartier*, Peter Hammond, *Suri Krishnamma*, George More O'Farrell, *Daniel Petrie*, Robin Sheppard, David Skynner

Raymond Chandler: *Rob Bowman*, *Bob Rafelson*, *Jack Smight*

Paddy Chayefsky: *Simon Curtis*, *George Schaefer*

Anton Chekhov: *Michael Elliott/Michel Saint-Denis*, Richard Eyre, Michael Lindsay-Hogg, Ken Loach, Donald McWhinnie, *Cedric Messina*, Christopher Morahan, Gregory Mosher, *Trevor Nunn*, Jack O'Brien, Daniel Petrie, Bill Turner

Agatha Christie: Julian Amyes, Lou Antonio, Moira Armstrong, Roy Boulting, Basil Coleman, John Davies, *John Davies/Tony Wharmby*, Clive Donner, *Martyn Friend*, Alan Gibson, David Giles, John Glyn-Jones, Alan Grint, Robert Michael Lewis, Dick Lowry, Mary McMurray, Gary Nelson, Christopher Petit, *Tristram Powell*, Carl Schenkel, Guy Slater, Norman Stone, David Tucker, Tony Wharmby, Claude Whatham, John Wyndham-Davies

Arthur Conan Doyle: Paul Annett, *David Attwood*, Howard Baker, Barry Crane, *Desmond Davis*, Peter Duguid, Rodney Gibbons, Peter Hammond, Fraser Clarke Heston, Peter H. Hunt, Kenneth Johnson, Simon Cellan Jones, Julian Kemp, Brian Mills, Stuart Orme, *Boris Sagal*, Bob Schulz, Graham Theakston

Joseph Conrad: Gerald Blake, Stuart Burge, *David Drury*, Daniel Petrie, *Alistair Reid*, *Nicolas Roeg*, Ron Winston

James Fenimore Cooper: James L. Conway, *Richard Friedenberg*, *David Maloney*, *Donald Shebib*

Noël Coward: *Alan Bridges*, Noel Coward/Frederick De Cordova, Noel Coward/Ralph Nelson, Alan Dossor, Philip Dudley, Alan Gibson, Jack Gold, John Gorrie, Christopher Hodson, *Joan Kemp-Welch*, Christopher Menaul, *Cedric Messina*, Gavin Millar, George More O'Farrell, Mike Ockrent, Anthony Pelissier, Otto Preminger, Philip Saville, George Schaefer, Tony Smith, Edward Sobol, Mike Vardy, Herbert Wise

Charles Dickens: Peter Barnes, Tony Bill, Alan Bridges, Justin Chadwick/Susanna White, Kevin Connor, *Joan Craft*, Simon Curtis, Gareth Davies, *Ross Devenish*, Julian Farino, Coky Giedroyc, Joseph Hardy, Pedr James, Julian Jarrold, David Hugh Jones, Ken Jubenvill, Mark Lawton, Betty Letts, Brian Lighthill, Delbert Mann, Peter Medak, Philippe Monnier, Catherine Moreshead, Robert Mulligan, Brian Percival, Daniel Petrie, Renny Rye, Arthur Allan Seidelman, *Adrian Shergold*, Eric Taylor, Stephen Whittaker

Fyodor Dostoyevsky: *Alan Bridges*, Naomi Capon, *Michael Darlow*, Betsan Morris Evans, Michael Ferguson, *Julian Jarrold*, Joseph Sargent

William Faulkner: Stuart Cooper, *John Frankenheimer*, *John Kent Harrison*, *Robert Mulligan*, Larry Yust

F. Scott Fitzgerald: *John Frankenheimer*, Robert Knights, *Robert Markowitz*, Neal Miller, *George Schaefer*, Franklin J. Schaffner, Rob Thompson.

Horton Foote: *Michael Lindsay-Hogg*, Barbara Kopple, *Peter Masterson*, *Robert Mulligan*, Daniel Petrie

John Galsworthy: *Rudolph Cartier*, Michael Darlow, *James Cellan Jones/David Giles*, Christopher Menaul/Dave Moore, William Slater, *Andy Wilson*

Graham Greene: Lou Antonio, *Rodney Bennett*, Paul Bogart, *Marc Daniels*, Jack Gold, *Michael Lindsay-Hogg*

Dashiell Hammett: *Kathy Bates*, *Frank Pierson*, *E.W. Swackhamer*

Ernest Hemingway: James B. Clark/Albert Marre, *John Erman*, Guy Ferland, *John Frankenheimer*, *James Goldstone*, Robert Mulligan, Bernhard Sinkel, Don Taylor, Jud Taylor, Rex Tucker

Henrik Ibsen: Michael Barry, Paul Bogart, Alan Bridges, David Cunliffe, Gareth Davies, Michael Darlow, Michael Elliott, Waris Hussein, *Christopher Morahan*, Elijah Moshinsky, Jack O'Brien, *George Schaefer*, *Alex Segal*, John Stix, David Thacker, Deborah Warner

William Inge: *Peter H. Hunt*, *Marshall W. Mason*, *Silvio Narizzano*, Ivan Passer

Henry James: Ben Bolt, Dan Curtis, Marc Daniels, *Terence Dudley*, John Gorrie, *James Cellan Jones*, Derek Martinus, *Tom McLoughlin*, Edouard Molinaro, Peter Sasdy, Robert Stevens, Paul Unwin, Margaret Williams

Stephen King: *Craig R. Baxley*, David Carson, *Mick Garris*, Tom Holland, Tobe Hooper, Robert Iscove, Tom McLoughlin, John Power, *Mikael Salomon*, Chris Thomson, Tommy Lee Wallace

Rudyard Kipling: Michael Anderson, *Rodney Bennett*, Marc Daniels, *John Howard Davies*, *Harvey Hart*, John Korty

John le Carre: *John Irvin*, *Simon Langton*, *Gavin Millar*, Peter Smith

W. Somerset Maugham: Adrian Brown, *William Wyler*, *John Erman*, Bill Hays, Donald McWhinnie, Christopher Morahan, *Robert Mulligan*, Patrick O'Neal

Carson McCullers: *Fielder Cook*, *Delbert Mann*, *Robert Mulligan*

Larry McMurtry: David S. Cass Sr., William A. Graham, William Hale, *Rod Hardy*, *Joseph Sargent*, Yves Simoneau, *Simon Wincer*

Herman Melville: *Robert Mulligan*, *Franc Roddam*, *Orson Welles*

Arthur Miller: *Paul Bogart*, Kirk Browning, Gilbert Cates, Bob Clark, *Fielder Cook*, Stacy Keach, Jack O'Brien, Volker Schlondorff, *Alex Segal*, David Thacker

Clifford Odets: *Paul Bogart*, John Frankenheimer, Gary Halvorsen/Michael Montell, John Jacobs, *Glenn Jordan*, *Norman Lloyd/Robert Hopkins*.

John O'Hara: *Paul Bogart*, *Frank D. Gilroy*

Eugene O'Neill: Arvin Brown, Kirk Browning, Tom Donovan, Rick Hauser/Michael Kahn, Nick Havinga, Terry Hughes, *Sidney Lumet*, Robert Mulligan, *Jose Quintero/Gordon Rigsby*, *Jonathan Miller*, Peter Wood, David Wellington, Herbert Wise, William Woodman.

Edgar Allan Poe: *James L. Conway*, *Jeannot Szwarc*, *Julie Taymor*, David DeCoteau

Rod Serling: Fielder Cook, Jonathan Darby, *John Frankenheimer*, William A. Graham, *Buzz Kulik*, *Ralph Nelson*, Joseph L. Mankiewicz, Ron Nilsson, Arthur Penn, Franklin J. Schaffner, Boris Sagal/Barry Shear/Steven Spielberg, Alex Segal, Joan Micklin Silver, Alexander Singer, Robert Wise

William Shakespeare: Paul Almond, John Barton/Claude Whatham, Rodney Bennett, Kevin Billington, Paul Bogart, Alan Bridges, Peter Brook, Kirk Browning, Stuart Burge, John Caird, Norman Campbell, Philip Casson, *Basil Coleman*, Alan Cooke, Richard Cottrell/Toby Robertson, Desmond Davis, Peter Duguid/Clifford Williams, Michael Elliott, Michael Elliott/Ronald Eyre, Richard Eyre, David Giles, Jack Gold, John Gorrie, Nick Havinga, Dave Heather, Alan Horrox, Jane Howell, Nicholas Hytner, Roger Jenkins, David Hugh Jones, James Cellan Jones, Paul Kafno, Joan Kemp-Welch, Kevin Kline, Ross MacGibbon, Donald McWhinnie, *Cedric Messina*, Jonathan Miller, Elijah Moshinsky, Peter Moss, Trevor Nunn, Alvin Rakoff, Philip Saville, Geoffrey Sax, *George Schaefer*, Arthur Allan Seidelman, John Sichel, Michael Simpson, Don Taylor, David Thacker, Deborah Warner, Charles Warren, Herbert Wise, Peter Wood.

George Bernard Shaw: Alan Cooke, *John Glenister*, Joseph Hardy, Waris Hussein, James Cellan Jones, James MacTaggart, *Cedric Messina*, Don Richardson, *George Schaefer*, Robert Stevens, Herbert Wise

Neil Simon: Roger Beatty/Kenny Solms, Richard Benjamin, *Paul Bogart*, John Erman, Jeffrey Hayden, *Glenn Jordan*, Max Liebman, Harvey Medlinsky, *Jack O'Brien*, Jay Sandrich

John Steinbeck: *Kirk Browning/Frank Galati*, Curt Conway, *Harvey Hart*, Waris Hussein, *Robert Totten*

Robert Louis Stevenson: Christopher Barry, Fiona Cumming, Jean-Pierre Decourt, *Peter Hammond*, Joy Harington, Fraser C. Heston, Douglas Hickox, Harry Hook, John Hough, *Charles Jarrott*, Pharic Maclaren, Ivan Passer, Daniel Petrie, *Alistair Reid*, Nicholas Renton, Ken Russell, Rex Tucker, David Wickes, David Winters

Leo Tolstoy: David Blair, Rudolph Cartier, Basil Coleman, *John Davies*, Robert Dornhelm/Brendan Donnison, *David Giles*, *Simon Langton*

Mark Twain: *Paul Bogart*, Alan Bridges, Giles Foster, Jack B. Hively, *Peter H. Hunt*, Betty Letts, Max Liebman, Andrew Morgan, James Neilson, Daniel Petrie, Boris Sagal, Luciano Salce, *Charles Martin Smith*, Don Taylor, Robert Totten, Roger Young.

H.G. Wells: Christopher Barry, Lovett Bickford, *Alan Bridges*, Alan J. Levi, *Giles MacKinnon*, Henning Schellerup, *Robert Young*

Oscar Wilde: Derek Bailey, Bill Bain, *Paul Bogart*, *Stuart Burge*, *Rudolph Cartier*, John Gorrie, Glenn Jordan, Sydney Macartney, James MacTaggart, Tony Maylam

Tennessee Williams: Michael Elliott, John Erman, Richard Eyre, Peter Hall, *Anthony Harvey*, Jack Hofsiss, *Glenn Jordan*, Jack Landau, *Sidney Lumet*, Robert Moore, Nicolas Roeg

Evelyn Waugh: Bill Anderson, *Alan Cooke*, *Donald McWhinnie*, Gavin Millar, *Charles Sturridge/Michael Lindsay-Hogg*

Thomas Wolfe: *Paul Bogart*, *Ralph Nelson*

TWENTY-FIVE HISTORICAL FIGURES

Daniel Boone: *Lewis R. Foster*

Winston Churchill: Dan Curtis, *Ferdinand Fairfax*, Charles Jarrott, James Cellan Jones, *Richard Loncraine*, Joseph Sargent, George Schaefer, Chris Thomson/George Miller, Paul Wendkos, *Herbert Wise*

Christopher Columbus: *Alberto Lattuada, Anna Thomson*

Davy Crockett: *Norman Foster, David Hemmings, Burt Kennedy*

Wyatt Earp: Bob Baldwin, *Piers Haggard*, Dick Lowry, *Michael O'Herlihy*, *John Power*, Michael Schultz, David Stewart

Dwight D. Eisenhower: Robert E. Collins, Dan Curtis, Alan Gibson, *Robert Harmon, Charles Jarrott*, Delbert Mann, Marion Milne, Michael O'Herlihy, *Boris Sagal/Melville Shavelson*, Joseph Sargent, Jud Taylor

Queen Elizabeth I: Derek Bailey, Peter Butler, Tristan DeVere Cole, Basil Coleman, Coky Giedroyc, Lawrence Gordon-Clark, *Roderick Graham/Richard Martin/Donald McWhinnie/Claude Whatham/Herbert Wise*, Michael Hayes, *Tom Hooper*, Gilles MacKinnon, *George Schaefer*, Shaun Sutton

Benjamin Franklin: *Paul Bogart/Fred Coe/Barry Davis/Bill Glenn/James Cellan Jones/Anthony Page*, Tom Hooper, *Ellen Hovde/Muffie Meyer*, *Glenn Jordan*, Lee H. Katzin, Russ Mayberry

King Henry VIII: *Kevin Billington*, *Naomi Capon/John Glenister*, Rudolph Cartier, Giles Foster, Michael Hayes, Charlton Heston, Philippa Lowthorpe, Lotfi Mansouri, John McGrath, Andrew Morgan, Daniel Petrie, *Pete Travis*

Adolf Hitler: Marvin J. Chomsky, Clive Donner, *Rex Firkin*, Jim Goddard, James Cellan Jones, *Patrick Lau*, Christopher Menaul, Nicholas Renton, Philip Saville, *George Schaefer*, Lawrence Schiller, Herbert Wise

Thomas Jefferson: William A. Graham, *Charles Haid*, *Bob Hankal/Robert Strane*, Russ Mayberry, *George Schaefer*

Jesus Christ: Charles Robert Carner, Kevin Connor, Stuart Cooper, *Gareth Davies*, James Cellan Jones, Michael Offer, Michael Ray Rhodes, George Schaefer, *Roger Young*, *Franco Zeffirrelli*

Lyndon B. Johnson: Marvin J. Chomsky, Larry Cohen, Robert E. Collins, *Robert Dornhelm*, *John Frankenheimer*, Jim Goddard, Abby Mann, Doug McHenry, Michael O'Herlihy, *Peter Werner*

Jesse James: Dean Alioto, John A. Alonzo, Bob Baldwin, Dan Curtis, *Uli Edel*, *William A. Graham*, Buzz Kulik, Kenneth A. Meyer, *Paul Wendkos*

John F. Kennedy: *Gilbert Cates*, Marvin J. Chomsky, Rob Cohen, Robert E. Collins, Rod Daniel, Robert Dornhelm, Steve Gethers, *Jim Goddard*, Lamont Johnson, Eric Laneuville, Abby Mann, David Burton Morris, Mike Newell, Michael O'Herlihy, Anthony Page, Larry Peerce, *Frank Perry*, Susan Seidelman, Larry Shaw, Peter Werner, Harry Winer

Robert F. Kennedy: *Marvin J. Chomsky*, *Robert Dornhelm*, Jim Goddard, Lamont Johnson, Eric Laneuville, Abby Mann, David Burton Morris, *Mike Newell*, Michael O'Herlihy, Anthony Page, Larry Shaw, Peter Werner

Martin Luther King Jr.: Charles Burnett, Julie Dash, *Bill Duke*, Kenneth Fink, John Frankenheimer, Jim Goddard, *Clark Johnson*, Dick Lowry, *Abby Mann*, Phil Alden Robinson

Abraham Lincoln: Jack Bender, Kevin Connor, Fielder Cook, John Gray, Richard T. Heffron, Douglas Heyes/Allen Reisner, *Lamont Johnson*, Philip Leacock, Norman Lloyd, Dick Lowry, Delbert Mann, Andrew V. McLaglen, Alex Segal, *George Schaefer*, *Calvin Skaggs*, Edward Sobol, Rob Thompson

Thurgood Marshall: *Ernest R. Dickerson*, Milos Forman, *Kevin Hooks*, Lee Rose, *George Stevens Jr.*

J. Robert Oppenheimer: *Barry Davis*, David Devine, *Koreyoshi Kurahara/Roger Spoittiswoode*, David Lowell Rich, *Joseph Sargent*

George S. Patton Jr.: *Dan Curtis*, Robert Harmon, Richard T. Heffron, *Delbert Mann*, *Boris Sagal/Melville Shavelson*, Philip Smith

Franklin D. Roosevelt: Robert E. Collins, Dan Curtis, Giles Foster, Alan Gibson, Jack Gold, *Gerald Krell*, Paul Mazursky, Michael O'Herlihy, *Daniel Petrie*, Frank Pierson, *Joseph Sargent*, Thomas Schlamme, Chris Thomson/George Miller

Theodore Roosevelt: *Bill Corcoran*, Robert Day, *Peter H. Hunt*, *John Milius*, Daniel Petrie, George Schaefer, Michael Toshiyuki Uno, Roger Young

Harry S. Truman: Dan Curtis, Michael O'Herlihy, *Anthony Page*, *Daniel Petrie*, *Frank Pierson*, George Schaefer

George Washington: *Fielder Cook*, William A. Graham, Bob Hankel/Robert Strane, Robert Harmon, Tom Hooper, Ellen Hovde/Muffie Meyer, *Buzz Kulik*, Russ Mayberry, *Matt von Brauchitsch*, Mikhael Salomon, George Schaefer

ONE HUNDRED ACTORS AND ACTRESSES

This list was compiled according to the importance of the actors and actresses to long-form TV and to TV in general. The lists of directors after their names were not exhaustive. Again, the italicized names represent particularly fruitful or otherwise noteworthy collaborations.

Alan Alda: *Alan Alda/Clark Jones*, John Badham, Robert Butler, Theodore J. Flicker, *Tom Gries*, Glenn Jordan, *Buzz Kulik*, Euzhan Palcy, Saul Rubinek, Roger Spottiswoode

Jane Alexander: Paul Aaron, Jane Alexander, Fielder Cook, James Goldstone, Rod Holcomb, *Daniel Mann*, George McCowan, *Daniel Petrie*, Gordon Rigsby, Joseph Sargent, Arthur Allan Seidelman, *Edwin Sherin*, Don Taylor, Jud Taylor, Jerry Thorpe, Gus Trikonis, Roberta C. Williams, Harry Winer, Donald Wrye

Judith Anderson: Kirk Browning, Mark Cullingham, Buzz Kulik, Walter C. Miller, *Robert Mulligan*, Brian Murray/George Turpin, Ralph Nelson, *Jose Quintero/Wes Kenney*, *George Schaefer*, Franklin J. Schaffner, Paul Wendkos

Francesca Annis: Moira Armstrong, *Rodney Bennett*, John Bruce, Philip Casson, Howard Davies, John Davies/Tony Wharmby, Ian Emes, John Gorrie, *John Gorrie/Christopher Hodson/Tony Wharmby*, Peter Hammond, Sarah Harding/David Richards, Douglas Hickox/Richard Michaels, Waris Hussein, John Jacobs, James Cellan Jones, Simon Langton, Donald McWhinnie, *Raymond Menmuir*, Christopher Morahan, Shaun O'Riordan, Stuart Orme, Anthony Page, Nicholas Renton, David Richards, Tony Wharmby, Susanna White, Roger Young, Dan Zeff

Ann-Margret: David Carson/Herbert Wise, Joyce Chopra, *John Erman*, Lee Grant, Karen Leigh Hopkins, *Waris Hussein*, *John Patterson*, Lawrence Schiller, Brian Trenchard-Smith, Michael Tuchner, Peter Werner, David Wheatley

Edward Asner: Alan Arkin/Clark Jones, Emile Ardolino, Karen Arthur, Paul Bogart, Steven Bridgewater, Ken Cameron, Robert E. Collins, *Marvin J. Chomsky/John Erman/David Greene/Gilbert Moses*, Robert Day, Donna Deitch, Clive Donner, Pierre Gang, William A. Graham, Walter Grauman, *David Greene/Boris Sagal*, Sturla Gunnarsson, Richard T. Heffron, Waris Hussein, Charles Jarrott, Glenn Jordan, *Randal Kleiser*, Robert Knights, Peter Levin, Stuart Millar, John Llewellyn Moxey, Jack O'Brien, Lee Philips, Bob Saget, Franklin J. Schaffner, Lawrence Schiller, Arthur Allan Seidelman, Alan Shapiro, Paul Shapiro, Yves Simoneau, Steven Hilliard Stern, Leslie Stevens, Eric Till, Paul Wendkos

Anne Bancroft: *Robert Allan Ackerman*, *Anita W. Addison*, Paul Bogart, John Brahm, *Ken Cameron*, Simon Curtis, John Gray, Mark Jean, Giuliano Montaldo, Arthur Penn, Franco Zeffirrelli

Alan Bates: Michael Apted, Peter Barnes, Steve Barron, Alan Bridges, Michael Cacoyannis, Kevin Connor, Robert Dornhelm, *Giles Foster*, David Giles, Colin Gregg, Heinric Hirsch, *Tom Hooper*, Robert Hughes, Waris Hussein, Jim Lee, Michael Lindsay-Hogg, Robert Markowitz, Silvio Narizzanio, Anthony Page, Udayan Prasad, Alvin Rakoff, Joseph Sargent, *John Schlesinger*, Peter Wood

Claire Bloom: Moira Armstrong, Rodney Bennett, Kevin Billington, Noel Black, George Bloomfield, Kirk Browning, Michael Benthall/Clark Jones, David Carson, Rudolph Cartier, Marvin J. Chomsky, Joyce Chopra, Marcus Cole, James F. Collier, Robert Dornhelm, Daryl Duke, David Giles, John Kent Harrison, James Hawes, Andy Hay, Bill Hays, John Herzfeld, John Hough, *Waris Hussein*, Jerry London, Bradford May, Peter Medak, Elijah Moshinsky, Michael O'Herlihy, Larry Peerce, Tristram Powell, Tony Richardson, Richard C. Sarafian, George Schaefer, John Schlesinger, Don Sharp, Robert Stevens, *Norman Stone*, *Charles Sturridge/Michael Lindsay-Hogg*, Don Taylor, Mike Vardy, David Wheatley

Richard Boone: Robert Day, William Hale, George Roy Hill, Peter Hyams, *Delbert Mann*, *Robert Mulligan*, Michael O'Herlihy, *Daniel Petrie*

Beau Bridges: Kevin Bacon, John Badham, Ian Barry, *Martin Bell*, Beau Bridges, Charles Burnett, Burt Brinckerhoff, Don Chaffey, Mel Damski, Joe Dante, Robert Dornhelm/Sergio Mimica-Gezzen/Jeremy Podeswa/Timothy Van Patten/Michael W. Watkins/Simon Wincer, Christian Duguay, Ferdinand Fairfax, Burt Freundlich, Alan Gibson, Lawrence Gordon Clark, William A. Graham, Walter Grauman, Harry Harris, Rod Holcomb, Glenn Jordan, Diane Keaton, John Lafia, Peter Levin, Delbert Mann, John Llewellyn Moxey, Gary Nelson, Larry Pearce, Daniel Petrie, *Michael Ritchie*, Joseph Sargent, Don Sharp, Larry Shaw, Paul Schneider, Philip Spink, Brian Trenchard-Smith, *Michael Toshiyuki Uno*, Peter Werner, Andy Wolk

Genevieve Bujold: *Gerald Freedman*, David Greene, *James Cellan Jones*, Keith Ross Leckie, Peter Medak, Wolfgang Panzer, *George Schaefer*

Ellen Burstyn: Karen Arthur, Gregg Champion, Marcus Cole, Bill Corcoran, Dan Curtis, Stephen Gyllenhaal, Waris Hussein, Glenn Jordan, Ed Kaplan, John Korty, Lloyd Kramer, Ron Lagomarsino, John Mackenzie, Peter Masterson, Charles Matthau, Robert Moore, *Phyllis Nagy*, Bill L. Norton, *Anthony Page*, Mike Robe, *George Schaefer*, Arthur Allan Seidelman, Lorraine Senna, Simon Wincer, Harry Winer, Roger Young

Art Carney: Lou Antonio, Paul Bogart, Georg Stanford Brown, Jackie Cooper, John Frankenheimer, Richard T. Heffron, *Jeremy Kagan*, Paul Krasny, Michael Landon, Peter Levin, Robert Lieberman, Edward Parone, Arthur Penn, Jose Quintero/John Lincoln, Mark Rosman, *Joseph Sargent*, George Schaefer, *Franklin J. Schaffner/Alex Segal*, Leonard Stern, Steven Hilliard Stern, Roger Young

Stockard Channing: Robert Allan Ackerman, *Jane Anderson*, Lou Antonio, Christian Duguay, *Larry Elikann*, Trevor Evans, David Greene, Rod Holcomb, David Hugh Jones, Glenn Jordan, Robert Mandel, Stuart Margolin, Peter Masterson, Gavin Millar, Lee Philips, Lee Rose, *Roger Spottiswoode*, Kevin Sullivan, Michael Tuchner

Susan Clark: Paul Aaron, *Paul Bogart*, Frank De Felitta, Christian Duguay, Guy Green, David Greene, Peter H. Hunt, *Buzz Kulik*, Robert Michael Lewis, Norman Lloyd, Leslie H. Martinson, Silvio Narizzano, *George Schaefer*, Larry Shaw, Don Taylor

Glenn Close: Robert Allan Ackerman, *Jeff Bleckner*, Kirk Browning, Fielder Cook, Jack Gold, William A. Graham, Piers Haggard, Randa Haines, Jack Hofsiss, *Glenn Jordan*, Jeremy Kagan, *Andrei Konchalovsky*, Sidney Lumet, Richard Pearce, Christopher Reeve, Joseph Sargent, Brent Shields

Tom Courtenay: Richard Clifford, Kevin Connor, *Daryl Duke*, Michael Elliott, Jack Gold, *Piers Haggard*, Malcolm McKay, *Paul Seed*, Michael Simpson

Richard Crenna: Michael Anderson, *Karen Arthur*, Roger Beatty/Kenny Solms, Paul Bogart, Georg Stanford Brown, Dan Curtis, Bill D'Elia, Jean de Segonzac, Larry Elikann, Harry Falk/Paul Krasny/Vincent McEveety/Virgil W. Vogel, Fred Gerber, Steve Gethers, William A. Graham, William Hale, Joseph Hardy, Curtis Harrington, Mike Hodges, *Robert Iscove*, Jerry Jameson, *Burt Kennedy*, Paul Krasny, Jerry London, Delbert Mann, Andrew V. McLaglen, Michael Miller, Cyrus Nowrasteh, Lee Philips, Joseph Sargent, George Schaefer, Arthur Allan Seidelman, Anthony Pullen Shaw, Jack Smight, Sandy Smolan, Sandor Stern, Michael Switzer, Don Taylor, Jud Taylor, Michael Tuchner, Tommy Lee Wallace, Paul Wendkos, Roger Young

Hume Cronyn: Paul Bogart, Clark Jones, Bruce Davison, Duwayne Dunham, William Friedkin, Terry Hughes, *Glenn Jordan*, George Kaczender, *Allan Kroeker*, Michael Lindsay-Hogg, Robert Mulligan, Daniel Petrie, Joseph Sargent, Vic Sarin, George Schaefer, Paul Shyre, *Jud Taylor*, Peter Yates

Blythe Danner: Jack Bender, Paul Bogart, Ken Cameron, Marvin J. Chomsky, Fielder Cook, John Desmond, Alan Gibson, Walter Grauman, David Greene, Gerald Gutierrez, *Glenn Jordan*, Burt Kennedy, Tom McLoughlin, Walter C. Miller/Martin Charnin, Ryan Murphy, Lee Philips, Ted Post, Michael Pressman, Gene Reynolds, Boris Sagal, Joseph Sargent, Steven Schachter, George Schaefer, Alex Segal, Yves Simoneau, Tom Topor, *Ron Underwood*, *Peter Werner*, Simon Wincer

Judy Davis: *Robert Allan Ackerman*, Jon Avnet, *Kathy Bates*, Richard Benjamin, *Jeff Bleckner*, Larry Elikann, Alan Gibson, John Jacobs, David Hugh Jones, Paul Mazursky, Susan Seidelman, Andy Wilson, Simon Wincer

Judi Dench: Alan Bridges, *Philip Casson*, Robin Crichton, David Cunliffe, Michael Elliott/Michel Saint-Denis, Richard Eyre, Stephen Frears, Michael Hayes, David Hugh Jones, *Giles MacKinnon*, Gavin Millar, *Christopher Morahan*, Elijah Moshinsky, Anthony Page, Anthony Simmons, Michael A. Simpson, David Tucker

Colleen Dewhurst: Michael Anderson, Lou Antonio, *Jon Avnet*, Kirk Browning, Kirk Browning/Ellis Rabb, Curt Conway, Fielder Cook, Mel Damski, Karl Genus, James Goldstone, William A. Graham, Waris Hussein, Danny Huston, Glenn Jordan, Wes Kenney/Jose Quintero, Robert Michael Lewis, Michael Lindsay-Hogg, Dick Lowry, Sidney Lumet, Stuart Margolin, Andrew V. Mclaglen, Silvio Narizzano, *Jose Quintero/Gordon Rigsby*, *Alex Segal*, Robin Spry, Kevin Sullivan, Jud Taylor, Eric Till, Claudia Weill

Angie Dickinson: Corey Allen, Kathryn Bigelow/Keith Gordon/Peter Hewitt/Phil Joanou, Jeffrey Bloom, Robert E. Collins, Richard Compton, Dan Curtis, Robert Day, William A. Graham, William Hale, Rod Holcomb, David Jablin, Jerry Jameson, Charles Jarrott, Burt Kennedy, Ron Lagomarsino, Robert Michael Lewis, George McCowan, Ivan Nagy, *John Newland*, Bethany Rooney, *Boris Sagal*, Arthur Allan Seidelman, *Tony Wharmby*, Terence Young

Melvyn Douglas: Harry Falk, Bernard Girard, Harvey Hart, *George Roy Hill*, Glenn Jordan, Randal Kleiser, Norman Lloyd, John Llewellyn Moxey, Lane Slate, Delbert Mann, *Ralph Nelson*, *George Schaefer*, Alex Segal

Patty Duke (Astin): *Paul Aaron*, Lou Antonio, Gwen Arner, John Astin, Douglas Barr, Earl Bellamy, Noel Black, Jeff Bleckner, Charles Robert Carner, *Gilbert Cates*, Kevin Connor, Jackie Cooper, Dan Curtis, Mel Damski, Marc Daniels, Georg Fenady, Jerrold Freedman, Kim Friedman, Fred Gerber, William A. Graham, William Hale, Douglas Heyes/Allen Reisner, *Lamont Johnson*, Glenn Jordan, Michael Katleman, Wes Kenney, Buzz Kulik, Sheldon Larry, Philip Leacock, Christopher Leitch, Jerry London, Dick Lowry, Delbert Mann, Robert Markowitz, Armand Mastroianni, George McCowan, Peter Medak, Michael Miller, John Llewellyn Moxey, Christian I. Nyby II, Michael O'Herlihy, Sam O'Steen, Jerry Paris, John Patterson, Daniel Petrie, Michael Pressman, David Lowell Rich, Steven Schachter, George

Schaefer, Paul Schneider, Arthur Allan Seidelman, Elliot Silverstein, Sandor Stern, Michael Switzer, Don Taylor, Eric Till, Edmond Levy

Robert Duvall: Robert Altman, William A. Graham, David Greene, Walter Hill, *Ivan Passer*, Arthur Penn, *Boris Sagal/Melville Shavelson*, Ralph L. Thomas, *Simon Wincer*

Denholm Elliott: Roy Battersby, Alan Bridges, Ken Cameron, Naomi Capon, Tom Clegg/Alan Gibson/Peter Sasdy, Barry Davis, Desmond Davis, Ross Devenish, Larry Elikann, Richard Eyre, Peter Duguid, *Giles Foster*, David Greene, Douglas Hickox, Jane Howell, Charles Jarrott, *Richard Loncraine*, Gavin Millar, Giulinai Montaldo, Robert Mulligan, Daniel Petrie, Joseph Sargent, *George Schaefer*, Alex Segal, Ian Sharp, Dennis Vance, Peter Wood, Roger Young

Sam Elliott: Marvin J. Chomsky, Richard Compton, Robert Day, Larry Elikann, Stephen Frears/Martin Pasetta, *Rod Hardy*, *John Kent Harrison*, Richard T. Heffron, Douglas Heyes, Beeban Kidron, Peter Levin, Delbert Mann, Robert Markowitz, George McCowan, Andrew V. McLaglen, Richard Michaels/E.W. Swackhamer, John Milius, Gary Nelson, Michael O'Herlihy, P.J. Pesce, Lee Philips, Evelyn Purcell, Robert Totten, *Reynaldo Villalobos*

Maurice Evans: *David Greene*, Harvey Hart, Robert Michael Lewis, *George Schaefer*, Russ Mayberry, *Paul Wendkos*, William Wiard

Farrah Fawcett: Robert Allan Ackerman, Jon Avnet, Reza Badiyi, Bruce Bilson, Ken Cameron, Joyce Chopra, Robert Day, Kevin Dowling, Harry Falk, *David Greene*, *Robert Greenwald*, William Hale, Rod Holcomb, Charles Jarrott, *Michael Lindsay-Hogg*, Michael Miller, John Llewellyn Moxey, Jerry Paris, Paul Shapiro, Lawrence Schiller, Peter Werner

Albert Finney: Tom Clegg, Albert Finney/Graham Evans, Bryan Forbes, *Richard Loncraine*, Elijah Moshinsky, Alistair Reid, *Renny Rye*, Philip Saville, *Paul Seed*, Peter Werner, Herbert Wise

Henry Fonda: Georg Stanford Brown/Charles S. Dubin/John Erman/Lloyd Richards, Robert E. Collins, Douglas Heyes/Allen Reisner, *Jack Hofsiss*, Robert Michael Lewis, Delbert Mann, *Anthony Page*, *John Rich*, Ralph Rosenblum, Don Siegel, Robert Totten

Michael Gambon: *Jon Amiel*, Alan Cooke, Giles Foster, John Frankenheimer, David Garfath/John Madden/Tony Smith/Paul Weiland, Jack Gold, John Gorrie, Julian Jarrold, Peter Jefferies, James Cellan Jones, Michael Lindsay-Hogg, Conor McPherson, Christopher Morahan, Elijah Moshinsky, Mike Nichols, *Stephen Poliakoff*, Alvin Rakoff, Nicholas Renton, Nicolas Roeg, Michael A. Simpson, John Strickland, *Charles Sturridge*, Claude Whatham

James Garner: Hy Averback, John Badham, David Chase, John Erman, Richard T. Heffron, *Glenn Jordan*, *Stuart Margolin*, Robert Markowitz, *Daniel Petrie*, Daniel Petrie Jr., Lee Philips/Joseph Sargent, Mike Robe, Charles Martin Smith, Jeannot Szwarc, Tony Wharmby, James Whitmore Jr.

John Gielgud: Julian Amyes, Lindsay Anderson, Steve Barron, *Paul Bogart*, Alan Cooke, Marvin J. Chomsky, *Dan Curtis*, John Davies/Tony Wharmby, Desmond Davis, Peter Duffell, Michael Elliott/Michel Saint-Denis, John Erman, Barbara Field, John Frankenheimer, *Martyn Friend*, David Giles, John Gorrie, Tom Gries, Bill Hays, Dwight Hemion, Charlton Heston, Waris Hussein, Glenn Jordan, Jerry London, Robert Markowitz, Russ Mayberry, Cedric Messina, Robin Midgely, Jonathan Miller, Giuliani Montaldo, Christopher Morahan, Christopher Morahan/Alvin Rakoff, James Ormerod, Tom Phillips/Peter Greenaway/Raoul Ruiz, Alvin Rakoff, Jack Smight, Charles Sturridge, Charles Sturridge/Michael Lindsay-Hogg, Don Taylor, Michael Tuchner, Rex Tucker, Bill Turner, Tony Wharmby, Peter Wood, Roger Young

Andy Griffith: Lou Antonio, Paul Bogart, Georg Stanford Brown/Charles S. Dubin/John Erman/Lloyd Richards, Thomas Carter, Robert Day, Vincent J. Donehue, Harry Falk/Paul Krasny/Vincent McEveety/Virgil W. Vogel, Douglas Hickox, Lawrence Gordon Clark, *David Greene*, Claudio Guzman, *William Hale*, Harvey Hart, Lee H. Katzin, Stacy Keach, John Korty, Buzz Kulik, Robert Michael Lewis, Bradford May, Michael Miller, *Gary Nelson*, Lee Philips, Bobby Roth, Lane Slate, Bob Sweeney, Jud Taylor, Joan Tewkesbury, Paul Wendkos

George Grizzard: Hy Averback, *Paul Bogart*, *Paul Bogart/Barry Davis/John Glen/Fred Coe/James Cellan Jones/Anthony Page*, Don Chaffey/Charles S. Dubin, Marvin J. Chomsky, Richard A. Colla, John Erman, Joseph Hardy, *Jack Hofsiss*, Jerry Jameson, Charles Jarrott, Henry Kaplan, Harold J. Kennedy, Robert Michael Lewis, Tim Blake Nelson, Jack O'Brien, Linda Otto, Anthony Page, Lee Philips, Boris Sagal, Joseph Sargent, Arthur Allan Seidelman, Lela Swift, Gus Trikonis, Paul Wendkos, Roger Young

Alec Guinness: *Rodney Bennett*, Howard Davies, Piers Haggard, *John Irvin*, James Cellan Jones, *Simon Langton*, Mike Newell

Susan Hampshire: Rudolph Cartier, *Hugh David/Ronald Wilson*, Giles Foster, *David Giles*, *David Giles/James Cellan Jones*, Simon Langton, Philip Leacock, Tristram Powell, David Lowell Rich/Alex Segal, Robert Tronson, David Winters

Robert Hardy: Moira Armstrong/Waris Hussein/Midge MacKenzie, Ray Austin, *Bill Bain/Cyril Coke/Simon Langton/Raymond Menmuir/Gerry Mill*, Jonny Campbell, David Carson/Herbert Wise, Rudolph Cartier, Cyril Coke, Dan Curtis, Michael Darlow, Gareth Davies, Peter Duffell, *Ferdinand Fairfax*, Giles Foster, John Frankau, Steve Gethers, Lawrence Gordon Clark, John Gorrie, *Roderick Graham/Richard Martin/Donald McWhinnie/Claude Whatham/Herbert Wise*, Peter Hammond, Michael Hayes, Charles Jarrott, Simon Langton, Tim Leandro, Anthony Page, Michael Samuels, Robin Shepperd, Charles Sturridge, Claude Whatham, Herbert Wise, Paul Unwin, Caspar Wrede

Julie Harris: Paul Bogart, Burt Brinckerhoof, Curtis Harrington, Marc Daniels, Robert Day, *Charles S. Dubin*, Larry Elikann, John Erman, *Sally Field*, Harvey Hart, Charles Jarrott, David Hugh Jones, John Llewellyn Moxey, Michael O'Herlihy, Daniel Petrie, Boris Sagal, *George Schaefer*, Alex Segal, Don Taylor

Nigel Hawthorne: Bill Alexander, Peter Barnes, Bob Brooks, Marvin J. Chomsky, Alistair Clarke, Tom Clegg, Barry Davis, Alan Dossor, John Erman, Graham Evans, James Ferman, Mike Figgis, Sheree Folkson, Bryan Forbes, Stephen Frears, Steve Gethers, Alan Gibson, David Giles, John Glenister, Jim Goddard, John Gorrie, Waris Hussein, Robert Knights, *Simon Langton*, *Patrick Lau*, Mike Newell, Arthur Penn, *Michael Simpson*, Baz Taylor, Don Taylor, Michael Tuchner, Peter Werner, Herbert Wise

Sterling Hayden: *John Frankenheimer*, *Joseph L. Mankiewicz*, Delbert Mann, Andrew V. McLaglen, *Alex Segal*

Katharine Hepburn: Tony Bill, *George Cukor*, *Anthony Harvey*, *George Schaefer*

Charlton Heston: Craig R. Baxley, Marvin J. Chomsky, John Frankenheimer, William A. Graham, Charlton Heston, *Fraser C. Heston*, Lamont Johnson, *Jerry London*, Ron Satloff, *George Schaefer*, Franklin J. Schaffner, Donald Shebib, Robert Young

Hal Holbrook: John Banas, Paris Barclay, Roger Beatty/Kenny Solms, Corey Blechman, *Paul Bogart*, Kirk Browning, Gilbert Cates, Marvin J. Chomsky, Richard A. Colla, Kevin Connor, Fielder Cook, Stuart Cooper, Robert Day, Larry Elikann, Michael Elliott, Sam Firstenberg, James Goldstone, Stephen Gyllenhaal, John Gray, Helaine Head, Richard T. Heffron, Lamont Johnson, Glenn Jordan, Paul Krasny, Buzz Kulik, Sheldon Larry, Alan J. Levi, Peter Levin, Jerry London, Vincent McEveety, Michael McLeod, Tom McLoughlin, Mira Nair, *Anthony Page*, Boris Sagal, Joseph Sargent, *George Schaefer*, Larry Shaw, Max Tash, Jud Taylor, Sam Wanamaker, Paul Wendkos, Tony Wharmby, Roger Young

Ian Holm: Phil Agland, *Jonathan Alwyn/Derek Bennett/Reginald Collin/Don Leaver*, John Barton/Peter Hall, Rodney Bennett, Alan Bridges, Marvin J. Chomsky, Clive Donner, *Richard Eyre*, Bryan Forbes, Jack Gold, Lawrence Gordon Clark, William Hale, John Henderson, Glenn Jordan, Jerry London, *Giles MacKinnon*, James MacTaggart, Delbert Mann, Donald McWhinnie, Gavin Millar, Gregory Mosher, Mike Newell, Karel Reisz, Michael A. Simpson, Richard Stroud, Charles Sturridge, Leslie Woodhead, Franco Zeffirrelli, Mai Zetterling

Anthony Hopkins: Kevin Billington, Robert Butler, Marvin J. Chomsky, David Cunliffe, Michael Darlow, John Davies, John Howard Davies, John Howard Davies/Charles Jarrott, Robert Day, Jack Gold, Tom Gries, Michael Hayes, Waris Hussein, John Irvin, James Cellan Jones, *Buzz Kulik*, Tony Maylam, Cedric Messina, Christopher Morahan, Alberto Negrin, Mike Newell, *Silvio Narizzano*, Tristram Powell, *George Schaefer*, Ned Sherrin, Sergio Toledo, Claude Whatham

Trevor Howard: David Carson, Marvin J. Chomsky, Marvin J. Chomsky/Lawrence Schiller, Stuart Cooper, Desmond Davis, Peter Duffell, *Jack Gold*, David Greene, Buzz Kulik, Sidney Lumet, Francis Megahy, *Silvio Narizzano*, Tony Palmer, Otto Preminger, *George Schaefer*, Alex Segal

Holly Hunter: *Jane Anderson*, Martha Coolidge, Anthony Harvey, *Gregory Hoblit*, *Michael Ritchie*, Mike Robe, Volker Schlondorff, Steven Hilliard Stern

Jeremy Irons: Henry Bromell, Hugh David/Ronald Wilson, Howard Davies, *Tom Hooper*, David Hugh Jones, Waris Hussein, Robert Knights, Gavin Millar, *Charles Sturridge*, *Charles Sturridge/Michael Lindsay-Hogg*, Claude Whatham

Glenda Jackson: Alan Bridges, Stuart Burge, Jack Gold, *Roderick Graham/Richard Martin/Donald McWhinnie/Claude Whatham/Herbert Wise*, *Anthony Harvey/Anthony Page*, *Donald McWhinnie*, Gavin Millar, Anthony Page, Ken Russell, Peter Graham Scott, Herbert Wise

Derek Jacobi: Rodney Bennett, Marvin J. Chomsky, Alan Cooke, Michael Darlow, Hugh David/Ronald Wilson, Bille Eltringham, Betsan Morris Evans, *Gordon Flemyng*, David Garfath/John Madden/Tony Smith/Paul Weiland, David Giles, David Giles/Peter Potter/David Reid, *Jack Gold*, Chris Granlund/Sam Hobkinson/Roger Parsons, Alan Grint, Terry Hands/Michael A. Simpson, Pedr James, Richard Loncraine, Wilson Milam, Richard Overall, Charles Palmer, Brian Percival, Alex Pillai, Geoffrey Sax, Richard Curson Smith, Graham Theakston, Michael Tuchner, Nick Willing, *Herbert Wise*

James Earl Jones: Georg Stanford Brown, Georg Stanford Brown/Charles S. Dubin/John Erman/Lloyd Richards, *Richard A. Colla*, Gilbert Cates, Marcus Cole, Joe Dante, Ivan Dixon, Duwayne Dunham, Larry Elikann, George Englund, John Erman, Kenneth Fink, Patrick Garland, William A. Graham, John Kent Harrison, *Kevin Hooks*, Charles Lane, Eriq La Salle, Michael Lindsay-Hogg, Peter Medak, Gilbert Moses, Maurice Phillips, Lloyd Richards, Richard C. Sarafian, Joseph Sargent, Helen Shaver, *Edwin Sherin*, Jack Sholder, Franco Zeffirrelli

Richard Kiley: John Berry, *Jeff Bleckner*, Thomas Carter, Gilbert Cates, David Chase, William F. Claxton, Fred Coe, Stuart Cooper, Charles Correll, Charles S. Dubin, *Daryl Duke*, Michael Engler, William A. Graham, Arthur Hiller, Peter H. Hunt, Glenn Jordan, James Keach, Burt Kennedy/Daniel Mann, Buzz Kulik, Ron Lagomarsino, Jerry London, Bernard McEveety, Don Medford, Richard Pearce, Joseph Sargent, Arthur Allan Seidelman, Barry Shear, *George Stevens Jr.*, Jud Taylor, Paul Wendkos

Piper Laurie: Gregg Champion, John David Coles, Jackie Cooper, Robert Day, Steven E. de Souza, Micki Dickoff, Daryl Duke, *John Frankenheimer*, David Greene, Rod Hardy, *Glenn Jordan*, Robert Knights, Peter Levin, Michael Lindsay-Hogg, Ralph Nelson, Frank Perry, *Daniel Petrie*, Lee Philips, Sam Pillsbury, Mike Robe, George Schaefer, Arthur Allan Seidelman, Yves Simoneau, Michael Toshiyuki Uno

Karl Malden: Jeff Bleckner, Gilbert Cates, Richard E. Collins, Mel Damski, Vern Gillum, *David Greene*, Harry Harris, Harvey Hart, *Frank Perry*, Mike Robe, *Steven Hilliard Stern*

E. G. Marshall: Robert Altman, John Banas, Paul Bogart, Ken Cameron, Michael Crichton, Robert E. Collins, Dan Curtis, John Erman, Harry Falk, John Frankenheimer, Stephen Frears, Jim Goddard, James Goldstone, Herbert Hirschman, Waris Hussein, Charles Jarrott, Buzz Kulik, Joe Layton, Robert Michael Lewis, Sidney Lumet, *Delbert Mann*, *Anthony Page*, Arthur Penn, *Daniel Petrie*, John Power, Richard C. Sarafian, Joseph Sargent, George Schaefer, Franklin J. Schaffner, Alex Segal, Barry Shear, John Stix, E. W. Swackhamer, Jerry Thorpe, Michael Tuchner, Andy Wolk, Roger Young, Terence Young

Ian McKellan: Roger Bamford/Trevor Nunn, *Kirk Browning*, Philip Casson, Richard Cottrell/Toby Robertson, Joan Craft, Simon Curtis, Clive Donner, *Uli Edel*, Stephen Frears, David Giles, John Gorrie, Waris Hussein, Patrick Lau, Richard Loncraine, Richard Marquand/Toby Robertson, Cedric Messina, *Trevor Nunn*, Lee Philips, Alistair Reid, Geoffrey Sax, John Schlesinger, Roger Spottiswoode

Helen Mirren: *Robert Allan Ackerman*, Sarah Pia Anderson, Michael Apted, Kevin Bacon, Stuart Burge, Basil Coleman, Gareth Davies, Philip Davis, David Drury, Brian Gibson, John Gorrie, Piers Haggard, William Hale, *Tom Hooper*, Julian Jarrold, John Madden, Paul Marcus, Philip Martin, Donald McWhinnie, *Christopher Menaul*, Cedric Messina, Helen Mirren, Elijah Moshinsky, Geoff Murphy, Anthony Page, Steven Schachter, John Sichel, John Strickland, Charles Sturridge, Claude Whatham, Scott Winant

Robert Mitchum: *Noel Black*, Marvin J. Chomsky, *Dan Curtis*, Jerrold Freedman, William Hale, Lee H. Katzin, *Richard T. Heffron*, Jeffrey Melman, David Lowell Rich, Mardi Rustam, Herbert Wise

Elizabeth Montgomery: John A. Alonzo, Lou Antonio, Robert Butler, Marvin J. Chomsky, *Joyce Chopra*, Herschel Daugherty, Guy Green, Mike Hodges, Milton Katselas, John Korty, Peter Levin, Alan Metzger, John Patterson, *Boris Sagal*, Richard C. Sarafian, George Schaefer, Michael Tuchner, *Paul Wendkos*

Mary Tyler Moore: Ian Barry, Arvin Brown, Bob Clark, John Erman, Lamont Johnson, *Glenn Jordan*, Barnet Kellman, *Eric Laneuville*, Gene Levitt, *George Schaefer*, Arthur Allan Seidelman, Joan Micklin Silver, Gino Tanasescu, Peter Werner

Vic Morrow: Corey Allen, Marvin J. Chomsky/John Erman/David Greene/Gilbert Moses, Dan Curtis, Robert Day, William A. Graham, *Tom Gries*, William Hale, Sidney Hayers, Sidney Hayers/Jo Swerling Jr./Gus Trikonis, Richard T. Heffron, Douglas Heyes/Allen Reisner, Philip Leacock, *Bernard McEveety*, James Neilson, *Joseph Sargent*, Nicholas Sgarro, Paul Stanley/Vic Morrow, Jeannot Szwarc, Paul Wendkos

Laurence Olivier: Michael Apted, Alan Bridges, Marvin J. Chomsky/Lawrence Schiller, George Cukor, Marc Daniels, *Michael Elliott*, Alan Grint, Peter R. Hunt, Waris Hussein, Charles Jarrott, Robert Knights, Delbert Mann, *Robert Moore*, Christopher Morahan, Robert Mulligan, Silvio Narizzano, Alvin Rakoff, John Sichel, *Charles Sturridge/Michael Lindsay-Hogg*, Peter Wood, Franco Zeffirrelli

Geraldine Page: Lou Antonio, *Paul Bogart*, Richard A. Colla, *John Frankenheimer*, David Friedkin, Peter H. Hunt, Michael Lindsay-Hogg, Andrew V. McLaglen, Arthur Penn, Frank Perry, *Daniel Petrie*, George Schaefer

Jack Palance: John Badham, *Dan Curtis*, Richard Donner, John Frankenheimer, Stephen Gyllenhaal, Alan Handley, Rod Hardy, Gordon Hessler, *Charles Jarrott*, Glenn Jordan, Ken Jubenvill, Shusei Kotani, Jerry London, *Ralph Nelson*, Richard C. Sarfian, Lane Slate, Andy Tennant, Ron Underwood, Clyde Ware

Estelle Parsons: Paul Bogart, Kirk Browning/Burt Shevelove, Bob Clark, *Richard A. Colla*, *Dan Curtis*, John Desmond, Charles S. Dubin, Jonathan Kaplan, Harold J. Kennedy, Lynne Littman, *Sidney Lumet*, Michael O'Herlihy, Daniel Petrie, Fred Schepisi, Joan Micklin Silver, Gus Trikonis, Paul Wendkos

George Peppard: Walter Grauman, Rod Holcomb, Charles Jarrott, *Robert Michael Lewis*, Delbert Mann, Ted Post, Michael Pressman, *George Schaefer*, Richard C. Sarafian, *Jack Smight*, Steven Hilliard Stern

Joan Plowright: Stuart Burge, Jack Gold, John Gray, Lionel Harris, *Waris Hussein*, Kenneth Ives, Robert Knights, John Mackenzie, Gavin Millar, *Ivan Passer*, Michael M. Robin, Boris Sagal, *John Sichel*, Joan Tewkesbury, Orson Welles, JoBeth Williams

Amanda Plummer: *Hubert C. de la Bouillerie*, Tim Fywell, William A. Graham/George Mendeluk, Maggie Greenwald, *John Kent Harrison*, Tobe Hooper, Alan Metzger, Geoff Murphy, Gary Nelson, Daniel Petrie, *Joseph Sargent*, Stefan Scaini, Jeffrey Noyce Scher, Kiefer Sutherland

Christopher Plummer: Michael Anderson, Karen Arthur, Charles Beeson, George Bloomfield, Nick Copus, Dan Curtis, David DeCoteau, John Hough, Waris Hussein, Kirk Browning, Gilbert Cates, *Fielder Cook*, Daryl Duke, John Eyres, David Greene, Sturla Gunnarsson, Peter H. Hunt, Charles Jarrott, Sheldon Larry, Jerry London, Paul Mazursky, Don McBrearty, Paul Newman, Michael O'Herlihy, Ron Oliver, Daniel Petrie, Bruce Pittman, Michel Poulette, Nicholas Renton, *Boris Sagal*, *George Schaefer*, Lawrence Schiller, Alex Segal, Edwin Sherin, Gilbert M. Shilton, Yves Simoneau, Rick Stevenson, Ernest Thompson, Franco Zeffirrelli

Sidney Poitier: Peter Bogdanovich, *Gregg Champion*, David Greene, Leon Ichaso, Lloyd Kramer, *Joseph Sargent*, *George Stevens Jr.*

Vanessa Redgrave: *Jane Anderson*, Michael Anderson, Karen Arthur, Marvin J. Chomsky, Marvin J. Chomsky/Lawrence Schiller, Julian Farino, David Greene, Piers Haggard, Peter Hall, Brian Henson, *Charlton Heston*, Beeban Kidron, John Korty, Philip Leacock, Richard Loncraine, *Daniel Mann*, Anthony Page, Jonathan Sanger, Dave Unwin, Peter Werner

Lee Remick: Lou Antonio, Karen Arthur, Kevin Billington, Paul Bogart, Kirk Browning, Robert Butler, John Erman, John Frankenheimer, Tom Gries, George Roy Hill, Terry Hughes, *James Cellan Jones*, *Glenn Jordan*, Buzz Kulik, Jerry London, *Delbert Mann*, Alvin Rakoff, Boris Sagal/Melville Shavelson, Joseph Sargent, George Schaefer, Norman Stone, Michael Tuchner

Ian Richardson: John Barton/Claude Whatham, Rodney Bennett, Tony Bicat, John Bruce, Justin Chadwick/Susanna White, Marvin J. Chomsky/John Goldsmith, Alan Clarke, Tom Clegg, Kevin Connor/Douglas Hickox, Fielder Cook, Michal Darlow, Desmond Davis, Donna Deitch, Alan Dossor, Peter Duguid/Clifford Williams, Michael Elliott/Ronald Eyre, Sheree Folkson, Tim Fywell, Alan Gibson, John Glenister, Jack Gold, John Henderson, John Herzfeld, Douglas Hickox, John Irvin, Vadim Jean, David Jones, James Cellan Jones, Robert Knights, Simon Langton, Graeme Lynch, Paul Lynch, Paul Marcus, Juliet May, Donald McWhinnie, *Christopher Morahan*, Jim O'Brien, Crispin Reece, Tony Richardson, Boris Sagal/Melville Shavelson, Lawrence Schiller, *Paul Seed*, Ian Sharp, David Tucker, Stuart Urban, Mike Vardy, *Claude Whatham*, Andy Wilson, Roger Young

Ralph Richardson: *Julian Amyes*, *Lindsay Anderson*, Michael Elliott, Alan Gibson, Jack Gold, Delbert Mann, Mike Newell, *Anthony Page*, Tony Palmer, Harry Rasky, Alex Segal, John Sichel, Jack Smight, Rex Tucker, Franco Zeffirrelli

Diana Rigg: David Attwood, Stuart Burge, Richard A. Colla, Kevin Connor, David Cunliffe, Michael Darlow, Gareth Davies, Ross Devenish, Peter Duguid/Clifford Williams, John Erman, Michael Elliott, Richard Franklin, Alan Gibson, Bill Hays, Christopher Hodson, John Hough, *Simon Langton*, Tom McLoughlin, *Jim O'Brien*, Nicolas Roeg, *George Schaefer*, Paul Unwin, Joe Wright, Robert Young

Jason Robards: Jack Bender, Paul Bogart, Stuart Cooper, Larry Elikann, John Erman, John Frankenheimer, Jack Gold, *David Greene*, Terry Hughes, *Sidney Lumet*, Nicholas Meyer, Anthony Page, Daniel Petrie, *Jose Quintero/Gordon Rigsby*, Joseph Sargent, George Schaefer, Michael Tuchner

Gena Rowlands: Martha Coolidge, John Erman, William A. Graham, *David Greene*, Paul Johansson, Milton Katselas, Bernard L. Kowalski, Sheldon Larry, *Mira Nair*, David Lowell Rich, Arthur Allan Seidelman, Joan Micklin Silver, Michael Switzer, Jerry Thorpe, Stephen Tolkin, *Claudia Weill*, Linda Yellen

George C. Scott: Lou Antonio, Graeme Campbell, *Fielder Cook*, Marc Daniels, Robert Day, Clive Donner, Uli Edel, William Friedkin, William A. Graham, John Herzfeld, Rod Holcomb, Lamont Johnson, Jeremy Kagan, Robert Lieberman, Sydney Macartney, *Delbert Mann*, Daniel Petrie, David Lowell Rich, Don Richardson, *Alex Segal*

Jane Seymour: Moira Armstrong, Karen Arthur, Bruce Bilson, Marcus Cole, Richard A. Colla, *Dan Curtis*, Clive Donner, Giles Foster, David Giles/Peter Potter/David Reid, James Goldstone, Lawrence Gordon Clark, Peter Hammond,

Harvey Hart, Douglas Heyes/Allen Reisner, *Waris Hussein*, Richard Irving/Russ Mayberry, Charles Jarrott, *James Keach*, John Korty, Richard Lang, Philip Leacock, Jerry London, Dick Lowry, Will Mackenzie, Robert Markowitz, Gary Nelson, Bill L. Norton, Michael Ray Rhodes, David Lowell Rich/Alex Segal, Boris Sagal, Ron Satlof, Don Sharp, Jack Smight, E. W. Swackhamer, David Wickes, Harry Winer

William Shatner: Bill Bixby, George Bloomfield, Paul Bogart, Cliff Bole, Timothy Bond, Graeme Campbell, Jerry Ciccoritti, Barry Crane, Marc Daniels, Charles S. Dubin, Dennis Dugan, Harry Falk, John Frankenheimer, Joel Gallen, William A. Graham, Richard T. Heffron, Peter H. Hunt, Matthew Irmas, Robert Iscove, Larry Jacobs, Marshall Jamison, Phil Karlson, Lee H. Katzin, John Korty, Bernard L. Kowalski, *Buzz Kulik*, Sheldon Larry, Robert Michael Lewis, Bernard McEveety/Vincent McEveety, Vincent McEveety, Peter Medak, Robert Mulligan, Leo Penn/Larry Yust, Nikos Psacharopoulos, David Lowell Rich, *Boris Sagal*, Stefan Scaini, *George C. Scott*, William Shatner, Barry Shear, Paul Stanley, Michael Tobias

Martin Sheen: Gilbert Cates, Marvin J. Chomsky, Fielder Cook, Michael Crichton, John Erman, *Jim Goddard*, Jack Gold, David Greene, Robert Greenwald, Joseph Hardy, Richard T. Heffron, *Lamont Johnson*, Jeremy Kagan, Lee H. Katzin, *Jack Landau*, Robert Michael Lewis, George McCowan, Anthony Page, Lee Philips, David Lowell Rich, Mike Robe, Joseph Sargent, George Schaefer, George C. Scott, Jud Taylor, Brian Trenchard-Smith, Clyde Ware, Paul Wendkos

Gary Sinise: *Kirk Browning/Frank Galati*, *John Frankenheimer*, Mick Garris, Chris Gerolmo, Allan A. Goldstein, Richard Pearce, Daniel Petrie, *Frank Pierson*, Paul Sorvino, Michael Switzer

Maggie Smith: Alan Bennett, *Jack Clayton*, Alan Cooke, Simon Curtis, *Richard Eyre*, Julian Jarrold, *Richard Loncraine*, James MacTaggart, Cedric Messina, John Llewellyn Moxey, Silvio Narizzano, Stephen Poliakoff, William Slater, Caspar Wrede

Kim Stanley: John Frankenheimer, *Jack Hofsiss*, *Glenn Jordan*, *Robert Mulligan*, Arthur Penn

Maureen Stapleton: Jeff Bleckner, Paul Bogart, Kirk Browning, Charles S. Dubin, John Frankenheimer, James Goldstone, David Greene, Jack Hofsiss, Waris Hussein, *Randal Kleiser*, *Sidney Lumet*, Robert Moore, *Sam O'Steen*, Edward Parone, Michael Pressman, Joseph Sargent

Peter Strauss: Lou Antonio, Lee Bernhardi/Stanley Kramer, John Berry, Christopher Cain, Marvin J. Chomsky, Bill D'Elia, Michael Dinner, Christian Duguay, Blake Edwards, William A. Graham, Lee Grant, *David Greene/Boris Sagal*, Rod Hardy, Richard T. Heffron, Rod Holcomb, Robert Knights, Buzz Kulik, Peter Levin, Dick Lowry, Delbert Mann, *Michael Mann*, Jonathan Mostow, Daniel Petrie, *Tony Richardson*, Boris Sagal, Carl Schenkel, Michael Toshiyuki Uno, Paul Wendkos, Harry Winer, Jeff Woolnough, Donald Wrye, Roger Young

Donald Sutherland: *Jon Avnet*, Ken Cameron, Rudolph Cartier, Kevin Connor, Christian Duguay, *John Frankenheimer*, *Chris Gerolmo*, John Gray, Piers Haggard, Douglas Jackson, John Korty, Robert Markowitz, Tom McLoughlin, Michael Pressman, Mikael Salomon, Joseph Sargent, Eric Till, Rex Tucker

Jessica Tandy: Larry Elikann, Claude Guerney, *Terry Hughes*, Clark Jones, *Glenn Jordan*, Robert Mulligan, Silvio Narizzano, *Jud Taylor*

Cicely Tyson: Michael Apted, Peter Bogdanovich, *Ken Cameron*, *Marvin J. Chomsky/John Erman/David Greene/Gilbert Moses*, Julie Dash, Donna Deitch, Bud Greenspan, Richard T. Heffron, Kevin Hooks, David C. Johnson, *John Korty*, Mimi Leder, Peter Levin, Armand Mastroianni, Robert Ellis Miller, Jorge Montesi, Ivan Nagy, Mikael Salomon, Joseph Sargent, Michael Schultz, Arthur Allan Seidelman, Paul Shapiro, Sandor Stern, Michael Toshiyuki Uno, Rick Wallace, Paul Wendkos, Peter Werner

Robert Urich: Michael Anderson, Douglas Barr, David S. Cass Sr., Bill Condon, Kevin Connor/Douglas Hickox, Wes Craven, Kevin James Dobson, Jerrold Freedman, *David Greene*, Peter H. Hunt, *Waris Hussein*, Jerry Jameson, Jerry London, Dick Lowry, Paul Lynch/Andrew Wild, Paul Lynch, Delbert Mann, Armand Mastroianni, Vincent McEveety, Richard Michaels, George Miller, Michael Miller, Gary Nelson, Paul Newman, Eric Norris, Richard Quine, James Quinn, *David Lowell Rich*, Mike Robe, Vic Sarin, Joseph L. Scanlon, Lorraine Senna, Larry Shaw, Steve Stafford, Steven Hilliard Stern, Michael Switzer, Simon Wincer, Paul Wendkos, Anson Williams, Donald Wrye

Peter Ustinov: Lou Antonio, Kevin Connor, Michael Darlow, Clive Donner, John Erman, Martyn Friend, *Buzz Kulik*, Gary Nelson, Joseph Sargent, *George Schaefer*, *Allan Schneider/Seymour Robbie*, Franco Zeffirrelli

Julie Walters: Bill Anderson, Edward Bennett, Dermot Boyd, Alan Dossor, Andy DeEmmony, Giles Foster, Stephen Frears, John Henderson, Waris Hussein, Kenneth Ives, David Ward Jones, *Beeban Kidron*, Robin Lefevre, *Richard Loncraine*, Gavin Millar, Elijah Moshinsky, Malcolm Mowbray, Brian Percival, Renny Rye, Philip Saville, *Paul Seed*, Adrian Shergold, Baz Taylor, Ben Warwick, Robert Young

Sam Waterston: Robert Allan Ackerman, John Badham, Kirk Browning, Ken Cameron, Jonathan Darby, *Barry Davis*, Jean de Segonzac, David Greene, John Kent Harrison, *Anthony Harvey*, Nick Havinga, Lamont Johnson, Harvey S. Laidman, Stuart Margolin, Moshe Mizrahi, Harry Moses, Larry Peerce, Lee Philips, Gene Reynolds, Ian Sander, Joan Micklin Silver, *Roger Spottiswoode*, Gus Trikonis

Mare Winningham: Neema Barnette, Robert E. Collins, Dan Curtis, Mel Damski, Daryl Duke, Larry Elikann, *John Erman*, *John Frankenheimer*, Alan Gibson, Jack Gold, Walter Grauman, Charles Haid, Salma Hayek, Paul Hoen, Lamont Johnson, Glenn Jordan, Elodie Keene, John Korty, Peter Levin, Dick Lowry, David Manson, Alan Metzger, Janet Meyers, Michael O'Herlihy, Lee Philips, John Power, Dennis Quaid, *Joseph Sargent*, Katt Shea, Brent Shields, Norman Stone, E. W. Swackhamer, Harry Winer, Roger Young

Alfre Woodard: Karen Arthur, Tony Bill, Fielder Cook, Julie Dash, Bill Duke, Harry Falk, David Greene, John Kent Harrison, Lamont Johnson, Jan Kadar, *Stan Lathan*, Robert Mandel, Don McBrearty, John Patterson, *Lloyd Richards*, *Joseph Sargent*, Philip Saville, Oz Scott, Steven Hilliard Stern, Charles Sturridge, Robert Thompson, Robert Townsend

James Woods: Paul Aaron, Tony Bill, Don Chaffey, Marvin J. Chomsky, Fred Coe, Mel Damski, Robert Dornhelm, Guy Green, Anthony Harvey, Mick Jackson, *Glenn Jordan*, Irvin Kerschner, Richard Michaels, John Llewellyn Moxey, Anthony Page, *Daniel Petrie*, *Frank Pierson*, Arthur Allan Seidelman, J. Lee Thompson, Paul Wendkos

Joanne Woodward: *Jeff Bleckner*, Fred Coe, Michael Cristofer, George Englund, John Erman, Jerrold Freedman, *Richard T. Heffron*, *Lamont Johnson*, Norman Lloyd, Silvio Narizzano, Paul Newman, Jim O'Brien, Daniel Petrie, Franklin J. Schaffner, Fred Schepisi, Sandor Stern, Michael Toshiyuki Uno

Appendix E

Anthology Titles

The regular or semi-regular anthology series of programs longer than 60 minutes, or series of specials under umbrella titles cited in this book, include those listed below. The shows and movies produced and aired by the variously titled Sunday-night and other forums of the Walt Disney empire mostly are labeled as Disney productions in the "movie/miniseries" credits of each director.

ABC Afternoon Playbreak: (ABC, 1973–1975) occasional specials; e.g., Mort Lachman's *The Girl Who Couldn't Lose* with Julie Kavner, and Tom Donovan's *The Last Bride of Salem* with Lois Nettleton.

ABC Theatre: (ABC, 1973–1984) occasional specials, e.g., Jose Quintero and Gordon Rigsby's *A Moon for the Misbegotten* with Jason Robards, and Richard T. Heffron's *A Killer in the Family* with Robert Mitchum.

American Playhouse: (PBS, 1982–1999) specials and miniseries, e.g., Charles Dubin's *My Palikari* with Telly Savalas, and Jeff Bleckner's *Concealed Enemies* with Edward Herrmann.

BBC Sunday Night Theatre: (BBC, 1950–1959) occasional specials, occasionally Shakespeare, occasionally more than two hours, e.g., Hal Burton's *The Merchant of Venice* with Michael Hordern, and Stephen Harrison's *King John* with Donald Wolfit.

BBC2 Play of the Week: (BBC2, 1977–1978) dramas, e.g., Leonard Lewis's *The Sinking of HMS Victoria* with John Standing, and Stephen Frears's *A Visit from Miss Protheroe* with Patricia Routeledge.

BBC2 Playhouse: (BBC, 1974–1983) occasionally long-form specials, e.g., Peter Duffel's *Caught on a Train* with Peggy Ashcroft, and Brian Parker's *Elizabeth Alone* with Barbara Ferris.

The Big Event: (NBC, 1976–1981) a series of specials, many dramatic, e.g., Franco Zeffirrelli's *Jesus of Nazareth* with Robert Powell, and Daniel Petrie's *Sybil* with Sally Field.

Broadway on Showtime: (Showtime, 1981-ongoing) occasional specials, e.g. Anthony Page's *Heartbreak House* with Rex Harrison, and Michael Lindsay-Hogg's *Master Harold . . . and the Boys* with Matthew Broderick.

CBS Daytime 90: (CBS, 1974) Ninety-minute dramas aired in the afternoon, e.g., *Legacy of Fear* and *Tiger in a Chair*.

CBS Playhouse: (CBS, 1967–1970) occasional specials, e.g., George Schaefer's *My Father and My Mother* with Gene Hackman, and William A. Graham's *Appalachian Autumn* with Arthur Kennedy.

CBS Playhouse 90: (CBS, 1972–1974) series of specials intended to resurrect the memory of the quality of the original *Playhouse 90* (see below), e.g., Paul Bogart's *Look Homeward, Angel*, and Tom Gries's *The Migrants*.

The Complete Dramatic Works of William Shakespeare: (BBC, 1978–1985) occasional specials that filmed all 37 of the Bard's plays, and aired in America on PBS, e.g., Herbert Wise's *Julius Caesar* with Keith Michell and Charles Gray, and Jane Howell's *Titus Andronicus* with Trevor Peacock and Anna Calder-Marshall.

Conflicts: (PBS, 1974) occasional title used for *Hollywood Television Theatre*, e.g., Paul Bogart's *Double Solitaire* with Richard Crenna.

Du Pont Show of the Month: (CBS, 1957–1961) monthly specials, e.g., Daniel Petrie's *Body and Soul* with Ben Gazzara, and Alex Segal's *Ethan Frome* with Sterling Hayden.

Ford Star Jubilee: (CBS, 1955–1956) monthly specials, e.g., Paul Nickell's *A Bell for Adano* with Anna Marie Alberghetti, and Franklin J. Schaffner's *The Caine Mutiny Court-Martial* with Lloyd Nolan.

Great Performances: (PBS, 1972–ongoing) umbrella title for all manner of performing arts specials, e.g., Kirk Browning's *The Taming of the Shrew*, and David Wellington's *Long Day's Journey into Night*.

Hallmark Hall of Fame: (CBS/NBC, 1951–ongoing) weekly hour-long anthology with occasional long-form productions that in 1955 became a series of feature-length specials, e.g., George Schaefer's *Little Moon of Alban* with Julie Harris, and *The Patriots* with Charlton Heston.

Hammer House of Mystery & Suspense: (ITV, 1984–1986) reconstitutions of old properties and new scripts, e.g., Val Guest's *Mark of the Devil* with Jenny Seagrove, and John Hough's *Czech Mate* with Susan George.

HBO Theatre: (HBO, 1982–1987) occasional play adaptations, e.g., John Frankenheimer's *The Rainmaker* with Tommy Lee Jones and Tuesday Weld.

Hollywood Television Theatre: (PBS, 1970–1979) occasional specials, e.g., George C. Scott's *The Andersonville Trial* with Richard Basehart, and Burt Brinckerhoff's *Steambath* with Valerie Perrine.

Masterpiece Theatre: (PBS, 1971-continuing) weekly specials and miniseries, usually British imports from the BBC, e.g. *To Serve Them All My Days*.

Max Liebman Presents: (NBC, 1954–1956) bimonthly 90-minute "spectaculars," often well-known Broadway musicals, e.g., Liebman and Charles O'Curran's *Satin and Spurs* with Betty Hutton.

Mobile Showcase Theatre: (syndicated, 1982–1984) occasional specials, e.g., Michael Elliott's *King Lear* and Alvin Rakoff's *A Voyage Round My Father*, both starring Laurence Olivier.

Mystery! (PBS, 1985-continuing) occasional series, miniseries, and specials, occasionally long-form, most imported from the United Kingdom, e.g., Cyril Coke's *Malice Aforethought*.

NBC Live Theatre: (NBC, 1980–1984) occasional specials broadcast live, e.g., Delbert Mann's *All the Way Home* with Sally Field, and Jack Hofssis's *The Oldest Living Graduate* with Henry Fonda.

NBC Novels for Television: (NBC, 1979) miniseries, e.g., Buzz Kulik's *From Here to Eternity* with Natalie Wood, and James Goldstone's *Studs Lonigan* with Harry Hamlin.

NET Playhouse: (NET, 1966–1973) weekly plays, and occasional performing arts forum, with many programs aired previously in the United Kingdom on the BBC, e.g., Paul Bogart's *An Enemy of the People*, and Larry Arrick and Earl Dawson's *Journey of the Fifth Horse* with Dustin Hoffman.

New York Television Theatre: (NET, 1966–1971) occasional specials, e.g., Greg Harney's *Yes Is for a Very Young Man* with Burris DeBenning, and Glenn Jordan's *Dragon Country: Two by Tennessee Williams* with Kim Stanley.

Omnibus: (CBS, 1952–1956; ABC, 1956–1957; NBC, 1957–1959) weekly cultural arts forum with occasional long-form or multipart shows, e.g., Peter Brook's *King Lear* with Orson Welles, and Norman Lloyd's *Mr. Lincoln* with Royal Dano.

PBS Hollywood Presents: (PBS, 2004) series of drama specials, e.g. Debbie Allen and Eric Jones's *The Old Settler* with Phylicia Rashad, and *Copshop* with Richard Dreyfuss.

Performance: (BBC, 1992–1998) occasional specials, mostly plays, e.g., David Thacker's *Measure for Measure* with Tom Wilkinson, and Richard Eyre's *King Lear* with Ian Holm.

Play for Today: (BBC, 1970–1984) bimonthly specials, e.g. Stuart Burge's *Victims of Apartheid* with John Kani, and Mark Cullingham's *84 Charing Cross Road* with Anne Jackson.

Play of the Month: (BBC, 1965–1983) monthly specials, e.g., Waris Hussein's *St. Joan* with Janet Suzman and John Gielgud, and James Cellan Jones's *A Midsummer Night's Dream* with Lynn Redgrave.

Play of the Week: (Channel 13, New York, 1959–1961) plays, e.g., Sidney Lumet's *The Iceman Cometh* with Jason Robards, and Don Richardson's *Don Juan in Hell* with George C. Scott.

Play of the Week: (ITV, 1955–1966), weekly dramas, e.g,. Joan Kemp-Welch's *Blithe Spirit* with Helen Cherry, and Gordon Flemyng's *The Other Man* with Michael Caine.

Playhouse Biography: occasional title used for *NET Playhouse*, e.g., Matt von Brauchistch's *George Washington: Portrait of the Hero as a Young Man* with Rene Auberjonois.

Playhouse New York: (1966, WNET) occasional plays, e.g., Glenn Jordan's *The Club Bedroom*.

Playhouse 90: (CBS, 1956–1961) weekly 90-minute drama anthology, e.g., Ralph Nelson's *Requiem for a Heavyweight* with Jack Palance and Keenan Wynn, and John Frankenheimer's *The Days of Wine and Roses* with Cliff Robertson and Piper Laurie.

Plays of Today: (BBC, 1969–1970) occasional plays, e.g. Naomi Capon's *Scenes from Family Life*.

Producers' Showcase: (NBC, 1954–1957) monthly 90-minute specials, e.g., Delbert Mann's *Darkness at Noon* with Lee J. Cobb, and Alex Segal's *Dodsworth* with Fredric March and Claire Trevor.

Prudential's On Stage: (NBC, 1968–1970) occasional specials, occasionally long-form, e.g., Alex Segal's *Certain Honorable Men* with Van Heflin.

Screenworks: (TNT, 1992–1993) occasional specials, e.g., Michael Lindsay-Hogg's *The Habitation of Dragons* with Frederic Forrest.

The Seven Lively Arts: (CBS, 1957–1958) short-lived, mostly omnibus-format, weekly cultural arts show with one long-form presentation, Robert Mulligan's *The World of Nick Adams* with Paul Newman.

Shakespeare Plays: (PBS, 1978–1985) umbrella title for the American PBS airings of the ambitious *The Complete Dramatic Works of William Shakespeare* (see that title, above).

ShakespeaRetold: (BBC, 2005) modern-dress performances of the plays, e.g., Brian Percival's *Much Ado About Nothing* with Sarah Parish.

Special of the Week: (PBS, 1972) occasional title used for *Hollywood Television Theatre*, e.g., Norman Lloyd and Robert Hopkins's *Awake and Sing!* with Walter Matthau.

Stage to Screen: (PBS, 2000–2002) filmed plays, including Jay Sandrich's The *Man Who Came to Dinner* with Nathan Lane.

Studio One: (CBS, 1948–1958) hour-long series with very occasional 90-minute shows, e.g., Paul Nickell's *The Pilot* with Nancy Kelly.

Theatre America: occasional title used for *NET Playhouse*, e.g., Sterling Johnson's *Glory! Hallelujah!*

Theatre in America: (PBS, 1974–1978) occasional plays, filmed with regional theatre companies, e.g., Arvin Brown's *Ah, Wilderness!*

Theatre 625: (BBC-2, 1964–1968) weekly, occasionally envelope-pushing, plays, e.g. Donald McWhinnie's *Unman, Wittering & Zigo*, and Michael Elliott's *The Year of the Sex Olympics*.

Thriller: (ATV, 1973–1976) producer/writer Brian Clemens's offering of 90-minute genre items, some with supernatural elements, e.g., John Sichel's *A Coffin for the Bride* with Helen Mirren, and Shaun O'Riorden's *Nurse Will Make It Better* with Diana Dors.

Visions: (PBS, 1976–1980) occasional experimental plays, e.g., Gordon Davidson's *It's the Willingness*, and Paul Bogart's *The War Widow*.

Wednesday Play: (BBC, 1964–1970) weekly, often kitchen-sink, dramas, e.g. Ken Loach's *Cathy Come Home* with Carol White, and Stuart Burge's *Sir Jocelyn, the Minister Would Like a Word . . .* with Michael Hordern.

Wide World Mystery: (ABC, 1973–1975) occasional 90-minute thrillers and horror items aired in late-night time slots, e.g., Glenn Jordan's *Frankenstein* with Bo Svenson, and Lila Swift's *Alien Lover* with Kate Mulgrew.

WonderWorks: (PBS, 1984–1994) weekly, occasionally long-form, films for young adults, e.g., Allan A. Goldstein's *The House of Dies Drear*, and George Bloomfield's *African Journey*.

Xerox Specials: (ABC, 1964–1967) occasional specials, e.g., Joseph L. Mankiewicz's *Carol for Another Christmas* with Sterling Hayden, and George Sidney's *Who Has Seen the Wind?* with Edward G. Robinson.

Appendix F

British Imports

This is a guide to the directors of British-produced programs that aired during second lives as imports on American TV. These programs are not referenced under their American anthology titles in the individual directors' credits, since the American umbrella titles—*NET Playhouse*, *Masterpiece Theatre*, *Great Performances*, and *Mystery!*—were essentially second-run forums for these shows. Both *NET Playhouse* and *Great Performances* mixed of American productions with international (mostly British) productions while the other two were nearly wholesale presentations of shows by the BBC and other British companies.

This cross-reference gives American aficionados of these public TV forums a chance to connect the NET or PBS titles to the directors. Many of these programs receive descriptions and assessments under the directors' entries. As in the rest of the book, sequel miniseries, feature films, foreign-language productions, documentaries, variety shows, or second-season miniseries or actual series with recurring characters, and repeats are not included in the below listings.

The seasons and years represented on these lists are when the programs aired on American TV, often two or three or more seasons after they aired in the United Kingdom. Also, some of the multipart British shows were either truncated for American audiences or the miniseries split across different PBS seasons. They also occasionally were aired under two or more PBS anthology titles. Many of the *Mystery!* series were episodes of British series based on famous literary sleuths with running characters. Only hour-long-plus shows or the initial show in a series are recoded here.

NET Playhouse

Season 1, 1966–1967: *Victoria Regina* (1966) Stuart Latham; *A Comedy of Errors* (1967) Peter Duguid, Clifford Williams; *Uncle Vanya* (1967) Stuart Burge; *The Importance of Being Earnest* (1967) Bill Bain; *The Master of Santiago* (1967) unknown; *The Battle of Culloden* (1967) Peter Watkins; *Orpheus in the Underworld* (1967) Wendy Toye; *Acquit or Hang* (1967) Cyril Coke; *Crime and Punishment* (1967) Cyril Coke; *The Victorians* (1967) Stuart Latham, Herbert Wise.

Season 2, 1967–1968: *A Choice of Kings* (1967) unknown; *Dublin I* (1967) unknown; *The Successor* (1967) John Jacobs; *The Edwardians: Mid-Channel* (1968) unknown; *Auto-Stop* (1968) Brian Parker; *A Passage to India* (1968) Waris Hussein; *Unman, Wittering & Zigo* (1968) Donald McWhinnie; *Charley's Aunt* (1968) unknown; *The Young Elizabeth* (1968) Charles Jarrott; *The Edwardians: Oliver Latimer's Husband* (1968) unknown; *Defection! The Case of Colonel Petrov* (1968), Bill Hays; *Dr. Knock* (1968) Herbert Wise; *The Changeling* (1968, aka *Blood and Thunder: The Changeling*) Derek Bennett; *Everyman* (1968) unknown; *The Edwardians: The Walls of Jericho* (1968) Howard Baker; *The Thirteen Against Fate* (1968) Silvio Narizzano.

Season 3, 1968–1969: *The Mayfly and the Frog* (1968) Robin Midgley; *Women Beware Women* (1968) unknown; *The Seagull* (1968) unknown; *A Crack in the Ice* (1968) Ronald Eyre; *Silent Song* (1969) Charles Jarrott; *Talking to a Stranger* (1969) Christopher Morahan*; Cathy Come Home* (1969) Ken Loach; *Flowering Cherry* (1969) unknown; *The Queen and the Welshman* (1969) Basil Coleman; *The Siegfried Idyll* (1969) unknown; *A Song of Summer* (1969) Ken Russell; *A Man on Her Back* (1969) Waris Hussein; *The Seekers* (1969) Alvin Rakoff; *The Edwardians: The Madras House* (1969) unknown.

Season 4, 1969–1970: *The Father* (1969) unknown; *Rembrandt van Rijn* (1969) unknown; *The Tin Whistle* (1969) unknown; *The Duel* (1969) unknown; *Traveler Without Luggage* (1969) unknown; *Volpone* (1969, CBC) unknown; *The Write-Off* (1969, CBC) Rudi Dorn; *Walls* (1970) Andra Kovacs; *The Bond* (1970) Mary Ridge; *Sister Balonika* (1970) unknown; *Naked Island* (1970) John Gorrie; *Anatol* (1970) unknown.

Season 5, 1970–1971: *The Three Musketeers* (1970, CBC) unknown; *Lay Down Your Arms* (1971) Christopher Morahan; *An Ideal Husband* (1971) Rudolph Cartier; *Much Ado About Nothing* (1971) Alan Cooke; *Siegfried Sassoon* (1971, aka *Mad Jack*) Jack Gold; *Ludwig Van Beethoven* (1971) Mark Cullingham; *Isadora Duncan* (1971) Ken Russell; *Dante Gabriel Rossetti* (1971) Ken Russell; *Georges Jacques Danton* (1971, aka *Danton*) John Howard Davies; *Socrates* (1971) Jonathan Miller; *Julius Caesar* (1971) Alan Bridges.

Season 6, 1971–1972: *Colette: My Mother's House* (1972) unknown; *Sir Alexander Fleming* (1972) unknown; *Charles Dickens: The Hero of My Life* (1972) unknown; *Byron* (1972) unknown; *Vincent the Dutchman* (1972) Mai Zetterling; *Home* (1972) Lindsay Anderson; *The Last Journey* (1972) unknown.

Masterpiece Theatre

Season 1, 1971–1972: *The First Churchills* (1971) David Giles; *The Spoils of Poynton* (1971) Peter Sasdy; *The Possessed* (1971) Naomi Capon; *Pere Goriot* (1971) Paddy Russell; *Jude the Obscure* (1971) Hugh David; *The Gambler* (1971) Michael Ferguson; *Resurrection* (1971) David Giles; *Cold Comfort Farm* (1971) Peter Hammond; *The Six Wives of Henry VIII* (1972) Naomi Capon, John Glenister; *Elizabeth R* (1972) Roderick Graham, Richard Martin, Donald McWhinnie, Claude Whatham, Herbert Wise; *The Last of the Mohicans* (1972) David Maloney.

Season 2, 1972–1973: *Vanity Fair* (1972) David Giles; *Cousin Bette* (1972) Gareth Davies*; The Moonstone* (1972–1973) Paddy Russell; *Tom Brown's School Days* (1973) Gareth Davies; *Point Counterpoint* (1973) Rex Tucker; *The Golden Bowl* (1973) James Cellan Jones.

Season 3, 1973–1974: *Clouds of Witness* (1973) Hugh David; *The Man Who Was Hunting Himself* (1973) Terence Williams; *The Unpleasantness at the Bellona Club* (1973) Ronald Wilson; *The Little Farm* (1973) Silvio Narizzano; *Upstairs, Downstairs* (1974) Bill Bain, Cyril Coke, Christopher Hodson, Raymond Menmuir, Herbert Wise; *The Edwardians* (1974) Gerald Blake, John Davies, Brian Farnham.

Season 4, 1974–1975: *Murder Must Advertise* (1974) Rodney Bennett; *Country Matters* (1975) Barry Davis, John Mackenzie, Richard Martin, Donald McWhinnie; *Vienna 1900* (1975) Herbert Wise; *The Nine Tailors* (1975) Raymond Menmuir.

Season 5, 1975–1976: *Shoulder to Shoulder* (1975) Moira Armstrong, Waris Hussein; *Notorious Woman* (1975) Waris Hussein; *Cakes and Ale* (1976) Bill Hays; *Sunset Song* (1976) Moira Armstrong.

Season 6, 1976–1977: *Madame Bovary* (1976) Rodney Bennett; *How Green Was My Valley* (1976) Ronald Wilson; *Five Red Herrings* (1976-77) Robert Tronson; *Poldark* (1977) Paul Annett, Christopher Barry, Kenneth Ives.

Season 7, 1977–1978: *Dickens of London* (1977) Marc Miller, Michael Ferguson; *I, Claudius* (1977) Herbert Wise; *Anna Karenina* (1978) Basil Coleman; *Our Mutual Friend* (1978) Peter Hammond.

Season 8, 1978–1979: *The Mayor of Casterbridge* (1978) David Giles; *The Duchess of Duke Street* (1978-79) Bill Bain, Cyril Coke, Simon Langton, Raymond Menmuir; *Lillie* (1979) John Gorrie, Christopher Hodson, Tony Wharmby.

Season 9, 1979–1980: *Kean* (1979) James Cellan Jones; *Love for Lydia* (1979) John Glenister, Piers Haggard, Christopher Hodson, Simon Langton, Michael Simpson, Tony Wharmby; *My Son, My Son* (1980) Peter Cregeen; *Disraeli* (1980) Claude Whatham.

Season 10, 1980–1981: *Crime and Punishment* (1980) Michael Darlow; *Pride and Prejudice* (1980) Cyril Coke; *Testament of Youth* (1980) Moira Armstrong; *Danger UXB* (1981) Roy Ward Baker, Dougian Camfield, Ferdinand Fairfax, Henry Herbert, Simon Langton, Jeremy Summers; *Therese Raquin* (1981) Simon Langton.

Season 11, 1981–1982: *A Town Like Alice* (1981) David Stevens; *Edward & Mrs. Simpson* (1981) Waris Hussein; *The Flame Trees of Thika* (1982) Roy Ward Baker; *I Remember Nelson* (1982) Simon Langton; *Love in a Cold Climate* (1982) Donald McWhinnie; *Flickers* (1982) Cyril Coke.

Season 12, 1982–1983: *To Serve Them All My Days* (1982) Terence Dudley, Peter Jefferies, Ronald Wilson; *The Good Soldier* (1982) Kevin Billington; *Winston Churchill: The Wilderness Years* (1982) Ferdinand Fairfax; *On Approval* (1982) David Giles; *'Drake's Venture* (1983) Lawrence Gordon Clark; *Private Schulz* (1983) Robert Chetwyn; *Sons and Lovers* (1983) Stuart Burge.

Season 13, 1983–1984: *Pictures* (1983) Carol Wiseman; *The Citadel* (1983) Peter Jefferies, Mike Vardy; *The Irish RM* (1984) Robert Chetwyn; *The Tale of Beatrix Potter* (1984) Bill Hays; *Nancy Astor* (1984) Richard Stroud.

Season 14, 1984–1985: *The Barchester Chronicles* (1984) David Giles; *The Jewel in the Crown* (1984) Christopher Morahan, Jim O'Brien; *All for Love* (1985) Moira Armstrong; *Strangers and Brothers* (1985) Jeremy Summers, Ronald Wilson.

Season 15, 1985–1986: *The Last Place on Earth* (1985) Ferdinand Fairfax; *Bleak House* (1985) Ross Devenish; *Lord Mountbatten: The Last Viceroy* (1986) Tom Clegg; *By the Sword Divided* (1986) Michael Custance, Brian Farnham, Henry Herbert, Diarmuid Lawrence.

Season 16, 1986–1987: *Paradise Postponed* (1986) Alvin Rakoff; *Goodbye, Mr. Chips* (1986) Gareth Davies; *Lost Empires* (1986) Alan Grint; *Silas Marner* (1986) Giles Foster; *Star Quality: Noel Coward Stories* (1987) Alan Dossor; *The Death of the Heart* (1987) Peter Hammond; *Love Song* (1987) Rodney Bennett.

Season 17, 1987–1988: *The Bretts* (1987) Baz Taylor; *Northanger Abbey* (1987) Giles Foster; *Sorrell & Son* (1987) Derek Bennett; *Fortunes of War* (1987) James Cellan Jones; *Day After the Fair* (1988) Anthony Simmons; *David Copperfield* (1988) Betty Letts.

Season 18, 1988–1989: *A Perfect Spy* (1988) Peter Smith; *Heaven on Earth* (1988) Alan Kroeker; *Wreath of Roses* (1988) John Madden; *A Very British Coup* (1988) Mick Jackson; *All Passion Spent* (1989) Marty Friend; *Talking Heads: Bed Among the Lentils* (1989) Alan Bennett; *Christabel* (1989) Adrian Shergold; *The Charmer* (1989) Alan Gibson.

Season 19, 1989–1990: *And a Nightingale Sang* (1989) Robert Knights; *Precious Bane* (1989) Christopher Menaul; *Glory Enough for All* (1989) Eric Till; *A Tale of Two Cities* (1989) Philippe Monnier; *The Yellow Wallpaper* (1989) John Clive; *After the War* (1990) Michael Cox, John Glenister, John Madden, Nicholas Renton; *The Real Charlotte* (1990) Tony Barry; *The Dressmaker* (1990) Jim O'Brien; *Traffik* (1990) Alistair Reid; *Piece of Cake* (1990) Ian Toynton.

Season 20, 1990–1991: *The Heat of the Day* (1990) Christopher Morahan; *The Ginger Tree* (1990) Anthony Garner, Morimasa Matsumoto; *Jeeves & Wooster* (1990) Robert Young; *Scoop* (1990) Gavin Miller; *A Room of One's Own* (1990) Patrick Garland; *House of Cards* (1991) Paul Seed; *The Shiralee* (1991) George Ogilvie; *Summer's Lease* (1991) Martyn Friend.

Season 21, 1991–1992: *A Murder of Quality* (1991) Gavin Miller; *Sleepers* (1991) Geoffrey Sax; *She's Been Away* (1991), Peter Hall; *Parnell & the Englishwoman* (1991) John Bruce; *Titmuss Regained* (1991) Martyn Friend; *Adam Bede* (1991) Giles Foster; *A Doll's House* (1992) David Thacker; *Clarissa* (1992) Robert Bierman; *A Perfect Hero* (1992) James Cellan Jones; *Portrait of a Marriage* (1992) Stephen Whittaker.

Season 22, 1992–1993: *A Question of Attribution* (1992) John Schlesinger; *The Best of Friends* (1992) Alvin Rakoff; *Two Monologues: In My Defense* and *A Chip in the Sugar* (1992) unknown; *The Secret Agent* (1992) David Drury; *The Countess Alice* (1993) Moira Armstrong; *The Blackheath Poisonings* (1993) Stuart Orme; *Hedda Gabler* (1993) David Cunliffe; *The Black Velvet Gown* (1993) Norman Stone; *Calling the Shots* (1993) Ross Devenish; *Dr. Finlay* (1993) Patrick Lau, Aisling Walsh.

Season 23, 1993–1994: *Selected Exits* (1993) Tristram Powell; *Sharpe* (1993) Tom Clegg; *To Play the King* (1993) Paul Seed; *Body & Soul* (1993) Moira Armstrong; *Middlemarch* (1994) Anthony Page.

Season 24, 1994–1995: *The Blue Boy* (1994) Paul Murton; *The Rector's Wife* (1994) Giles Foster; *Dandelion Dead* (1994) Mike Hodges; *The Cinder Path* (1995) Simon Langton; *Martin Chuzzlewit* (1995) Pedr James; *Hard Times* (1995) Peter Barnes.

Season 25, 1995–1996: *The Buccaneers* (1995) Philip Saville; *The Great Kandinsky* (1995) Terry Winsor; *Prime Suspect: The Lost Child* (1995) John Madden; *The Choir* (1995) Ferdinand Fairfax; *The Politician's Wife* (1995) Graham Theakston; *The Final Cut* (1995) Mike Vardy; *Prime Suspect: Inner Circles* (1996) Sarah Pia Anderson; *Heavy Weather* (1996) Jack Gold; *The Peacock Spring* (1996) Christopher Morahan; *Bramwell* (1996) David Tucker, Laura Sims; *Prime Suspect: Scent of Darkness* (1996) Paul Marcus; *Signs and Wonders* (1996) Maurice Phillips; *Interview Day* (1996) Piers Haggard.

Season 26, 1996–1997: *Moll Flanders* (1996) David Attwood; *Broken Glass* (1996) David Thacker; *Nostromo* (1996) Alistair Reid; *A Royal Scandal* (1997) Sheree Folkson; *Breaking the Code* (1997) Herbert Wise; *Prime Suspect: Errors of Judgment* (1997) Philip Davis; *Persuasion* (1997) Roger Michell; *Rebecca* (1997) Jim O'Brien.

Season 27, 1997–1998: *The Mill on the Floss* (1997) Graham Theakston; *The Tenant of Wildfell Hall* (1997) Mike Barker; *The Moonstone* (1997) Robert Bierman; *Rhodes* (1997) David Drury; *Reckless* (1997) Sarah Harding, David Richards; *The Wingless Bird* (1997) David Wheatley; *The Woman in White* (1997) Tim Fywell; *Painted Lady* (1998) Julian Jarrold; *Far from the Madding Crowd* (1998) Nicholas Renton.

Season 28, 1998–1999: *King Lear* (1998) Richard Eyre; *Wuthering Heights* (1998) David Skynner; *A Respectable Trade* (1998) Suri Krishnamma; *The Unknown Soldier* (1998) David Drury; *The Prince of Hearts* (1998) Simon Curtis; *Our Mutual Friend* (1998) Julian Farino; *Cider with Rosie* (1998) Charles Beeson; *Reckless: The Sequel* (1999) David Richards; *Frenchman's Creek* (1999) Ferdinand Fairfax; *Great Expectations* (1999) Julian Jarrold; *Much Ado About Nothing* (1999) Stuart Burge; *Goodnight Mr. Tom* (1999) Jack Gold.

Season 29, 1999–2000: *A Rather English Marriage* (1999) Paul Seed; *Aristocrats* (1999) David Caffrey; *Lost for Words* (1999) Alan J. W. Bell; *Shooting the Past* (1999) Stephen Poliakoff; *Madame Bovary* (2000) Tim Fywell; *All the King's Men* (2000) Julian Jarrold; *The Turn of the Screw* (2000) Ben Bolt; *David Copperfield* (2000) Peter Medak; *Seeing Red* (2000) Graham Theakston; *Monsignor Renard* (2000) Malcolm Mowbray, David Wheatley.

Season 30, 2000–2001: *Oliver Twist* (2000) Renny Rye; *Cora Unashamed* (2000) Deborah Pratt; *The Railway Children* (2000) Catherine Morshead; *Stiff Upper Lips* (2000) Gary Sinyor; *The American* (2000) Paul Unwin; *Anna Karenina* (2001) David Blair; *Wives and Daughters* (2001) Nicholas Renton; *The Song of the Lark* (2001) Karen Arthur; *Take a Girl Like You* (2001) Nick Hurran; *Talking Heads 2: Miss Fozzard Finds Her Feet* (2001) Patrick Garland.

Season 31, 2001–2002: *The Merchant of Venice* (2001) Chris Hunt, Trevor Nunn; *The Ponder Heart* (2001) Martha Coolidge; *The Cazalets* (2001) Suri Krishnamma; *My Uncle Silas* (2001) Philip Saville; *The Murder of Stephen Lawrence* (2001) Paul Greengrass; *Othello* Geoffrey Sax; *Bertie & Elizabeth* (2001) Giles Foster; *Love in a Cold Climate* (2002) Tom Hooper; *Lucky Jim* (2002) Robin Shepperd; *A Death in the Family* (2002) Gilbert Cates; *The Way We Live Now* (2002) David Yates; *Innocents* (2002) Peter Kosminsky; *The Road from Coorain* (2003) Brendan Maher.

Season 32, 2002–2003: *Almost a Woman* (2002) Betty Kaplan; *The Forsyte Saga* (2002) Christopher Menaul, Dave Moore; *The Hound of the Baskervilles* (2002) David Attwood; *Me & Mrs. Jones* (2002) Catherine Morshead; *Foyle's War* (2003) Jeremy Silbertston, David Thacker; *Daniel Deronda* (2003) Tom Hooper; *The Jury* (2003) Pete Travis; *White Teeth* (2003) Julian Jarrold.

Season 33, 2003–2004: *Our Town* (2003) James Naughton; *Warrior Queen* (2003) Bill Anderson; *Goodbye, Mr. Chips* (2003) Stuart Orme; *Doctor Zhivago* (2004) Giacomo Campiotti; *Prime Suspect 6* (2004) Tom Hooper.

Season 34, 2004–2005: *The Lost Prince* (2004) Stephen Poliakoff; *Talking Heads: The Hand of God* (2004) Stuart Burge; *Henry VIII* (2004) Peter Travis ; *Pollyanna* (2005) Sarah Harding; *He Knew He Was Right* (2005) Tom Vaughan; *Island at War* (2005) Peter Lydon, Thaddeus O'Sullivan.

Season 35, 2005–2006: *Sherlock Holmes and the Case of the Silk Stocking* (2005) Simon Cellan Jones; *Kidnapped* (2005) Brendan Maher; *The Virgin Queen* (2005) Coky Giedroyc; *Bleak House* (2006) Justin Chadwick; *My Family and Other Animals* (2006) Sheree Folkson; *Carrie's War* (2006) Coky Giedroyc; *Under the Greenwood Tree* (2006) Nicholas Laughland.

Season 36, 2006–2007: *Casanova* (2006) Sheree Folkson; *To the Ends of the Earth* (2006) David Attwood; *Prime Suspect 7* (2006) Philip Martin; *Jane Eyre* (2006) Susanna White; *The Ruby in the Smoke* (2006) Brian Percival; *Dracula* (2007) Bill Eagles; *The Wind in the Willows* (2007) Rachel Talalay; *The Secret Life of Mrs. Beeton* (2007) Jon Jones.

Season 37, 2007–2008: *Persuation* (2008) Adrian Shergold; *Northanger Abbey* (2008) Jon Jones; *Mansfield Park* (2008) Iain B. MacDonald; *Miss Austen Regrets* (2008) Jeremy Lovering; *Pride and Prejudice* (2008) Simon Langton; *Emma* (2008) Diarmuid Lawrence; *Sense and Sensibility* (2008) John Alexander.

Great Performances

1970s: *Antigone* (1974) Gerald Freedman; *The Arcata Promise* (1974) David Cunliffe; *Possessions* (1974) John Irvin; *Jennie: Lady Randolph Churchill* (1975) James Cellan Jones; *Frank O'Connor's An Only Child* (1976) unknown; *Hard Times* (1976) Peter Barnes; *The Chester Mystery Cycle* (1976) Piers Haggard; *The Collection* (1976) Michael Apted; *Abide With Me* (1977) Moira Armstrong; *Sarah* (1977) Waris Hussein; *Shooting the Chandelier* (1977) Jane Howell; *Count Dracula* (1977) Philip Saville; *The Norman Conquests* (1977) Herbert Wise; *Professional Foul* (1977) Michael Lindsay-Hogg; *Thank You, Comrades* (1978) Jack Gold; *On Giant's Shoulders* (1979) Anthony Simmons.

1980s: *Tinker Tailor Soldier Spy* (1980) John Irvin; *Staying On* (1980) Silvio Narizzano; *Brideshead Revisited* (1981) Michael Lindsay-Hogg, Charles Sturridge; *Mrs. Reinhardt* (1981) Piers Haggard; *The Charterhouse of Parma* (1982) Mauro Bolognini; *Buddenbrooks* (1984) Franz Peter Wirth; *An Englishman Abroad* (1984) John Schlesinger; *The Ebony Tower* (1984) Robert Knights; *To the Lighthouse* (1984) Colin Gregg; *December Flower* (1984) Stephen Frears; *Dr. Fischer of Geneva* (1985) Michael Lindsay-Hogg; *Early Days* (1985) Anthony Page; *The Man from Moscow* (1985) Paul Seed; *The Importance of Being Earnest* (1985) Richard Attenborough, Michael Lindsay-Hogg; *Heartbreak House*

(1986) Anthony Page; *Asinamali* (1987) Ross Devenish; *Monsignor Quixote* (1987) Rodney Bennett; *Once in a Lifetime* (1987) unknown; *Quartermaine's Terms* (1987) Bill Hays.

1990s: *A Dangerous Man: Lawrence of Arabia* (1990) Christopher Menaul; *The Tailor of Gloucester* (1990) John Michael Phillips; *Relatively Speaking* (1990) Michael A. Simpson; *The Mahabharata* (1990) Peter Brook; *The Winslow Boy* (1990) Michael Darlow; *The House of Bernarda Alba* (1991) Stuart Burge; *The Lost Language of Cranes* (1991) Nigel Finch; *Uncle Vanya* (1991) Gregory Mosher; *The Common Pursuit* (1992) Christopher Morahan; *Suddenly, Last Summer* (1992) Richard Eyre.

Mystery!

Season 1, 1980–1981: *She Fell Among Thieves* (1980) Clive Donner; *Rumpole of the Bailey* (1980) Graham Evans, Herbert Wise; *Rebecca* (1980) Simon Langton; *The Racing Game* (1980) Lawrence Gordon Clark, Peter Duffell; *Sergeant Cribb* (1980) Gordon Flemyng, June Wyndham Davies, Julian Amyes.

Season 2, 1981–1982: *Dr. Jekyll and Mr. Hyde* (1981) Alistair Red, *Malice Aforethought* (1981) Cyril Coke.

Season 3, 1982–1983: *Sweeney Todd* (1982) Reginald Colin; *Dying Day* (1982) Robert Tronson; *Father Brown* (1982) Robert Tronson, Peter Jefferies; *Melissa* (1982) Peter Moffatt; *Quiet as a Nun* (1982) Moira Armstrong; *Agatha Christie Stories* (1982) Brian Farnham, John Frankau; *Miss Morison's Ghosts* (1983) John Bruce; *The Limbo Connection* (1983) Robert Tronson; *We, the Accused* (1983) Richard Stroud.

Season 4, 1983–1984: *Reilly, Ace of Spies* (1984) Jim Goddard, Martin Campbell.

Season 5, 1984–1985: *Agatha Christie's Partners in Crime* (1985) Tony Wharmby, Christopher Hodson, Paul Annett; *Praying Mantis* (1985) Jack Gold; *Agatha Christie Stories II* (1985) Christopher Hodson, Cyril Coke, Michael Simpson, Desmond Davis; *The Adventures of Sherlock Holmes I* (1985) Paul Annett, John Bruce, Alan Grint, David Carson; *The Woman in White* (1985) John Bruce.

Season 6, 1985–1986: *Death of an Expert Witness* (1985) Herbert Wise; *My Cousin Rachel* (1985) Brian Farnham; *Agatha Christie's Miss Marple: The Body in the Library* (1985) Silvio Narizzano; *Agatha Christie's Miss Marple: The Moving Finger* (1985) Roy Boulting; *The Adventures of Sherlock Holmes II* (1986) Alan Grint, David Carson, Ken Grieve, Paul Annett, John Bruce; *Charters and Caldicott* (1986) Julian Amyes.

Season 7, 1986–1987: *Shroud for a Nightingale* (1986) John Gorrie; *Brat Farrar* (1986) Leonard Lewis; *Agatha Christie's Miss Marple: A Pocketful of Rye* (1986) Guy Slater; *Agatha Christie's Miss Marple: A Murder Is Announced* (1987) David Giles; *The Secret Adversary* (1987) Tony Wharmby; *The Return of Sherlock Holmes* (1987) Howard Baker, Peter Hammond, David Baker, John Bruce, Patrick Lau, John Madden, David Carson; *Cover Her Face* (1987) John Davies.

Season 8, 1987–1988: *Lord Peter Wimsey: Strong Poison* (1987) Christopher Hodson; *Lord Peter Wimsey: Have His Carcase* (1987) Christopher Hodson; *Lord Peter Wimsey: Gaudy Night* (1987) Michael Simpson; *Agatha Christie's Miss Marple: Nemesis* (1987) David Tucker; *Agatha Christie's Miss Marple: Sleeping Murder* (1988) John Davies; *Agatha Christie's Miss Marple: At Bertram's Hotel* (1988) Mary McMurray; *Inspector Morse: The Dead of Jericho* (1988) Alistair Reid; *Inspector Morse: The Silent World of Nicholas Quinn* (1988) Brian Parker; *Inspector Morse: Service of All the Dead* (1988) Peter Hammond; *The Black Tower* (1988) Ronald Wilson.

Season 9, 1988–1989: *Cause Celebre* (1988) John Gorrie; *The Return of Sherlock Holmes II* (1988) Peter Hammond, Ken Hannam, Brian Mills, John Gorrie; *Agatha Christie's Miss Marple: Murder at the Vicarage* (1989) Julian Amyes; *Agatha Christie's Miss Marple: 4:50 from Paddington* (1989) Martyn Friend; *Game, Set and Match* (1989) Ken Grieve, Patrick Lau.

Season 10, 1989–1990: *Campion* (1989) Robert Chetwyn, Ronald Wilson, Michael Owen Morris, Martyn Friend; *Poirot* (1990) Edward Bennett, Renny Rye; *A Taste for Death* (1990) John Davies.

Season 11, 1990–1991: *Poirot: The Incredible Theft* (1990) Edward Bennett; *Mother Love* (1990) Simon Langton; *The Dark Angel* (1990) Peter Hammond; *Die Kinder* (1991, aka *The Children*) Robert Walker; *The Man from the Pru* (1991) Robert Rohrer.

Season 12, 1991–1992: *Devices and Desires* (1991) John Davies; *The Casebook of Sherlock Holmes* (1991) Tim Sullivan, Michael Simpson, June Howson, Patrick Lau, John Madden; *Artists in Crime* (1992) Silvio Narizzano; *Prime Suspect* (1992) Christopher Menaul.

Season 13, 1992–1993: *Maigret* (1992) James Cellan Jones, John Glenister; *Prime Suspect 2* (1992) John Strickland; *Sherlock Holmes: The Master Blackmailer* (1993) Peter Hammond.

Season 14, 1993–1994: *Final Curtain* (1993) Martyn Friend; *The Nursing Home Murder* (1993) Silvio Narizzano; *A Man Lay Dead* (1993) Sarah Pia Anderson; *Unnatural Causes* (1994) John Davies; *Sherlock Holmes: The Last Vampyre* (1994) Tim Sullivan; *Sherlock Holmes: The Eligible Bachelor* (1994) Peter Hammond; *Prime Suspect 3* (1994) David Drury.

Season 15, 1994–1995: *A Dark Adapted Eye* (1994) Tim Fywell; *Cadfael* (1994) Graham Theakston; *Death in a White Tie* (1994) John Woods; *Death at the Bar* (1994) Michael Winterbottom.

Season 16, 1995–1996: *Gallowglass* (1995) Tim Fywell; *Chandler & Company* (1996) Renny Rye, Robert Marchand; *A Mind to Murder* (1996) Gareth Davies.

Season 17, 1996–1997: *Oliver's Travels* (1996) Giles Foster; *Original Sin* (1997) Andrew Grieve.

Season 18, 1997–1998: *Into the Blue* (1997) Jack Gold; *Hetty Wainthropp Investigates* (1997) John Glenister, Robert Tronson; *Deep Secrets* (1998) Diarmuid Lawrence; *The Sculptress* (1998) Stuart Orme.

Season 19, 1998–1999: *The Life and Crimes of William Palmer* (1998) Alan Dossor; *Heat of the Sun* (1998) Diarmuid Lawrence, Paul Seed, Adrian Shergold; *A Certain Justice* (1999) Ross Devenish (1999); *Touching Evil* (1999) Julian Jarrold, Marc Munden.

Season 20, 1999–2000: *Second Sight* (1999) Charles Beeson; *An Unsuitable Job for a Woman* (1999) Ben Bolt, John Strickland, David Evans; *Touching Evil II* (1999) Sheree Folkson, Alex Pillai, Rachel Talalay; *Lady Audley's Secret* (2000) Betsan Morris Evans; *Murder Rooms: The Dark Beginnings of Sherlock Holmes* (2000) Paul Seed.

Season 21, 2000–2001: *The Wyvern Mystery* (2000) Alex Pillai; *Touching Evil III* (2000) Bill Eagles, Dave Moore; *The Remorseful Day: The Inspector Morse Finale* (2001) Jack Gold; *Trial by Fire* (2001) Patrick Lau; *Second Sight: Kingdom of the Blind* (2001) Jonas Grimas.

Season 22, 2001–2002: *Forgotten* (2001) Ben Bolt; *Murder Rooms: The Patient's Eyes* (2001) Tim Fywell; *The Inspector Lynley Mysteries: A Great Deliverance* (2002) Richard Laxton.

Season 23, 2002–2003: *Dead Gorgeous* (2003) Sarah Harding; *Speedy Death* (2003) Audrey Cooke.

Season 24, 2003–2004: *Death in Holy Orders* (2003) Jonny Campbell.

Season 25, 2005: *Malice Aforethought* (2005) David Blair; *The Murder Room* (2005) Diarmuid Lawrence.

Season 26, 2006: *Jericho* (2006) Nicholas Renton; *Marple: Sleeping Murder* (2006) Edward Hall; *Marple: By the Pricking of My Thumbs* (2006) Peter Medak; *Marple: The Moving Finger* (2006) Tom Shankland; *Marple: The Sittaford Mystery* (2006) Paul Unwin; *Inspector Lewis* (2006) Bill Anderson.

Season 27, 2007: *Marple: Towards Zero* (2007) David Grindley; *Marple: Nemesis* (2007) Nicholas Winding Refn; *Marple: At Bertram's Hotel* (2007) Dan Zeff; *Marple: Ordeal by Innocence* (2007) Moira Armstrong.

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About the Author

Jerry Roberts is the author or editor of sixteen books, including *The Encyclopedia of Television Film Directors* (2008, Scarecrow); *The Eastern Cougar* with Chris Bolgiano (2005); *Roberto Clemente* (2005); *The Great American Playwrights on the Screen* (2003); *Confessions of a Hollywood Director* by Richard Bare (2002, Scarecrow); *Mitchum: In His Own Words* by Charles Champlin, David Frost, Dick Lochte, Jerry Roberts, and Richard Schickel (2000); *Rain Forest Bibliography* (1999; and *Robert Mitchum: A Bio-Bibliography* (1992).

Roberts is an acquisitions editor for Arcadia Publishing and commissions local photo-history books in and around Los Angeles. A longtime contributor to such film and television industry trade publications as *Daily Variety*, *The Hollywood Reporter*, and *DGA Magazine*, he is also a former film critic and columnist for the former Copley Los Angeles Newspapers and the San Diego–based Copley New Service. He was a columnist for Cinemania and regular contributor to Creative Planet.

He has worked on special projects for the Directors Guild of America, including the their official history and timeline. For *Daily Variety*, he wrote and/or helped coordinate special sections on directors Clint Eastwood, Steven Spielberg, Ron Howard, Barry Levinson, Martin Scorsese, and others. He has written cover essays for special editions of *Variety* celebrating such industry icons as Steven Spielberg, Harrison Ford, Clint Eastwood, and Tom Hanks.

As an interviewee on film history, Roberts has appeared on E! Entertainment Television's *Mysteries & Scandals* and radio shows and has been a source for the *Philadelphia Inquirer* and other periodicals, as well as books including Joseph McBride's *Steven Spielberg: A Biography* (Simon & Schuster). Roberts is a 2003 Maggie Award nominee for a feature he wrote on *Lord of the Rings* director Peter Jackson for *DGA Magazine*. Roberts is a two-time Copley Ring-of-Truth Award winner.

Roberts is a past vice president and secretary of the Los Angeles Film Critics Association. He coordinated film programs for the UCLA Film & Television Archive and the Los Angeles County Museum of Art, featuring such speakers as Elmore Leonard, Oliver Stone, Horton Foote, Robert Altman, Robert Towne, Roy Scheider, James Coburn, and William Friedkin. He coordinated and produced awards luncheons featuring such honorees as Steven Spielberg, Clint Eastwood, Jack Lemmon, Julie Andrews, Leonardo DiCaprio, Gene Hackman, Holly Hunter, Quentin Tarantino, John Travolta, Vincent Price, and Spike Lee.

Roberts is the former sports editor of three Pennsylvania newspapers and was a reporter for the *Pittsburgh Post-Gazette*. Among Roberts's books are Southern California titles in Arcadia Publishing's acclaimed local history series, *Images of America*, including *Hermosa Beach* and *Hawthorne*. He was born in Kittanning, Pennsylvania, and graduated from Indiana University of Pennsylvania.